FILMS RADIO VIDEO MUSIC STAGE

VARIETY

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$400,000,000 H'WOOD SPLURGE

Copa City's Chesler Has Vegas Ideas On Talent, Offers Hope 40G Weekly

Miami Beach, July 6.

Miami Beach may have a new set of headliners this winter season. Operators are hoping that the impetus of some new and fresh faces in the area will hypo trade sufficiently so that payoffs may be in the super brackets.

Offers have already been going out of Copa City, of which Canadian mining tycoon Lou Chesler is the owner. Chesler is unleashing a loaded bankroll for names. He is said to have offered Bob Hope $40,000 a week; Marlene Dietrich, $35,000 weekly; Eddie Cantor, $35,000; Donald O'Connor, $22,000, and Tony Martin $12,500. Prices in some cases are higher than that which these performers obtained in Las Vegas, but Chesler seems determined to reestablish the prestige of this spot and get the maximum business into Copa City.

Trade figures that Chesler feels that since it takes $80,000 a year to maintain Copa City whether it's open or not, he might as well go all the way in trying to run the place as it was originally meant to be run. Spot was designed by Norman Bel Geddes.

Chesler, with virtually an unlimited bankroll, has established him-

(Continued on page 16)

Borscht Belt Heading For Big Summer; 4th Okay Despite Weather

Bad weather failed to hamper talent employment in the N. Y. State mountain resort belt. Rains on Saturday and Sunday caused no cancellation of shows, nor did any of the patronage leave because of the inclement weather.

The attendance at most of the hotels was fairly heavy, indicating a big summer. The big spots were completely sold out, and the lesser inns had various degrees of occupancy ranging from good to capacity. Business, it's reported, was slightly better than the holiday last year.

However, the holiday spirit of the borscht belt was dampened by an accident last week on Route 17, the main traffic artery which feeds the Catskill area from N. Y. Four were killed when a bus and an auto collided.

The accident is the latest in a series of tragedies that have occurred on this highway, and the mountain hotel ops will again petition the State to improve conditions on the highway. Several years ago, N. Y. talent bookers took out ads in the Liberty, N. Y., papers calling Route 17 "a killer." It's expected that the new Thruway will drain off some traffic, but not enough to clean up the numerous tieups that occur. The innkeepers feel that with better traffic conditions, sellouts during the summer would be the usual condition in that area.

Christine's Dane Dates But Not for THAT Reason

Christine Jorgensen is set to go back to Copenhagen this summer. But not for that reason. She's going to play a couple of dates in the country whose surgeons are noted for tampering with U.S. males.

She's been set by her agent, Charles V. Yates, for a couple of one-niters there, and she'll also play Norway and Sweden. Her sole full week will be a vaude stand in Manchester, England, starting Aug. 10.

'54 Season For Drive-Ins Off To Sock Start

Drive-in season, now in full swing, sees the ozoners packing 'em in and doing business that's variously estimated at from 10% to 20% over last year.

After a slow start caused by inclement weather, particularly in the east, the outdoorers have made up for lost time. There are now slightly more than 4,000 of them, according to distrib records. Outstanding new thing appears to be that many of them have dropped the frills and are now concentrating on just giving their patrons the kind of show they want.

"The process of the public gaining confidence in the drive-ins is still going on," said one drive-in exhib last week by way of explaining upped attendance. He said that, coincident with this development, ozoners could afford to do away

(Continued on page 56)

TINT CONVERTERS WITHIN 10 WEEKS?

Washington, July 6.

Converters to enable existing black and white receivers to pick up color television broadcasts may be on the market within 10 weeks, it was learned here last week. A contract between Airtronic Research, Inc., Bethesda, Md., developers of the converter, it was understood, was entered into with a large electronic equipment manufacturer to produce the device. Plans call for production of a 16-inch picture. Retail price will be around $100.

The converter is the invention of Robert Benjamin, a 25-year-old engineer at the Airtronic labora-

(Continued on page 63)

UPPED BUDGETS FOR B.O. COME-ON

By WHITNEY WILLIAMS

Hollywood, July 6.

Hollywood, in a concerted pitch for the world's business as well as to set up fresh standards for domestic audiences, will hit near the $400,000,000 production mark during the next 12 months, according to a check of plans now set by majors and indies both old and new.

Figure hits an all-time high, with spectacular coin going into individual pictures.

Allowing for padding of announcements insofar as upcoming production investment is concerned, the fact remains that greater sums now are being dumped into programs than at any time in the past, and budgets still are on the rise in studios' efforts to turn out entertainment which will provide sock lure at the boxoffice.

An illustration of the new type of thinking, backed by actual expenditures, is Y. Frank Freeman's recent statement that Paramount in 1954 would spend $5,000,000 more on 19 pictures than studio put out for its entire program of 28 films in 1946.

The appearance of new production companies will tend to expand coin outlay during the coming year, as well as upped schedules on the part of majors and indies. In the

(Continued on page 16)

Mambo Now Beats $5,000,000 Disk Biz

Those mambo fans are not only shaking their hips, they're shelling out substantial coin for disks. It's estimated that the market for Latin American disks is now well over $5,000,000 annually—and that ain't pesos.

Once limited to Spanish-speaking communities, the sales of mambo, rhumba, samba, etc., platters have now spread into communities where Latin is really Latin except for their rhythms. Among the Latin population, Latin disks are sold by the bandleader and/or singer's personality. Others, however, just ask for any platter with the type of tempo they want.

There has been a corollary switch from single disks to pack-

(Continued on page 48)

Turk Murphy's Drive

San Francisco, July 6.

Turk Murphy, whose dixieland jazz records are real big sellers in Africa, says he's cutting a new disk for the Gold Coast trade.

Title: "Last of the Red Hot Mau Mau."

Vidpixers Ask: 'When Do We Start Cashing In On Those Residuals?'

With the telepix syndication business growing of age, many producer-distributors are faced with an increasingly perplexing problem. This $64 question is simply when to cut off production on a successful series and start to bring in profits on the residuals. Truth of the matter is that even the most successful shows rarely turn in a profit the first time around and the distrib has to bank on reruns for the gravy—yet he's got a debt to his advertisers to turn out new pix in a particular series so they can retain their identity with the property, hold on to their time franchises, etc.

Perhaps the outstanding example of a producer-distributor faced with this problem is Ziv, which of all its shows cut off production on only two, "Boston Blackie" (on which shooting will soon be resumed) and "The Unexpected." "Cisco Kid" has five years of reruns still on the shelf; "Favorite Story" is in its second year; and "I Led Three Lives" just went into production on the second cycle. Ziv prexy John Sinn frankly admits he doesn't know when he'll stop production on any of them, and points out that even in the case of "Three Lives," with 137 markets this year, Ziv didn't make a profit on the series.

Sinn says that in these days, a 13-episode or 26-episode series just won't suffice to serve the adver-

(Continued on page 40)

Inspiration Is Just A Guy Named Joe

Washington, July 6.

Latest tune inspired by the career of the controversial junior senator from Wisconsin, Joe McCarthy, is "Don't Tell Joe," musical brainchild of hillbilly songstress-composer Hank Fort. Tune was unveiled past week at the inauguration ceremonies of the Women's National Press Club.

A native Tennesseean, Miss Fort, who wrote "Save Your Confederate Money, the South will Rise Again," has been living here and writing songs about official Washington. Gal recently scored with "Protocol," ribbing stuffy officialdom, at the Perle Mesta party. She has become a regular on town's party circuit.

31 Film Houses Set for Opera; Terms: 70-30

Metropolitan Opera opening night (Nov. 8) is currently contracted by Theatre Network Television to 31 theatres. Included in the lineup are units in the Stanley Warner and Loew's chains, several Fabian theatres, and a number of independents.

While not all the terms have been finalized, many theatres signed memorandums agreeing to carry the TNT production, with specific details to be worked out later. Unlike the closed-circuit telecasts of the championship fights, TNT prexy Nate Halpern is

(Continued on page 16)

SPECULATE ANEW ON N.Y. HOTEL ASTOR SITE

The Hotel Astor, long a N.Y. Times Square landmark, is in the realty spotlight again, with no confirmations, although it is figured that competition alone, from the hoteller's viewpoint, may force a decision for the Muschenheim family's property. Hotel is almost 50 years old and while refurbished it is by no means in the "modern" idiom physically.

The dope on the Astor's future runs the gamut from a new skyscraper, with possibly upstairs theatre, and/or television studio facilities, to an out-and-out video center. The Loew interests at one time were reported interested in the site. A new Hotel Astor has been reported slated for the 52d-53d St. block front on the west side of Park Ave.

U.S. Info Probably Giving Radio $18,000,000 To Film Share of $3,250,000

Washington, July 6.

U. S. Information Agency will probably take another month to determine how much of its newly voted funds for the fiscal year commencing July 1 will go to motion pictures and how much to the Voice of America radio program.

As of now, it looks like something under $18,000,000 for radio and about $3,250,000 for motion pictures, a USIA spokesman guessed. The final decision may not be made until early August, when Theodore Streibert, USIA director, returns from the European trip on which he leaves July 9.

The appropriations bill which finally passed Congress last Wednesday (30), gave the agency $77,114,000. This was a compromise between $75,814,000 originally voted by the House and $83,814,000 first approved by the Senate.

Original Senate recommendation was more than $18,000,000 for Voice, of which about $500,000 is required to move the New York portion of the operation to Washington by the end of this November. Senate had okayed $3,931,000 for overseas motion pictures, exactly $1,000,000 over the House approved figure.

Disney's 'Desert' Won Decision At Berlin Fete Until Switch in Rules, Then 'Choice'-Laughton Split Honors

Berlin, July 6.

But for the last-minute announcement that separate prizes were to be awarded for features and feature-length documentaries, the Walt Disney contender, "The Living Desert," would have walked away with the first prize at the Berlin Film Festival, which wound up here last Tuesday (3). On the points system introduced for the first time this year, it topped the entire list of entries, securing 3.94 marks out of a possible four.

The points system was calculated on the basis of four marks for "excellent," three for "good," two for "medium" and one for "bad." Runnerup to the Disney entry was the Swedish documentary, "The Great Adventure," with a rating of 3.84. Topping the poll in the feature-film class was the British-made "Hobson's Choice," with 3.74 rating, followed by the Italian entry, "Bread Lov's and Phantasy" (3.71), and the French pic, "The Renegade" (3.64). None of the five Hollywood offerings, which included two C'Scopers—"Garden of Evil" and "Knights of Round Table" (M-G)—placed in the first 10.

France collared three of the first 10 places, getting sixth position with "Julietta" and seventh with "Wild Fruit." Italy also had three winners, including "Great Hope" (fifth) and "Neapolitan Carousel" (ninth). Two of the other winning films came from Germany and one from Austria. "Hope" also got the nod for two more prizes, firstly as best representing the ideals of world freedom, and later as the choice of the International Catholic Film Bureau.

Without any explanation, but at the request of the producer, the Japs withdrew "The Gate to Hell" as a festival contender although it

(Continued on page 63)

DONLEVY'S TELEVISION SERIES FOR THEATRES

Hollywood, July 6.

Theatrical film version of Brian Donlevy's television series, titled "Dangerous Mission — London," will be packaged by William B. White, with Donlevy starring.

Film will be made without a release. White expects to round up the rest of the cast to start shooting Sept. 15 in Europe.

'Gents Marry Brunettes' Set for Jane Russell

Deal is about wrapped up for the picturization of Anita Loos' "Gentlemen Marry Brunettes" in tieup involving United Artists, producer Robert Bassler, Jane Russell and others. Pic, slated to roll in September, will be lensed in Hollywood, London and Paris.

Bassler will be exec producer, Richard Sale will direct from Miss Loos' script, Sale and Robert Waterfield will be associate producers and Miss Russell will star in the UA release. Two other starring roles have yet to be cast. Miss Russell and Waterfield, her husband, are pards in Russfield Productions, which has a commitment to make six films for UA.

Mrs. Ray Lewis, Vet Can. Trade Publisher, Dies

Toronto, July 6.

Ray Lewis, veteran publisher and editor of the Canadian Moving Picture Digest, film tradepaper, died yesterday (Mon.).

In private life Mrs. Joshua Smith, Miss Lewis had a background in show biz before establishing the Digest in 1915. A graduate of Harbord College, the Conservatory of Music, Toronto, and the School of Languages, London, she had been a Shakespearean actress and lecturer in addition to editor and publisher.

She also had career as a film importer and theatreowner, having brought foreign language films into Canada and owning several theatres in Toronto. She opened the Alliance Film Exchange in 1940 and was a partner affiliate of Famous Players Theatre Corp. and B & F Theatres Circuit. She was a member of the Women's Music Club of Toronto, on the women's committee of the Toronto Symphony, on the board of trustees of the Canadian Motion Picture Pioneers benevolent fund, and on the board of directors of the Pioneers.

Lou Walters On Taxing New York Out of Business

New York.

Editor, VARIETY:

Our administrators, while professing to do all they can to make New York a Mecca for visitors, do, however, all they are able to discourage people from visiting with us.

Certainly a city sales tax does not encourage people to come to New York, while at home they pay no such impository tax. This gimmick must inevitably react to the general detriment of all businesses.

Why do people come to New York?

To buy merchandise: This is a Mecca for shoppers: So we put a tax on our merchandise so that people may buy cheaper at home.

To see famous sports events: So we tax tickets and encourage them to stay in their own communities where they may see the events on television, which television shows are often barred in New York City.

To see shows in the cultural center of American show business: So instead of encouraging them to come here we tax them.

To see the Giants, Yankees, Dodgers play: Here again we impose a tax to witness a sport you may see free on your television screen, instead of encouraging people to come to New York to see three of the best advertising mediums any city ever had.

The amusement tax applies to

(Continued on page 53)

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HORACE HEIDT
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Ex-Shanghai Mugg On Life Behind Bamboo Curtain

By HAL P. MILLS

(Former VARIETY *correspondent at Shanghai; editor and publisher of two Chinese daily newspapers, who recently paid a secret visit behind the Bamboo Curtain in Shanghai.)*

Just how I managed to penetrate the Bamboo Curtain cannot be told at this time because it would endanger lives and liberty of certain anti-Reds who aided me. For six days and nights I roamed the city, observing conditions, conversing with various persons. Then for five days and nights I holed up in the home of a Chinese friend of pre-Pearl Harbor days, while the Red authorities conducted a frantic search for me and Red radios hourly predicted my early apprehension.

After five days in hiding and much bickering, bargaining and conniving, I got out of Shanghai with four other foreigners on a junk, bound for Hongkong.

Old Shanghai was once a Happy Hunting Ground for American musicians and show people. Pay was good, living-conditions satisfactory and the life in general an easy one. Such once-famous nite spots as the Majestic Hotel ballroom, the plush Ciro's ballroom, the Lido, the

(Continued on page 53)

Finnish Film Executive Denies Helsinki Is Doing Any Russ Pix Appeasement

Berlin, July 6.

Olavi Linnus, foreign sales manager of Oy. Suomen Filmiteollisus of Helsinki, is doing a burn at the report in VARIETY (June 16) of an interview with Irja Jensen, at which the thesp asserted that Finland is bending over backwards to avoid a conflict with Russia. Linnus, in Berlin to represent his company at the film festival, categorically refutes many of the statement made by Miss Jensen.

He challenges the statement that her first American picture will not be shown in Finland because of its anti-Russian political flavor. That, he avers, will be decided by the film censorship board in due course, but "it seems to me that the odds are that it will be shown."

Of the operation of the censorship board, Linnus declares that it doesn't only consider the art merits of a picture, but also determines

(Continued on page 56)

'PORGY AND BESS' FILM?

May Be Shot While Live Troupe Tours Europe

Hollywood, July 6.

Plans for filming George Gershwin's "Porgy and Bess" are under discussion here by Ira Gershwin and Robert Breen, director and coproducer of the stage musical.

Play opens here July 12 at the Philharmonic Auditorium on the last lap of its current transcontinental tour. It would be filmed during the show's European tour, opening Sept. 26 in Venice.

Mex Tourist Trade From U.S. Tops Hopes But 8c Peso Disappoints

Mexico City, July 6.

Tourist trade, particularly American, although better than had been expected early this year, is disappointing the government and private interests which had counted upon the 8c peso to bring visitors in by the carload. Despite some hefty price hikes, the cheaper-peso does allow dollared-visitors more for their coin than the old peso. The sagging situation caused by hiked passenger rates by airlines may hurt top spots such as Acapulco (may hit a new low for years) but a big hypo looms.

Top Americans living and doing business in Mexico and such U. S. organizations as the American Society, the American Chamber of Commerce and the Mexico post of the American Legion have combined to invest $10,000 monthly to sell Mexico as the ideal holiday land for Yankees. Fraine B. Rhuberry, Ford general manager, and J. H. McIntyre, GM veepee in charge of sales, head this organization, first of its kind and initial time that American residents in Mexico have so acted to aid the Mexican economy. The plan has the nod of President Adolfo Ruiz Cortines; Angel Carbajo, secretary of the Interior, top government department, and Gustavo Ortiz Hernan, chief of the government's Tourist Department. They assured the Americans that their program fits in perfectly with what the government wants—a big upswing in tourist trade.

Rhuberry and McIntyre stressed that their business depends upon Mexico's prosperity and they are convinced that tourism is a prime prop for that. Airlines told the government that the 30% fare hike allowed them on routes to Tiajuana and Acapulco, classified as tourist trails, have cut their biz 35%. Companies suggest restoration of the old tariffs.

Scot Bobbysoxers Yell For Eckstine, Hiss Vet

Glasgow, June 29.

Scott Sanders, 64-year-old English character comedian, who has been in vaude since he was six years old, was hissed and jeered by a teenage audience, impatient to see the next act, Billy Eckstine, at the Empire vaudery here. Performer, doing an "Old Actor" impersonation, carried valiantly on, and finished his act. Final indignity was when he had, as skedded, to introduce the U.S. singing star to the bobbysoxers.

Sanders was met by such cries as "Awa' hame" and "Get off." He was reduced to near-tears. Exhibition, one of worst displays of bad manners by a Scot vaude audience, was condemned by crix, who showed sympathy towards the old-time act of Sanders.

Paradox is that Scott Sanders, though an English comedian in style, was actually born in Maryhill, Glasgow.

Margot Fonteyn Hit of Granada Music-Dance Fest

Granada, Spain, July 6.

About 100,000 tourists, foreign and Spanish, are thronging Granada this fortnight for the International Festival of Music and Dance. Rooms are at a premium and every bed available in town and surrounding district has been let to visitors. Americans, Germans, South American tourists rub shoulders with VIPs from Madrid, Lisbon, Paris and Rome. Local authorities are busy and happy; the Festival is bringing into the town the equivalent of about $500,000 a day.

Festival has included concerts in the Royal Palace of Carlos V, the gardens of the Alhambra, fantastically illuminated, and the Royal Chapel. Musical celebrities from all over the world concertizing here include the Stuttgart Chamber Music ensemble with flautist Jean Pierre Rampal; the Loewnguth Quartet from Germany. The French Wind Quintet had an auto accident near Granada and their trumpet Gilbert Coursier was badly hurt; the Spanish Jose Martinez substituted and their concerts were not cancelled. The Spanish Symphonic Orch, conducted by Ataulfo Argenta, played with guitarist Narciso Yepes and Pianist Wilhelm Kempff as soloists. Tony Rosado sang under the baton of Eduardo Toldra. The Chamber Choir of Pamplona (15) was directed by Luis Morando.

Greatest triumph, however, was Margot Fonteyn and dancers from the London Sadler's Wells Co. Hit novelty was a new solo by Fonteyn, "Entry of Madame Butterfly," with English ballerina in a Japanese kimono by Christian Dior. Crix didn't like Cesar Frank's "Variations," choreographed by Frederick Ashton, costumes by Sophie Fedorovitch. Other dancers from the Wells, like Michael Somes, Anny Linden, Pauline Clayden, April Olrich, Brian Shaw, Alexander Grant, Michael Boulton got their share of the applause and contributed to memorable evenings. The Spanish Ballet of Pilar Lopez, with Roberto Ximenes and Manolo Vargas, gave two recitals.

Brit. Co. To Make Color TV Tubes

London, June 29.

A British television company is to go into early production of colored tv tubes following the successful outcome of recent negotiations in America.

Jules Thorn, chairman of Thorn Electrical Industries, makers of the Ferguson tv receivers, returned last week from N. Y., having completed a partnership deal with Sylvania Electrical Products.

MARTIN-LEWIS SHINDIG FOR ATLANTIC CITY

Paramount is set with plans to junket 100 press, radio and tv reps to a two-day romp with Dean Martin and Jerry Lewis in Atlantic City, tying in the preem of the team's new Par pic, "Living It Up," and their eighth anniversary as a combo act.

Participants will converge on A. C. early on July 15 and with M & L will get the red carpet welcome treatment from local brass and the Chamber of Commerce. Just to make their arrival official, M & L will meet the special junket train eight miles out of A. C. and come in with the reporters, etc.

This is to be followed by a motorcade to the Traymore Hotel for lunch, a fashion show, whatever last minute items are added to the agenda, dinner and then the trek via roller chairs to the Warner Theatre for the film's unveiling. In addition to ceremonies outside the house, M & L will give a stage performance. Janet Leigh, starred with them in the pic, also will be on hand.

Night will be capped with a private party at the 500 Club where M & L started their dueting. They'll offer a preview of a new act they've whipped up. "Hangover Breakfast" begins the second day, followed by some M & L hi jinks on the local golf links. Then home.

Martin and Lewis are being given a rare opportunity to engage

(Continued on page 63)

BEERY-DRESSLER TRADITION

Try Dizzy Dean and British Hermione Gingold as a Film Team

Hollywood, July 6.

A new talent team for a series of films on the style of the Wallace Beery-Marie Dressler comedies has been put together by Billy Grady and he's currently hunting suitable properties to round out the package. His stars are Dizzy Dean and Hermione Gingold, British musicomedy star who became a Broadway hit last season in "Almanac."

Grady's son, Billy Grady Jr., would produce the series.

ALIEN FILMS SEE BREEN BIAS

New Surprises Coming From Skouras?

CinemaScope Not Frozen As Is — 125-145 Degree Camera Angles Foreseen

The end is not yet in the development of CinemaScope and 20th-Fox engineers are continually at work on further improvements in the medium, Spyros P. Skouras, 20th prexy, said last week.

He pointed to the advances made and demonstrated via 20th's mammoth C'Scope preview trailer, which has been shown to the trade and which is due for public exhibition in edited form, and hinted at some surprise developments still in store for C'Scope.

"Whatever we will do, it will still be CinemaScope," he said, "of that you can be sure." Among the improvements coming up are lenses permitting camera angles of 125 and 145 degrees, a far cry from the early Chretien C'Scope taking prism that had an angle of only 45 degrees. The new lenses are capable of taking pix at 90-degree angles, and Bausch & Lomb is continually working on improvements.

Skouras confirmed Coast reports that attempts were under way to work out an arrangement under which "Oklahoma" might be shot in C'Scope as well as in the Todd-AO widescreen process. "We are working on that," he said. Such a

(Continued on page 22)

Affectionate Adjective?

Differences in international sensitivities has prompted United Artists to change the title of a J. Arthur Rank film which UA is releasing in the U. S.

Pic, under its original name, "The Kidnappers," clocked good business in England and on the Continent. However, UA feels there's such a Yankee aversion to kidnapping that the nomenclature is being switched to "The Little Kidnappers."

Improved Compact Eidophor Color System for Theatre TV Due for Testing

Improved and much more compact Eidophor color theatre tv system developed under 20th-Fox sponsorship by American and Swiss technicians has reached the point where demonstrations of it will be held within the next few weeks.

Some industryites say they've already had a peak at the new unit's performance at a New Jersey warehouse and that the results are excellent.

According to 20th execs, they're now working on the commercial prototypes of the Eidophor which continues to use the color wheel but is adaptable to the wide screen. Optical parts of the system were developed in Switzerland with General Electric providing the electronic components. Prolonged GE strike at Schenectady delayed work on the Eidophor. However, this came at a time when 20th was preoccupied anyway with the launching of CinemaScope.

According to Earl I. Sponable, 20th research topper, the new Eidophor models take up no more space than a standard projector and can therefore easily fit into the booth. If 20th execs have gone beyond the technical considerations and have begun to worry about programs for theatre tv shows, they're keeping mum about it.

Italo-Franco Coproductions On the Upbeat

Indicative of the successful cooperation between the Italian and French film industries, a total of 21 Italo-French coproductions have gone before the cameras during the first five months of 1954, Italian Films Export reported last week.

These joint productions also have done well at the b.o. IFE statistics show that of the 18 features that grossed more than 50,000,000 francs in Paris firstruns, six were joint Italo-French productions. Four were strictly French and the rest came from other countries but included one Franco-Mexican production.

'STORY OF A CHEAT' IN KRAMER'S FOLIO

There's a remake of an oldie French pic in Stanley Kramer's production future.

The indie filmmaker, now releasing through United Artists, has the rights to Sascha Guitry's "A Story of a Cheat." He has yet to consider any production details.

JUDY PIC A 'SPECIAL'

Barstows Putting Finishing Touches On 'Star Is Born'

"A Star Is Born," Warner Bros. Judy Garland starrer which has been more than a year in the making, will be treated as a "special" both in the U.S. and abroad. This, as translated by exhibitors, means larger percentage terms and the resultant tilted admission price.

Although WB hasn't started to peddle the picture yet, sales staffers both here and abroad have been informed that "Star" will get the V.I.P. treatment. The picture is pencilled in for national release in the U.S. on Oct. 16. However, there will probably be pre-release engagements late in August, with the Radio City Music Hall a possibility in N.Y.

The picture is now in its last two weeks of shooting. Edith Barstow, choreographer of the Dave Garroway tv show, winged to the Coast over the weekend to assist her brother, Richard, who is choreographing the picture, in winding up the final dance sequences.

PEOPLE MUST ALWAYS ESCAPE FROM HOME?

Minneapolis, July 6.

North Central Allied in its current bulletin opines that, even though tv "pay as you watch" develops in such a way that pictures can be projected in color life-size in sitting rooms and current releases become available to video, theatres still aren't doomed.

Bulletin declares that there'll always be a theatre or entertainment center in every town of any size because "folks have to get out occasionally and 'blow the stink off.'"

"We may be giving away coffee and advice to the lovelorn in the lobby, but we'll always be there to entertain them in some fashion," says the bulletin. "Exhibitors who are wide awake will have a piece of whatever form entertainment takes. Others will fumble and allow someone else to recover."

LATINS DUE IN N.Y.

Warners' Reps In Cuba, Mexico And Brazil To Confer

Warner Bros'. Latin America supervisors are due in New York on July 12 for confabs with international chief Wolfe Cohen. Talks will center on WB's upcoming release slate for the below-the-border market.

Staffers due in are Peter Colli, Havana, supervisor of the Caribbean area; Armando Trucios, Mexico, supervisor Pacific division; and Ary Lima, Brazil, supervisor Atlantic division.

DEBATE SEAL AS KEY TO U.S. BIZ

By FRED HIFT

Indie importers and distribs are becoming increasingly vexed with what some maintain is the "double standard" maintained by Hollywood's Production Code. Their beef is that the Code seal is being withheld from foreign films at a time when there are mounting indications that Code authorities are adopting a broader and more lenient interpretation of the Code.

While the indies are practically unanimous in agreeing that the Code isn't "fair" to their product, there is a wide divergence of opinion of how much the seal does or doesn't mean in actual distribution.

One group holds that, under the existing system, the seal is a "must" if imports are ever to go into any significant circulation. It's these men who feel particularly bitter over the treatment meted out to them by the Code people who, it's charged, are super-critical any time a film is in a foreign language. Prominently cited is the case of "M. Ripois," the Paul Graetz picture, which hasn't been able to obtain a seal even though some Breen office employees apparently expressed a personal liking of the film.

Argument is made that "M. Ripois" has been booked over the ABC circuit in Britain and that it's

(Continued on page 11)

Fellows to Seek Bettered Deal With Warners

Robert Fellows, who is partnered with John Wayne in Batjac Productions, formerly known as Wayne-Fellows Productions, said in New York Thursday (1) that the indie company, which is currently associated with Warner Bros., intends to improve its deal at the conclusion of the present agreement in March, 1955. He told a tradepress confab that WB had already opened discussions relating to a new deal.

"When we first made our deal,"

(Continued on page 20)

Allied May Resign From COMPO; Now Say Buyers and Sellers Can't Sit Down in the Same Room

Had to Be

It was only a question of time before someone came up with that certain title tying in with the current headlines.

Producer Frank Melford, who operates at Allied Artists, is at the tape with: "Security Risk."

Council of Motion Picture Organizations is being hinted as the instrument with which exhibitors will seek to force eased rental terms in deals with the distributors. Specifically, a top source at Allied States Assn. has told COMPO officials that Allied may resign from COMPO unless the film companies lower their prices on pix.

Point made by the Allied spokesman was that it's become impossible for theatremen and the distribs to "sit in the same room" because of their vast differences on how much should be paid for product. Allied, carrying this further, might find the incompatibility extending to the point where it might feel as untenable its position alongside the distribs under the COMPO umbrella, according to the threat.

Allied hasn't made any moves toward the exit sign other than this hint. It was communicated to Al Lichtman, 20th-Fox distribution director and member of COMPO's three-man board of governors.

Industry execs who are immediately concerned with COMPO's

(Continued on page 10)

'Jazz Dance' Short Liked By Majors But Timidity Rules Out Deals—Tilton

Indie shorts producer Roger Tilton, who might be described as plenty upbeat on the offbeat even though it involves a calculated risk, is currently mulling the problems of life in an industry that—as he sees it—has to be highpressured into change.

Tilton is the producer-director of "Jazz Dance," an imaginative and unusual double reel short recording an actual jam session at the Central Plaza Dance Hall in N. Y. Subject, which cost $10,000 and is in black-and-white, is a natural for the arties and can count on swoon reviews from the artier crix. Only Tilton is thinking in considerably more expansive terms.

"I've produced something here that's different and I know it," he mused last week in N. Y., where the short has been booked into the Paris Theatre with the Italian "Bread, Love and Dreams." "I've taken this picture to a couple of the majors. They've looked at it and one in particular liked it very much. But they're all afraid of it. It's different. And that means they'll shy away from it until I've succeeded in creating a demand for it." Actually, he claims, he isn't a bit sorry about the distribs' attitude since he stands to net more on his own.

Because he believes that exhibs can be sold on shorts that have merit—and "Jazz Dance" undoubtedly is unique—Tilton plans to personally beat the bushes with his picture. He's off this summer for a trek westwards, to screen "Jazz" for exhibs and, in his own words, "get it set to play with the

(Continued on page 16)

Manila's Only Film Problem: Illegal Standees

There's an exhibitor who's biggest worry at the moment is standees and how to take care of all the customers who want to come to the theatre.

He is Teddy Lim, manager of the Universal Theatre in Manila, the Philippines, and he related his

(Continued on page 16)

National Boxoffice Survey

July 4 Weekend Boosts Trade; 'Caine' First, 'High' 2d, 'Demetrius' 3d, 'Cinerama,' 'Student' Next

The long July 4 weekend is giving first-run film business a nice hypo this stanza. In some keys, overcast skies or rain also slowed down the usual exodus to the outdoors, being that much more help to pix houses. Batch of new, strong fare also contributed to the upbeat.

New champ at the wickets is "Caine Mutiny" (Col) which is managing to take the biggest amount of coin although just out in seven key cities. It is being closely pursued currently by "High and Mighty" (WB), which is spotted in 14 locations covered by VARIETY.

Third position goes to "Demetrius and Gladiators" (20th), which was first last week. "Cinerama" (Indie) is finishing fourth, playing in 12 key cities this round, as listed by VARIETY.

"Student Prince" (M-G) is winding up fifth as against third spot a week ago. "Garden of Evil" (20th), just getting around, is showing enough to cop sixth place, showing in five keys. "Gone With Wind" (M-G) (reissue) is seventh.

"Johnny Dark" (U) is landing eighth money with good to robust trade. "Coins in Fountain" (20th), high on the list for many weeks, is finishing up ninth. "Hell Below Zero" (Col), a newie, is taking 10th place. "Knock on Wood" (Par), which has been ranked high in previous weeks, is taking 11th money as a result of several new playdates. "Man With Million" (UA), just starting out in release and mostly in smaller houses, rounds out the Top 12 list.

"Long Wait" (UA) and "Tanganyika" (U) are the runner-up films.

"Apache" (UA), which was preemed in several keys this session, has the makings of a smash boxoffice winner, based on its showings currently. It is establishing a new record in Chi, looms huge in Detroit, very big in Pitt and great in Frisco. Pic is topping "High Noon" in most keys.

"Silver Lode" (RKO), also new, is okay in D. C. and solid in Philly. "About Mrs. Leslie" (Par) is rated good in N. Y. and L. A. "Arrow in Dust" (AA) looms nice in Chi.

"Johnny Guitar" (Rep), which has finished most of its big city first-run dates, still managed to rack up sizeable coin on several holdover dates.

'Adventures Robinson Crusoe" (UA) is rated lively in Boston. "Genevieve" (U) is big in K. C. and Portland.

(Complete Boxoffice Reports on Pages 8 and 9)

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INDEX

Bills 56
Chatter 62
Film Reviews 6
Television Reviews 27
House Reviews 53
Inside Pictures 20
International 12
Legitimate 57
Literati 61
Music 41
New Acts 54
Night Club Reviews 54
Obituaries 63
Pictures 3
Radio-Television 23
Radio Reviews 26
Record Reviews 42
Frank Scully 61
TV-Films 39
Vaudeville 50

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FRANCE, ITALY SET, BRITAIN PACT NEXT, FOREIGN MARKET HOLDING ITS OWN

With the French and Italo film agreements finally out of the way, the British pact remains as the only major deal to be hurdled by the Motion Picture Export Assn. Feeling is that while 1954 may not topple the 1953 remittance record, it still shapes as one of the best years in terms of foreign business and coin transfers.

Actual 1953 dollars-in-New York receipts ran around $180,000,000. However, this included such windfalls as the Brazilian and French coin, which had accumulated over a period of years and which MPEA managed to unthaw. In addition, there were a couple of big compensation deals.

Impression gained is that, despite the continuing shortage of dollars, the pressure has eased somewhat. In several important markets the American companies stand to get out most of their coin in some way or another. According to MPEA, things do look brighter "but it'll continue to be a tough job to squeeze out all the dollars owing us."

The only real setback this year has been the Japanese reduction in the number of import licenses. Where MPEA companies last year could bring in 120 (out of 150 allocated to the dollar area), they've but cut to 102 for the current year, which runs April to April. Total 1954-55 dollar area allocation is 121.

Rosy Spots

However, there are many bright spots, such as Britain, for instance. A recent report from MPEA in London shows a balance of only 2% left there of the N. Y. credits over a five and a half year period stretching from June, 1948, to January, 1954. In effect this means that the American outfits had a

(Continued on page 20)

EXHIBITOR AND ACTOR TO PRODUCE FILMS

Hollywood, July 6.

Production program of three pictures is set by Heilman-King Productions, a new company formed by Claude Heilman, formerly with Fox West Coast, and Charles L. King 3d, former actor. Heilman will produce and King will direct the films.

First of the trio will be "The Furnace Within," to be filmed next month on the Mojave Desert. Second will be "Forever and Ever," to be shot in Japan. Third, still untitled, will be made in Oregon.

Screen Directors Guild Has 78% Employment

Hollywood, July 6.

Screen Directors Guild of America today has an all-time high employment mark, with 78% of its meggers working, and its financial condition has virtually tripled over the past three years. In short, from a standpoint both of jobs and moola, SDG was never in better shape.

SDG prexy George Sidney, serving his third term as head of the guild, reported these facts in a progress report on what's happened to the directors during the past three years. Illustrative of the healthy condition of the guild is the fact SDG paid $70,000 cash for a lot for its new office building, and will pay two-thirds of the $400,000 for the structure in cash.

When Sidney and exec secretary Joseph Youngerman moved into the guild picture three years ago, only 37% of its members were working, as the industry was beset with boxoffice ills and a widespread fear of the effects of tv. There was $67,000 in assets, $33,000 of that being in cash. Today assets total $238,000, $155,000 of which is in cash.

MORI KRUSHEN TO COAST

Mori Krushen, exploitation chief for United Artists in New York, is heading west this week. Will stop over in Chicago but main huddles will be in Los Angeles area. He'll be at the Beverly Hills Hotel.

Krushen is currently lining up campaigns for "Apache," "Barefoot Contessa," "Vera Cruz" and "The Purple Plain."

No Bums?

Hollywood, July 6.

Paramount is doing a magnificent job in retitling "The Magnificent Bastard," although the final decision is still to be made.

Registered thus far at the MPAA title bureau are: "Magnificent Devils," "Magnificent Raiders," "Magnificent Rascals" and Magnificent Scoundrels."

Despite Film Shortage Minneapolis' Prejudice Versus Imports Remains

Minneapolis, July 6.

While beefing loudly about what North Central Allied calls "a tragic shortage of topdrawer pictures" which they say is "murdering" the boxoffice, Twin Cities first and subsequent run houses still continue to fight shy of the numerous available foreign releases, including British films, with a few exceptions, mainly the Alec Guinness opuses.

They're refusing to date the foreign pictures, regardless of the latter's artistic merits, because they claim these films can't deliver at the boxoffice. That goes, too, for all but an occasional British release, they declare.

Exhibitors here aver that even such outstanding British pictures as "The Holly and the Ivy," "Murder Will Out," "Crash of Silence" (formerly titled "Story of Mandy"), "Folly to Be Wise" and "Turn the Key Softly" and Italian and French prize winners like "Forbidden Games," "Fan Fan, the Tulip" and "Two Cents Worth of Hope," for example, which are boff boxoffice in New York, brody in Minneapolis.

It's only a comparatively few that score creditably grosswise even for three local and one St. Paul "fine arts" theatres, according to S. D. Kane, NCA executive counsel. "So what chance would they have in the houses that don't cater to the so-called carriage trade or longhairs?" he asks. In fact, he asserts, on the few occasions when the regular loop and top neighborhood theatres have taken a chance with any of them, the boxoffice results have been "disastrous."

One of the three local "fine arts" theatres is Sol Fisher's Campus, catering to U. of Minnesota clientele. It's undoubtedly as "successful" as the other two, but Fisher declares "We're working mostly for the distributors, the printers, the projectionists and the newspapers."

Walter Reade 'Drive'

Walter Reade circuit has skedded a "President's drive" Aug. 5 to Sept. 8. It's billed as an employees' salute to prexy Walter Reade.

Managers and others will split $2,500 in prize coin.

Brandon Readies Import 'Cavalcade' for Fall; A Package for Arties

Following a trip to Europe to acquire features and to represent the Film Council of America at the Venice film fete, Thomas Brandon of Brandon Films plans to launch his Cavalcade of international film hits in N. Y. in the fall.

Brandon said last week that, while on the continent, he plans to pick up a number of new Italian, French and Swedish productions for a newly formed syndicate organized for that purpose. Incorporation papers are now in the processing stage.

Idea of the Cavalcade is to provide the arties with a steady supply of outstanding pix of the past to round out their program of current foreign-language attractions. Pix will be sold as a package. Brandon said he had two N. Y. theatres already lined up to launch his series. He goes to Europe Aug. 3 and plans to stay six weeks.

While there he intends to acquire for his Cavalvade such films as the German "Metropolis," "Siegfried" and "Kriemhilde's Revenge"; the French "Love of Jeanne Ney" and the Pagnol trilogy as well as "Antoine & Antoinette" and others. Some of these reissues, i.e., "Visiteurs due Soir" and others, have already been tested in N. Y. arties.

Brandon said that while in Venice he would present there the winners of the recent non-theatrical film fest in Chicago. Venice competish has a special category for this type pic.

AA SKEDS 15 FILMS FOR LAST HALF OF '54

Hollywood, July 6.

Production program at Allied Artists for the second half of 1954 calls for 15 pictures, one of which will be in CinemaScope and three in Technicolor.

July starters are "Bowery to Bagdad," "Target Earth," "Ketchikan" and "The Annapolis Story." Others include "The Black Prince," "Wichita," "Legionnaire," "John Brown's Raiders," "Gun Point," "Dreamland," "Hold Back the Night," "Singapore East" and three more still to be named.

Pamphlet's Title Basis On Suit Vs. 20th-Fox

Los Angeles, July 6.

Arthur Curtis, writer, filed a plagiarism suit in Superior Court, charging 20th-Fox with lifting a title that belonged to him.

Plaintiff claims he wrote a pamphlet titled "Mack, You're in the Navy Now." Later, he declares, the studio produced a film tagged "You're in the Navy Now."

Appeal to John Wayne by Allied

Direct Argument to Actor's 'Loyalty' to Smallies—Say Latest Release Overpriced

A direct appeal to indie producers who release through the major distribs will be the next step in the exhibitors' fight against high film rentals. The theatremen, particularly those operating small-town and nabe houses, will aim their pitch at indie companies in which performers have an interest.

The first move in this direction, as planned by Allied States Assn., will be directed at Batjac Productions, the company owned by John Wayne and Robert Fellows. Batjac, which relases through Warner Bros., has as its current entry "The High and the Mighty," a picture exhibs claim is being sold at too stiff percentage terms.

As the basis for the direct approach, especially pointed at Wayne, exhibitors will argue that it is the smalltown houses that are responsible for the exhalted position the thesp now enjoys. These theatres, it will be claimed, were the largest outlets for the many westerns Wayne appeared in and were largely responsible for making the actor a national personality. Wayne's popularity as a result of these playdates, it will be further argued, set the stage for the actor to enter the top money bracket and eventually to enter independent production.

Exhibs then will point out that those directly responsible for Wayne's success are now deprived of his pictures since they can not pay the terms demanded by Warners. In a like manner, it will be noted, the fans that "made" him will not get a chance to see his most recent films.

German Profit Possibilities

Berlin, July 6.

The West German market is the most important in Europe to the British producer and, on average, returns something like 10% of the production cost. This was stated here last week by Sir Michael Balcon, who arrived in the German capital to receive the Selznick Golden Laurel medal as the European producer with the most consistent record. Sir Michael is the Ealing Studios topper.

Although it costs as much as 150,000 marks ($37,500) to launch a picture in the German market, including dubbing costs, a top grosser can earn as much as 2,000,000 marks ($500,000), Balson said. His own studio had had a number of major successes in the market and through the Rank Organization they had their own distribution.

Based on grosses, the most successful Ealing pix had been adventure yarns like "Where No Vultures Fly" and "Saraband for Dead Lovers." He was confident there would also be hefty coin returning from the presentation of "The Cruel Sea," one of Ealing's top grossers in the United Kingdom.

Arnall Charges, MPEA Denies, French Get 'Subsidy'; Asks Dulles to Clarify

This Is a Discovery?

No question about it, sex is here to stay—at least as far as Herc McIntyre, Universal's South Pacific supervisor, is concerned.

Said he in reporting on U pix he'd seen on the Coast: "We've got two films out there that really capture the impact of sex."

And by way of explanation he added: "Sex is a very important quality in pictures!"

Any arguments?

Reacting sharply to the reported subsidy provision in the new French film pact, Ellis Arnall, Society of Independent Motion Picture Producers prexy, has formally asked the State Dept. to state its position re such agreements and to explain "whether they are in line with the general economic and foreign policies of the government."

Request, embodied in a four-page letter to Secretary of State John Foster Dulles, spelled out the Society's objections to deals such as the one negotiated by the Motion Picture Export Assn. in France. It also contained the following charges:

1. Such grants (as provided in the MPEA's French deal) necessarily restrain the export trade of domestic competitors of MPEA in the doing of business in France.

2. They enable the French to obtain funds from MPEA "to use in an unrestricted fashion for the production, exploitation, advertisement or even the exhibition of French pictures in the U. S. as well as in other countries in competition with pictures of American producers who are not members of the MPEA to their injury and detriment."

3. The effect of the so-called agreement amounts to a purchase of certain economic privileges from the French government by MPEA. These privileges, Arnall claimed, are denied to American competitors of MPEA who may desire to do business in France.

Implication

Arnall's letter contained the implied question of whether MPEA prexy Eric Johnston, due to his capacity as special Presidential envoy and State Dept. rep, was negotiating film deals with the automatic approval of the Department. "It is very vital to the Society of Independent Motion Picture Producers that we be advised whether such subsidy agreements have the

(Continued on page 16)

Yanks Wonder About Pay Demands Pattern; Same In Widely Separated Lands

Badgered as they are with mounting labor demands in Latin America, impression is growing among the companies in N. Y. that the unrest is organized rather than spontaneous.

It's recognized that the inflation that has hit many of these countries produces cries for higher wages—and that some adjustments probably have to be made—but execs are struck by the similarity of the unions' terms in widely separated areas.

Robert Corkery, Motion Picture Export Assn. supervisor for Latin America, reported yesterday (Tues.) that agreement on a new contract had been reached in Argentina. Involved is a 15% across-the-board raise and adoption of a sliding scale to determine the minimum wage. Corkery also said he had noted the uniformity of union demands for contract revisions not only as applied to wages but also to fringe benefits.

The companies are faced with labor demands in Brazil, Lima, Santiago, Bogota, Mexico City, etc. Corkery observed that inevitable result will be to raise operational costs in the entire area.

N. Y. to Europe

Alex Alstone
Lemuel Ayers
Mrs. Martin Beck
S. N. Behrman
Henry Berman
Ted Cott
Leonard Crainford
Xavier Cugat
Peter Cusicks
Charles K. Feldman
Fred W. Friendly
Norm Hill
David Marshall Holtzmann
Jean Kerr
Walter F. Kerr
Abbe Lane
Mitchell Leisen
Don Loper
Joseph Mankiewicz
Maynard Morris
Bernard Prackter
Dario Soria
Leonard Spigelgass
Mike Todd
Joseph R. Vogel
Lou Walters
William Zimmerman

N. Y. to L. A.

A. E. Bollengier
Richard Conte
Truman Gibson
Henry Gross
Robert E. Kintner
Mori Krushem
Joe Robertr

L. A. to N. Y.

John Baragrey
Gene Barry
Lloyd Bridges
Cubby Broccoli
Timothy Carey
Rosemary Clooney
Gary Cooper
Myrna Dell
Armand Deutsch
Howard Dietz
Brian Donlevy
Jose Ferrer
Bob Hope
Ross Hunter
John Ireland
Marvin Kaplan
Otto Kruger
Jerry Lewis
Gary Merrill
Charles Moskowitz
Don Porter
Gene Raymond
Nicholas M. Schenck
Richard Skinner
Gary Stevens
Jonie Taps

Europe to N. Y.

Barney Balaban
Betsy Drake
Eva Gabor
Joops Geesink
Max Gordon
Cary Grant
Josephine Houston
Eric Johnston
Grace Kelly
Claire Booth Luce
James Stewart
Benjamin Thau
Spencer Tracy

HAVE HOT SCRIPT, WILL TRAVEL

George K. Arthur's Hitch-Hiking Shorts

Former Silent Film Actor Now Using His Family Name of Brest for Business Purposes

George K. Arthur, the silent screen star, is carving out a new career as a producer of short subjects. Self-styling himself as a "midget producer," Arthur, who has dropped his theatrical name and is now operating under his real moniker of George Brest, is moving into a field which he feels the major producers are neglecting.

As head of Meteor Films, Inc., Brest is turning out a series of 18 to 20-minute shorts and is presenting a new concept on how shorts should be sold. He is bypassing the major distribs and is concluding tailor-made individual deals on his own. He is pushing a package plan, successfully tried in Europe, but slow in making headway in the U. S.

Brest feels that shorts should not be sold on an indiscriminate basis whereby they can earn only $5 or $10 for the distrib for each playdate. He advocates tying a short with a feature film and selling them both as a package. For example, in Europe, his "Stranger Left No Card" was sold as a package with "Moulin Rouge." Under this arrangement, Brest received a flat $15,000 rental for his two-reeler. For another short, packaged with David O. Selznick's "Duel in the Sun," he received $4,500.

In the U. S., he has made similar deals on a local basis. "Martin and Gaston" is being sold with "Genevieve," but the package applies to a single N. Y. circuit only. Brest said he had received offers for national package deals, but had turned them down because he did not think the shorts would go right with the pictures offered.

Brest, who has completed six shorts, one of which has hit "Omnibus" twice, leaves for England on July 28 to begin production on a a new one, "12th Day of Christmas," starring Wendy Toye. He shoots his films at the Kensington Studios.

DRIVE-INS CONTINUE FIRST ON 'FRENCH LINE'

Probably more so than any other film to date, RKO's "French Line" is getting an intentional first-run play in drive-in theatres. Most companies usually prefer launching a new film in a conventional, walled-in house so as not to upset the distribution playoff pattern in various areas. There have been instances where the ozoner takes the first-run engagement but these are not too frequent.

In the case of "Line," RKO found that first-run regular outlets operated by the major circuits were not out as customers for the film. Major chains as a matter of policy are persisting in their nix on any pix which, like "Line," have been denied Production Code approval. Consequently, "Line," is staying in the outdoors in an unusually high number of situations.

Partial list of territories where the film teed off in ozoners includes Minneapolis, Albuquerque, Fort Wayne, New Haven, Burlington, Omaha, Augusta, Chattanooga, Des Moines, Phoenix, Little Rock, Tuscon, Memphis and Shreveport and Winston-Salem.

'Quo Vadis' on Screen, Fire in Houston House

Houston, July 6.

"Quo Vadis," a pic with a colossal fire scene, was interrupted for almost an hour here—by a small blaze. The fire broke out in electric wiring in the ceiling of the Delman Theatre. It was discovered by Mrs. Aline McIntosh, assistant manager. Damage to the house was slight.

About 300 patrons were in the theatre at the time and left in orderly fashion.

'ROOGIE'S RUMP'

Brooklyn Dodgers Film Made Two Years Ago To Be Shown

"Roogie's Rump," lensed on location at Ebbets Field, Brooklyn, a couple of years ago, finally is set for theatre dating.

Pic, made under the John Bash Productions banner, has been picked up for release by Republic. Story centers on a youngster who wins a spot on the Brooklyn Dodgers. Many of the team's regulars appear in the footage.

Government-Protected Film Industry Muffs on Quality; 30 Argentine Pix in Cans

Buenos Aires, June 29.

Although Argentine motion-picture producers persist in announcing grandiose plans, mainly connected with the signing of Mexican or European stars, the industry is in about as bad a spot as it has ever faced, both economically and qualitatively.

Not only has the native product failed to gain ground in foreign markets, but it has lost what markets it ever had and is fast losing terrain at home, since even local hick audiences have grown more partial to Italian or French material now coming in in greater abundance, and which is in a lingo they can equally well understand.

The more observant sections of the industry frankly blame protectionism for the decline in quality of local efforts, since most producers ceased striving after quality, relying on the State to assure them every advantage in playing time and finance. The chief defect in the protection laws is that they make no discrimination between good and bad product. Recommendations now center around amendments arranging to withhold protection from producers who waste valuable raw stock and State loans on making artistically mediocre pictures.

At the present time the native industry has nearly 30 pictures awaiting release, representing an investment of about $3,000,000.

Some industry spokesmen advocate forming a Latin-American bloc to create a common market for all Spanish-speaking pictures in Iberian language countries, via triangular co-production pacts between Argentina, Spain and Mexico, which would take in interchange of talent, directors, scriptwriters, etc.

Meanwhile "Tren Internacional" (International Train), the first picture turned out by the Big Five unit put together under govern-

(Continued on page 10)

Pic Stocks Good If Studios Avoid Pix for 'Idiots'

Hollywood, July 6.

Investment in motion picture studio stocks is a good idea if Hollywood continues to turn out high grade product and does not relapse into "grinding out scenarios written for the amusement of idiots." That is the opinion of Charles T. Jawetz, of the brokerage firm of Daniel Reeces & Co., in an optimistic new market letter.

Citing such films as "Executive Suite," "The High and the Mighty," "The Caine Mutiny," "Prince Valiant" and "Three Coins in the Fountain" as examples of recent improvement in production, Jawetz declared the novelty of television has worn off.

These pictures, he added, "have displayed good judgment and knowledge of appreciation that have been conspicuous by their absence for many years."

GLOBAL SCENIC VALUES WANTED

Film biz's slogan of "Join Hollywood and See the World" is being given added impetus by a whole slew of current and forthcoming pix shot partially or wholly abroad. Number of foreign locationers, bemoaned by Hollywood unions, is on the increase with producers explaining that they're just giving in to the demands of the big screen.

Argument is made that, even if a pic isn't wholly made abroad — and actually few are—it's now imperative to do a good deal of background footage in the foreign locale to catch the right atmosphere. It's pointed out that, with the coming of CinemaScope, it's no longer as easy to fake scenery.

Quite apart from that, the companies aren't unmindful of the fact that there's nothing quite like a Cook's tour of some foreign country when presented with the asset of the wide screen. B.o. allure of 20th-Fox's "Three Coins in the Fountain," in which C'Scope explores Rome and its fountains with impressive results, is a reminder of what travel-happy America likes.

Ironic aspect of this is that, only a very few years ago, foreign countries were begging Hollywood to include some footage of their scenic attractions in pix by way of recruiting prospective tourists. Now their wish has been more than fulfilled.

Other factors enter also: Making films abroad, or even just doing location footage, is a good way

(Continued on page 16)

Hot Todd-y Reports

Mike Todd's personal connection with Todd-AO, the wide-screen process to be used for the first time in the "Oklahoma" lensing, is due to undergo a change. Todd was huddling with his lawyers in N.Y. yesterday (Tues.) to work out details, but refused to elaborate.

New development reportedly doesn't affect the Magna Theatre Corp. setup. Todd specifically denied (1) that he was out of Magna and (2) that "Oklahoma" filming was snafued. Full Todd-AO story is expected to break today (Wed.) or Thursday when Todd expects to go to Europe.

Allied Hullabaloo on Rentals Due to Get Louder; Convinced Distribs Hijack Tax 'Relief'

A grass roots campaign, similar to the drive waged for the admission tax reduction, is being weighed by Allied States Assn. in its fight against distribs' film rental charges. This pitch, directed at local and national legislators in hope of achieving relief on the governmental level, will be held off until all other avenues of direct appeal to the distribs are closed.

The temper of exhibs on the film rental question is close to the boiling point. Bitter charges are being hurled at the major companies by leaders of three exhibitor organizations—Allied, Theatre Owners of America, and the Southern California Theatre Owners Assn. The main beef is that distribs are siphoning off the relief obtained via the reduction in the federal admission tax. This contention, therefore, is cited as the reason for seeking aid from government authorities who, it's claimed, granted the tax relief to help the hard-pressed exhibitors and not the distributors. It's pointed out that since the tax cut, 11 pictures have been presented to exhibs at terms of 50% as compared to the asking price of 35% to 40% for similar pictures in the past.

A five-man Allied strategy committee convened in Washington last week to map out the exhib org's next move. The committee is pointing toward a meeting this month with the sales toppers of the major companies. If the distribs agree to this session, the

(Continued on page 22)

DAFF'S EXEC VEEPCY

U Head No Longer Uses His 'Director Of World Sales' Tag

Reflecting the widening scope of his responsibilities, Universal's Alfred E. Daff has quietly dropped his title as director of world sales and now gets executive v.p. billing exclusively.

Daff, who rose through the ranks at U starting in Australia, became director of world sales in 1951. Position was then—and still is—unique in the industry.

Exec v.p. is in line with Daff's expanded activities which take in production planning as well as sales. He's now spending half his time on the Coast, giving U the closest possible coordination between production and sales.

Amusement Shares Serene Before Long Weekend; Broadcast Issues Lead

By MIKE WEAR

Great activity in theatre shares and RCA and CBS issues attracted much attention in yesterday's (Tues.) stock market. Radio Corp. of America common opened up nearly a point higher, reaching a new 1954 mark of 32¾, for a gain of 1¾ points on the day. Both CBS issues hit new peaks for the year, "A" shares being up ⅞ths of a point and "B" stock a full point on the day. RKO Theatres soared to a new high of 8⅛, gaining a point in the day's trading. National Theatres hit a new (54) peak of 7½, and, like ABC-Paramount, was a quarter of a point higher on the day.

Despite the fact that the stock market had a sell-off last week, especially in the high-priced shares, traders in amusement issues were encouraged by the relative stability of film and theatre stocks, radio shares and affiliated issues. Most radio stocks were un-

(Continued on page 16)

TWO BALTO HOUSES JOIN ARTIE RANKS

Baltimore, July 6.

Two new first-run pix houses are set to open later this summer. I. M. Rappaport who operates the Town, Hippodrome, and Little Theatres has leased the Centre from Morris Mechanic. The latter owns and manages the New plus two legit houses. Rappaport will exhibit foreign and art films, a policy which has proved successful at the Little. The new enterprise will be known as the Cinema Centre and is set to kick off Aug. 1 with Walt Disney's "Vanishing Prairie."

Schwaber chain, holders of five nabe houses and the first-run Playhouse, will add another foreign and art house locally, repeating the policy that resulted in the Playhouse. They will convert the currently second run Linden into a first run outlet similar to the Playhouse which was formerly the Homewood. After extensive remodeling, operation will get underway July 16 with "Seven Deadly Sins."

Amend Complaint In Suit Over Release of Pix to TV

Los Angeles, July 6.

Consolidated suit by several film producers, fighting television release of their films via sale of Eagle Lion Classics, was resumed in Superior Court today (Tues.) with an amended complaint. Defendants are Chesapeake, Eagle Lion, United Artists, Pictorial Films and others.

Complaint is that United Artists' purchase of Eagle Lion Classics consisted merely of pictures, made by the plaintiffs for Eagle Lion distribution, and that various rights were sold by Chesapeake, the Eagle Lion parent company, without proper notification. Plaintiffs therefore ask a share of the $500,000 sale price. Another charge is that the purchase included a deal whereby the Chesapeake laboratory would get all UA's business over a period of ten years. Complainants also want a share of that.

The Sneerer Sneered

Film Execs Dismiss Martindell's Blast at 'Lack of Statesmanship' in Film Industry

Add the American Institute of Management to film execs' persona non grata list. AIM was at hand over the past week with a severely critical report on the picture industry that hit a vital organ: management. "The motion picture industry may possess showmanship, but it lacks statesmanship and perspective, two qualities regarded as essential for managerial excellences by the AIM," said the organization's president, Jackson Martindell.

He charged the industry with "extravagance, inefficiency, poor teamwork and lack of foresight."

Apprised of these accusations, film officials asked (1) who's Martindell?, (2) what's the American Institute of Management?, and (3) getting back to Martindell, what's he trying to promote for himself?

"A report of this kind is irresponsible and simply should be ignored because it can only mean someone is trying to draw attention to himself," said a major film company v.p.

"All nonsense," commented a production-distribution president. He added: "It's a poison pen letter against an industry that has managed to survive abnormal hardships and is now gaining remarkable strength."

"What can these people possibly know about the film business?" a distributor wanted to know.

While Martindell and AIM were strangers to the film execs, some recognized persons listed as board members. These included Wheeler Sammons, publisher of Who's Who in America, and Ordway Tead, editor and director of Harper & Brothers, and until recently head of New York City's Board of Higher Education.

AIM, it was explained, is a non-profit organization which publishes an annual tome, "Manual of Excellent Managements." This offers a comparative study of some 4,000 American and Canadian companies in all fields. AIM claims 13,000 "members," presumably meaning subscribers.

According to Martindell, the absence of any film companies from the list of 4,000 prompted some inquiries. Thus his report.

The AIM analysis was said to reveal "no outstanding board of directors, although the Institute is watching some developments here with interest."

King Richard and the Crusaders

(C'SCOPE—COLOR)

Sir Walter Scott's classic, 'The Talisman,' given film spectacle treatment in CinemaScope. Good cast, stout b.o.

Hollywood, July 6.

Warner Bros. release of Henry Blanke production. Stars Rex Harrison, Virginia Mayo, George Sanders, Laurence Harvey; features Robert Douglas, Michael Pate, Paula Raymond, Lester Matthews, Antony Eustrel. Directed by David Butler. Screenplay, John Twist; from Sir Walter Scott's "The Talisman"; camera (WarnerColor), J. Peverell Marley; editor, Irene Morra; music, Max Steiner; song, "Dream, Dream," by John Twist and Ray Heindorf. Previewed June 30, '54. Running time, 113 MINS.

Emir Ilderim	
Sultan Saladin	Rex Harrison
Lady Edith	Virginia Mayo
King Richard I	George Sanders
Sir Kenneth	Laurence Harvey
Sir Giles Amaury	Robert Douglas
Marquis Montferrat	Michael Pate
	Michael Pate
Queen Berengaria	Paula Raymond
Archbishop of Tyre	Lester Matthews
Baron de Vaux	Antony Eustrel
King Philip of France	Henry Corden
Duke Leopold of Austria	Wilton Graff
A Dance Specialty	Nejla Ates
Nectobanus	Nick Cravat
Castelaine Captain	Leslie Bradley
1st Castelaine	Bruce Lester
2nd Castelain	Mark Dana
3rd Castelain	Peter Ortiz

(*Aspect ratio*: 2.55-1)

"The Talisman," Sir Walter Scott's classic about the third crusade, gets the full CinemaScope spectacle treatment in this box-office entry from Warner Bros. titled "King Richard and the Crusaders." It has a good cast of familiar names enacting the period escapism and the grossing prospects are stout.

As for the title, the Henry Blanke production could just as easily be called "The Saracen and the Crusaders," so thoroughly does Rex Harrison walk off with performance honors as Saladin, the sultan whose Moslem forces are pitted against the invading Christians from Europe. However, Virginia Mayo, George Sanders and Laurence Harvey (British player making his Hollywood debut) plus Robert Douglas and Michael Pate, come up with swashbuckling characterizations that also sustain the film's 113 minutes of sweeping action under David Butler's vigorous direction.

Filming of the Scott classic may give the novel renewed reading interest among the younger filmgoers who may not yet have tasted of its romantic adventures detailing the efforts of Christian nations from Europe, marshalled under the leadership of England's King Richard, to gain the Holy Grail from the Mohammedans. In addition to the fighting wiles of the crafty Moslems, King Richard must contend with the sinister ambitions of some of his entourage and these rivalries almost doom the crusade.

Blanke's production supervision of the excellent John Twist script has all of the showmanly touches needed to make the picture attractive to almost any age group among viewers. Butler's direction manages to keep a long show nearly always moving at a fast clip. Especially attractive to the action-minded will be the jousting sequences, either those showing training or those in deadly seriousness, and the bold battling is mostly concerned with combat between the forces of good and evil among the crusaders themselves. The script is especially good in its dialog, particularly that handed to Harrison.

The latter reminds of his sock deliniation in "Anna and the King of Siam" of some years back in the interpretation he gives the wily Saracen. He even has a song to sing, a charming little melody tagged "Dream, Dream" by Twist and Ray Heindorf, that is used as a courting air when he tries to convince Miss Mayo, the lovely Lady Edith, cousin of the king, that she should be the bride of the sultan so that the bloody crusade could be concluded. Miss Mayo becomes the period costumes of a lady caught in the desert with the crusaders. Sanders' King Richard has its merits, as does the villainy offered by Douglas, as the ambitious Sir Giles Amaury, and Pate, as the crafty, evil Marquis of Montferrat. There's considerable bluster of Harvey's Sir Kenneth, the Scot who serves Richard, the man, not the king, but it goes with this type of role acceptably.

J. Peverell Marley uses the CinemaScope cameras and Warner-Color to advantage in dressing up the broad movements of the picture. Anamorphic processing is an excellent treatment for this type of subject, but is so keen-eyed it shows up the falseness of scenes done before process screens. A rousing score by Max Steiner supports the action, but also sometimes competes with it. *Brog.*

Francis Joins the WACS

Amusing entry in U's 'talking mule' series; good b.o. outlook.

Hollywood, July 1.

Universal release of Ted Richmond production. Stars Donald O'Connor, Julia Adams, Chill Wills, Mamie Van Doren, Lynn Bari, ZaSu Pitts; features Joan Shawlee, Allison Hayes, Mara Corday, Karen Kadler, Elsie Holmes. Directed by Arthur Lubin. Screenplay, Devery Freeman, James B. Allardice; story, Herbert Baker; based on the character "Francis" created by David Stern; camera, Irving Glassberg; editor, Ted J. Kent, Russell Schoengarth. Previewed June 29, '54. Running time, 94 MINS.

Peter Stirling	Donald O'Connor
Captain Parker	Julia Adams
General Kaye	Chill Wills
Corp. Bunky Hilstrom	Mamie Van Doren
Major Louise Simpson	Lynn Bari
Lt. Valerie Humpert	ZaSu Pitts
Sergeant Kipp	Joan Shawlee
Lt. Dickson	Allison Hayes
Kate	Mara Corday
Margie	Karen Kadler
Bessie	Elsie Holmes
Capt. Creavy	Olan Soule
Aide	Anthony Radecki
	Francis, the Talking Mule

(*Aspect ratio*: 2-1)

Donald O'Connor and his loquacious friend, Francis, the Talking Mule, are back for another laugh session in this Universal release. The boxoffice outlook is good, since the same type of amusing screwball comedy that has characterized the series is put forth slickly in this one.

A clerical error puts bank clerk and ex-G. I. O'Connor back into service, but in a WAC unit. His talking sidekick goes along to make certain that no chuckles will be overlooked in the bits of business concocted by Arthur Lubin's direction and by the script written by Devery Freeman and James B. Allardice from a story by Herbert Baker.

Hokum gets an added assist in this latest series entry by having Chill Wills, the voice of Francis, also playing a visible role for the first time. It sets up a number of funny complications. So does the assignment of O'Connor to the WAC unit commanded by Lynn Bari and her aide, Julia Adams. The gals see it as an attempt by Wills, commanding general, to satotage the WAC's work in camouflage, but with the help of Francis, O'Connor is able to out-mastermind Wills and the femmes so that the latter wins out in the wat games being played.

O'Connor, Wills, the Misses Adams, Bari, Mamie Van Doren and ZaSu Pitts, the latter seen again in the screwy nurse role she created for the first Francis film, plus the other casters all deliver slickly to point the Ted Richmond production for a favorable reaction from the ticket buyers.

Technical departments are expert, although footage is a mite longer than necessary at 94 minutes. *Brog.*

Valley of the Kings

(COLOR)

Robert Taylor, Eleanor Parker in Egyptian-lensed suspense feature.

Hollywood, July 6.

Metro release (no producer credit). Stars Robert Taylor, Eleanor Parker, Carlos Thompson; features Kurt Kasznar, Victor Jory, Leon Askin, Aldo Silvani, Samia Gamal. Directed by Robert Pirosh. Written by Pirosh and Karl Tunberg; suggested by historical data in "Gods, Graves and Scholars," by C. W. Ceram; camera (EastmanColor), Robert Surtees; editor, Harold F. Kress; music, Miklos Rozsa. Previewed June 3, '54. Running time, 85 MINS.

Mark Brandon	Robert Taylor
Ann Mercedes	Eleanor Parker
Philip Mercedes	Carlos Thompson
Hamed Bachkour	Kurt Kasznar
Tareg Chief	Victor Jory
Valentine Parks	Leon Askin
Father Anthimos	Aldo Silvani
Dancer	Samia Gamal

(*Aspect ratio*: 1.75-1)

Spectators are given a tour of the land of the Nile in this suspense drama, and the backgrounds offer more freshness to the film than does the routine story. The color cameras show off settings never before lensed for a Hollywood-produced picture and provide some exploitation excitement that will help the payoff chances.

The familiar names of Robert Taylor and Eleanor Parker team to topline the cast. Also starred is newcomer Carlos Thompson, who has yet to be seen to any particular advantage in a domestic production. The story is one dealing with robbers of the tombs of the Pharaohs in Egypt, with a side angle having to do with the establishment that Old Testament accounts of Joseph in Egypt are literally true.

Some good suspense action and thrills are whipped up in the screenplay by Robert Pirosh and Karl Tunberg on the robber score during the first 70 minutes of footage. The side angle to the plot is wrapped up in the concluding 15 minutes and, while quite interesting, is anti-climactic to the main story interest. Pirosh also directed, and gives satisfactory pacing and suspense development to the material considering that it unfolds familiarly along rather easily anticipated lines.

Taylor plays a rugged American archaeologist who agrees to help Miss Parker, married to Thompson, search for the tomb of the Pharaoh, Ra-hotep. She wants to prove that her late father was right in believing the tomb will prove his theory about Joseph in Egypt. Clues turn up indicating the tomb already has been robbed and a mysterious gang, seemingly headed by sinister Kurt Kasznar, puts obstacles in the way of the search before it is revealed Thompson is the man behind the crooked goings-on. He and Taylor battle it out atop the tomb. Thompson is killed and his widow is free to have her new hero. After this, the pair goes on to uncover Ra-hotep and the theory's proof.

Plot period is 1900 and ageless wonders of the land of the Nile fit perfectly. Viewers are treated to day and night scenes of great beauty as the cameras pick up the Sphinx and Pyramids, historic Mount Sinai, the Red Sea and the Suez Canal, the vast desert, Cairo streets and buildings, Mena House, a famous hotel near the Pyramids and other landmarks.

Miss Parker and Taylor are a good lead team for the drama, but Thompson comes off only fair. Kurt Kasznar, Leon Askin, Victor Jory, doing native menaces of varying degree, are excellent in colorful parts, and Aldo Silvani acceptably plays Father Anthimos from St. Catherine's Monastery on Sinai. Samia Gamal is in for a very brief navel expose during a cafe scene.

The script was suggested by historical data in "Gods, Graves and Scholars" by C. W. Ceram. The very good camera work was contributed by Robert Surtees. Miklos Rozsa's background score is an aide to the film's mood and settings. Other technical supports are okay. *Brog.*

Duel in the Jungle

(BRITISH-COLOR)

Topheavy drama starring Jeanne Crain, Dana Andrews and David Farrar with authentic African settings. Overlong and contrived situations.

London, June 30.

Associated British-Pathe release of Marcel Hellman production starring Jeanne Crain, Dana Andrews, David Farrar with Patrick Barr, Mary Merrall, Charles Goldner, George Coulouris. Directed by George Marshall; screenplay, Sam Marx, T. J. Morrison from original story by S. K. Kennedy; camera, Edwin Hiller; editor, E. B. Jarvis; music, Mischa Spollansky with lyric "The Night Belongs to Me" by Norman Newell; color by Technicolor. At Warner Theatre, London, June 30 '54. Running time, 105 MINS.

Scott Walters	Dana Andrews
Marian	Jeanne Crain
Perry and Arthur Henderson	David Farrar
Roberts	Patrick Barr
Capt. Malburn	George Coulouris
Martell	Charles Goldner
Pitt	Wilfrid Hyde White
Mrs. Henderson	Mary Merrall
Lady	Heather Thatcher
Vincent	Michael Mataka
Clerk	Paul Carpenter

This melodramatic story of a trek through the jungle to unearth a sadistic swindler has brought the reaction that the overseas showing of such a situation would do harm to Britain's prestige at the present time. There is plenty of scope for an entertaining story in the basic idea, but this present treatment and trite dialog prove a waste of much that is good and of the importation of Jeanne Crain and Dana Andrews for two of the leading roles. Presumed appeal will be to sensation seekers and those not already satiated with longshots of wild animal life and death lurking in the forest.

Dana Andrews plays an American insurance agent visiting London to protest at the danger risks being run by an explorer-diamond broker for whom his company holds a million dollar life policy. The firm's assurance that their chief will cease his current deep sea diving activities off Africa is followed by the news that he has been drowned. Sensing there is something phoney in the setup the investigator planes out in the wake of the dead man's secretary whom he has tried to make before learning she is engaged to her boss. She repudiates his suggestion the death report is false and claims she is going to visit her fiance's mother. He tags along on safari with death lurking through lions, snakes, leopards crocs and other jungle impediments until they reach journey's end and the missing man. He openly boasts of his successful fraud claiming his firm needed the dough to proceed with costly undersea probing for diamonds. He tries to kill the investigator on a lion hunt and in a terrific fight, culminating in a canoe chase over the rapids which brings the native police to round up the cornered man.

Apart from improbabilities in the story and dialog, one of the main weaknesses is the meek acceptance of the natives of the barbarous cruelty imposed upon them by the white boss whom, alone in their midst, they could have obliterated without trace. This angle is unpalatable and there is no amelioration through the possibility of insanity which could well have been implied, his mother being shown as ultra eccentric.

Jeanne Crain plays the hard to get heroine with commendable courage and Dana Andrews as the doubly pursuing pursuer registers a clearcut characterization. David Farrar does his best in the thankless role of the brutal defrauder. Excellent support is given in smaller parts by Mary Merrall, Charles Goldner, Wilfrid Hyde White, George Coulouris and Patrick Barr. Camerawork, particularly in the African sequences, is on a high level. *Clem.*

The Bowery Boys Meet The Monsters

Below par bread-and-butter entry.

Hollywood, June 30.

Allied Artists release of a Ben Schwalb production. Stars Leo Gorcey, Huntz Hall; features Bernard Gorcey, Lloyd Corrigan, Ellen Corby, John Dehner, Laura Mason, Paul Wexler, David Condon, Bennie Bartlett. Directed by Edward Bernds. Screenplay, Ellwood Ullman, Bernds; camera, Harry Neumann; editors, Lester A. Sonsom, William Austin; music, Marlin Skiles. At Orpheum, L.A., June 30, '54. Running time 62 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Louie	Bernard Gorcey
Anton	Lloyd Corrigan
Amelia	Ellen Corby
Derek	John Dehner
Francine	Laura Mason
Grissom	Paul Wexler
Chuck	David Condon
Butch	Bennie Bartlett

(*Aspect ratio*: 1.85-1)

"The Bowery Boys Meet the Monsters" goes overboard on the malaproprisms which generally give zest to series in this latest release of Allied Artists' bread-and-butter program. The Ben Schwalb production is on the weak side, not up to the usual standard, with appeal even for followers of the series apt to be limited.

This time, Leo Gorcey and Huntz Hall, in their familiar zany characters, get involved in a household of madmen seeking to obtain human heads for their scientific experiments. One wants a brain with a low I.Q. for transference to the skull of a giant ape, another a head to attach to an electronic robot, controlled by a microphone. Edward Bernds' direction of his and Ellwood Ullman's screenplay matches the slapstick qualities of the thin story line, but film is badly in need of editing to eliminate duplication of action.

The two stars acquit themselves in their usual style, and have the benefit of top support. John Dehner and Lloyd Corrigan are the two scientists; Ellen Corby their sister, who wants Gorcey to feed to her pet, a man-eating tree; and Laura Mason is the niece, a vampire. Bernard Gorcey is in for his customary role of Louie, the sweet-shop owner, and Paul Wexler is the butler.

On technical side, Harry Neumann's photography is standard. *Whit.*

Ring of Fear

(C'SCOPE-COLOR)

Exploitable melodrama with circus background. Marred by mediocre scripting.

Hollywood, July 2.

Warner Bros. release of Wayne-Fellows production, produced by Robert M. Fellows. Stars Clyde Beatty, Pat O'Brien, Mickey Spillane; features Sean McClory, Marain Carr, Jan Bromfield. Directed by James Edward Grant. Written by Paul Fix, Philip MacDonald, James Edward Grant; camera (WarnerColor), Edwin DuPar; editor, Fred MacDowell; music, Emil Newman, Arthur Lange. Previewed June 22, '54. Running time, 91 MINS.

Himself	Clyde Beatty
Frank Wallace	Pat O'Brien
Himself	Mickey Spillane
Dublin	Sean McClory
Valerie St. Denis	Marian Carr
Armond St. Denis	John Bromfield
Gonzalez	Gonzalez-Gonzalez
Twitchy	Emmett Lynn
Paul Martin	Jack Strang
Shreveport	Kenneth Tobey
Suzette	Kathy Cline

(*Aspect ratio*: 2.55-1)

An assortment of good, commercial exploitation values should pull "Ring of Fear" through to profitable grosses in most general market dates. Chances would have been more assured had the sales factors been backed with a more worthwhile story. Best prospects are in the action-exploitation situations.

While Clyde Beatty, Pat O'Brien and Mickey Spillane are starred, and the presence of Beatty and Spillane are among the ballyhoo factors, there's only one performance in the footage and that by Sean McClory, Irish-brogued heavy of the piece. Had James Edward Grant's direction, and the screen story he wrote with Paul Fix and Philip MacDonald, been more decisive and aware of where it was going, it could have been a topnotch show.

McClory is seen as a homicidal maniac, always menacing but almost likeable, who is out to wreck the Clyde Beatty Circus and the marriage of Marian Carr, a girl he fancies, to John Bromfield, a jealous aerialist. His successful sabotage, using a drunken old clown, Emmett Lynn, as the tool, keeps the circus stirred up and brings in Spillane, playing himself (badly) and his cop friend, Jack Stang, to smoke out the mystery. Climax has McClory killed by a giant tiger he had loosed to kill others.

The circus footage is real, and good, especially the lion and tiger act staged by Beatty. These are the best such scenes yet filmed for a regular feature, and the Cinema-Scope lens helps to make them so. Aerial footage, too, has its thrills.

The Robert M. Fellows' production set up its cameras with the Beatty show to film the authentic circus flavor. It is to be regretted that this and other attempts to bring off a somewhat different motion picture were negated by a slipshod script and poorer direction. Some attempt to salvage and bolster the picture was made by re-shooting some scenes and adding others after the original lensing but this has only added to the hot-and-cold feel and still leaves the grossing possibilities up to the good ballyhoo values. Fred MacDowell edited and Edwin DuPar did the WarnerColor lensing. *Brog.*

Happy Ever After

(BRITISH—COLOR)

Sparkling Irish village comedy starring David Niven, Yvonne de Carlo, Barry Fitzgerald; should have widespread b.o. appeal.

London, July 6.

Associated British-Pathe release of Mario Zampi production. Stars David Niven, Yvonne de Carlo, Barry Fitzgerald; features George Cole, Robert Urquhart, A. E. Matthews. Directed by Mario Zampi. Screenplay, Jack Davies, Michael Pertwee; camera, Stanley Pavey; editor, Kathleen Connors; music, Stanley Black with number, "My Heart Is Irish," by Michael Carr; color by Technicolor. At Ritz, London, June 29, '54. Running time, 87 MINS.

Jasper O'Leary	David Niven
Serena McGlusky	Yvonne de Carlo
Thady O' Heggarty	Barry Fitzgerald
Terence	George Cole
General O'Leary	A. E. Matthews
Kathy McGlusky	Noelle Middleton
Dr. Flynn	Robert Urquhart
Major McGlusky	Michael Shepley
Dooley	Joseph Tomelty
Lannigan	Eddie Byrne
Regan	Liam Redmond

This hilarious Irish comedy starts off with the advantage of having three Hollywood names to bolster a thin story. It is dependent for most of its laughs on situations. In addition, there is magnificent background scenery and plenty of local color to provide all associated with the brogue and the blarney. It is a natural b.o. winner here and its nationalistic appeal should find real response in the U. S.

The old town hall and local pub are the pivots of activity in a tiny hamlet, with typical rustics and gentry fulfilling the old traditions. The local Hunt has been kept going by the old squire who, despite his 80 years, still insists on leading off the meet by jumping the customary 10-foot wall. The old boy literally takes the plunge, landing in the ditch and passing out with his boots on and a twinkly eye and a bottle of grog.

This provides the framework for David Niven's arrival from England to inherit the estate and smilingly terminate all kindly customs and concessions. He claims unpaid debts verbally cancelled by his uncle, finds his tippling butler and evicts an old tenant whose minute rent the old squire had scorned to collect. Poaching, which had been genially accepted and fairly apportioned, is now taboo and everyone seethes with revolt. Lots are drawn as to who shall rub out the tyrant and every contrivance is rigged up and independently operated. Gunshot, homemade bombs, steel wire traps and ghostly manifestations all react on the perpetrators rather than their intended victim. When a new will turns up disinheriting the newcomers, the village relaxes back into its carefree normalcy.

Through all this upheaval, two love stories are faintly threaded. Yvonne de Carlo, who once ditched the young doctor, returns as an attractive widow and again queers her sister's chances with him. The dashing lord of the manor looks a far better catch so the siren transfers her wiles and sticks despite his unpopularity and loss of inheritance.

Some may regret the unpleasant character so well depicted by Niven as alien to his usual per-

(Continued on page 22)

OVERSEAS: TV NO B. O. MENACE

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (6)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	125	16¾	15¾	16⅝	+ ⅝
60¾	41⅝	CBS, "A"	24	60¾	58⅜	60⅝	+1⅛
60¼	41½	CBS, "B"	13	60¼	58¼	60¼	+1
25½	19¾	Col. Pic.	9	23½	23	23¼	— ¼
10¾	9¼	Decca	59	10	9⅝	10	+ ⅜
63¼	46¾	Eastman Kdk.	346	63	59¾	61	—1¾
15¾	13¼	Loew's	203	14⅞	14⅜	14¾	+ ⅛
7½	6⅛	Nat. Thea.	525	7½	6¾	7½	+ ⅝
33¼	26⅛	Paramount	32	32⅜	31¾	32	— ¼
35⅝	28	Philco	164	35⅜	33⅞	34½	+ ⅝
32¾	22½	RCA	1558	32¾	29⅞	32¼	+1¾
7	2⅞	RKO Picts.	969	7	6⅛	6⅞	+ ¾
8⅛	4½	RKO Thea.	743	8⅛	6¾	7⅝	+ ¾
5⅛	3	Republic	285	5⅛	4¾	4⅞	+ ⅛
12⅛	10½	Rep., pfd.	9	11⅞	11⅝	11⅝	— ⅛
17⅝	11⅛	Stanley War.	330	17½	16⅞	17⅜	—
22½	18¾	20th-Fox	119	20½	20	20¼	— ⅛
23¼	18½	Univ. Pix.	39	23¼	21¾	23	+ ⅞
70¾	63¾	Univ., pfd.	*1	69	69	69	— ¾
16⅝	13⅝	Warner Bros.	27	16⅝	15¾	16¼	+ ⅜
73⅝	63⅞	Zenith	32	71¼	68⅛	70¼	—

American Stock Exchange

6	3⅝	Allied Artists	38	4	3⅞	4	—
11¾	9⅛	Du Mont	166	11⅜	10⅝	11¼	+ ½
14½	11¾	Technicolor	14	12⅜	12⅛	12¼	— ¼
3¾	2¾	Trans-Lux	15	3⅛	3	3	— ⅜

Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd	9⅛	9¾	—
Capitol Records	8½	9¼	+ ¼
Chesapeake Industries	2¾	3¼	+ ⅛
Cinerama Inc.	1¼	1¾	—
Cinerama Prod.	2⅛	2⅝	+ ⅛
Color Corp. of Amer.	⅝	⅞	—1/16
King Bros.	1⅛	1⅜	—
Polaroid	38½	40½	+ ½
U. A. Theatres	11	12¼	—
Walt Disney	107⅜	117⅜	+ ⅛

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

C'Scope Trailer Induces Cheers

Minneapolis, July 6.

Twentieth-Fox's "Advancing Techniques of C'Scope" with its partial previews of impending releases received an enthusiastic exhibitor response at the Radio City theatre invitation showing here and drew, among others, the comment that the development and its immediate promises "will shoot more needed new life into exhibition."

What apparently most impressed the large audience of exhibitors, including many from out-of-town, was the C'Scope product that's enroute. Such top exhibitors as Harry B. French, president of this territory's United Paramount circuit; William Volk, head of a local chain that includes the newest and finest suburban theatre here, the Terrace; and Reno Wilk, general manager of an ozoner chain that's already presenting C'Scope in one of its stands, tossed out kudoes.

They said they were inspired to confidence in exhibition's future by the showing. A feeling was expressed that there'll be no doubt about that future if "a few more" companies take a leaf from the 20th book and also furnish such boxoffice vitamins.

TOA Members Buying Makelim's 12-Pic Package

Hollywood, July 6.

Following Hal R. Makelim's appearance at the Theatre Owners of American convention, three more TOA members accepted his plan of supplying 12 features a year. They were John Rowley of Dallas, with 110 houses; Charles Gilmour of Denver, with 46 houses, and the J. J. Rosenfield Circuit of Spokane.

Contracts previously signed under the Makelim Plan were with the Video Circuit, Oklahoma City, with 85 theatres; Howard's Affiliated Theatres, Boston, with 90 theatres; the Dickenson Circuit of Kansas City, with 48; the Jefferson Circuit of Dallas, with 21; Dollinger's Theatres of New Jersey, with 43, and Rube Shore's Tri-State Circuit of Cincinnati, with 48.

FIRE HAZARD RAP

Warn Jerry Zigmond On Overcrowding For Marciano

Los Angeles, July 6.

Jerry Zigmond, manager of the West Coast Division of United Paramount Theatres, was reprimanded by the Board of Fire Commissioners for overcrowding the Downtown Paramount during the telecast of the fight between Rocky Marciano and Ezzard Charles. He was warned that he will be prosecuted if it happens again.

Witnesses testified that the customers overflowed into the aisles of the 3,000-seater and blocked the exits, causing a fire hazard.

'ROBE' FIRST-RUNS AT MINOT, N. D., DRIVE-IN

Minneapolis, July 6.

For the first time anywhere, "The Robe" will have its town and area first-run in a drive-in theatre, the Minot, at Minot, N. D. It'll preem in the town of 24,000 this month.

Minot had been without C'Scope until the Minot Outdoor Theatre installed its one track optical sound version, opening June 24 with "How to Marry a Millionaire" as the initial C'Scope attraction because it was refused "The Robe" at that time.

Picture ran a full week at 85c admission, 25c more than the regular scale, to an estimated boff $4,500 gross. Reno Wilk, its circuit's general manager, says he'll book all the C'Scope first runs obtainable, though the ozoner's policy has been second runs and reissues, except for a few first runs at last season's tag end.

Neither of the two Minot conventional theatres have been equipped for C'Scope.

Ed Aaronoff Joins U

Ed Aaronoff, film and indie press rep for 19 years, has joined Universal's publicity department under Philip Gerard, eastern publicity manager. He replaces Burt Hirschfield who has resigned.

Aaronoff is currently serving as public relations director of the "Miss Universe 1954 Beauty Contest and Pageant."

FEW SETS, POOR SHOWS A FACTOR

Television, the film industry's No. 1 bugaboo in the U. S., isn't causing motion picture execs any sleepless nights abroad. In fact, they're apt to shrug it off as very minor competition.

It's conceded that, here and there, when tv first starts up in a country, theatre business may be hurt. But it's a strictly temporary condition and tv barely dents foreign theatre b.o. The occasional exception may be certain nights when nationally popular sports events are telecast.

Even though tv is gradually spreading over the globe, film men are taking it in their stride. "It's coming to Australia in two years," Herc McIntyre, Universal's South Pacific supervisor, reported in N. Y. last week. And he added: "We're not a bit worried about it."

Teddy Lim, manager of the Universal Theatre, Manila, said one tv station was operating there now and a second one was in the offing. He, too, maintained that it didn't affect his business any.

In Venezuela, on the other hand, where tv has just begun, the competition is felt. Stores have installed tv sets in their windows and crowds assemble to watch this novelty.

Foreign execs explain that the weak impact of tv abroad is due to a number of circumstances. For one, sets are few and far between and they are mighty expensive. For another, programs are poor (something which Americans ascribe to the fact that most of these stations are government-run).

Cuba at one time had six tv stations operating. Now it's only five

(Continued on page 10)

Drive-Ins' Percentage Contracts Prove Sweet Music to NW Distribs

Minneapolis, July 6.

Surprisingly large grosses being chalked up by some of the territory's drive-in theatres on percentage deals have been proving a source of considerable unexpected, but welcome, additional income for distributors here.

As a result of the company's yielding on C'Scope to allow one track optical sound presentations in the ozoners, the local 20th-Fox branch already has started to cash in and indications are that it will tap the till to an increasingly larger extent.

On 40% deals, the exchange grabbed off a hefty estimated $4,500 in rentals from the only two of the territory's 150 outdoor theatres to present C'Scope so far, the Minot at Minot, N. D., and the 7-Hi here. Introducing C'Scope to Minot with "How to Marry a Millionaire," the Minot grossed $4,300 for the week, netting Fox $1,720 as its share. The 7-Hi played "The Robe" on the same terms after the picture has been shown in 12 local neighborhood houses on various runs as well as downtown on the eight-day run hit an estimated $7,000, the Fox end being $2,800.

But it has remained for RKO here to hit the ozoner jackpot with "The French Line" which it sold to the 100 Twins outdoor theatre for a Twin Cities first-run on a 50% split after all other conventional houses and ozoners refused to book it. It's now in its fourth week after skyrocketing to an estimated $12,000 its initial stanza.

All three drive-in theatres boosted their prices for the aforementioned attractions. Their regular policies have been subsequent runs and reissues. Because C'Scope pictures deals are percentage and they refused to buy any release except on flat terms, the Minnesota Entertainment Enterprises' five Twin Cities' areas elaborate ozoners and the vast bulk of other outdoor theatres are refraining from going even for the comparatively inexpensive one track optical sound brand.

Local Tax Yen Draws Warning

Minneapolis, July 6.

In its current bulletin North Central Allied charges the American Municipalities Assn., the parent body of all municipalities' state leagues, with "unmitigated gall" for declaring that Congress' reason for passing and the President's reason for signing the admission tax relief bill was to turn over this field to the municipalities.

Calling attention to what has occurred in New York City and pointing out that the Minnesota league is taking the same approach, the bulletin asserts that "nothing could be further from the truth" than the American Municipalities Assn.'s contention.

"The record is replete with irrefutable evidence that Congress' sole purpose was to give help to our distressed industry," says the bulletin. "It even passed this legislation knowing that exhibitors, for the most part, were going to keep the tax savings for themselves and not pass them on to the public."

Warning that the state leagues are potential forces in the legislatures, the bulletin points out that municipality officials "are hungry for new revenue sources and regard the admission tax as a natural."

Asking exhibitors to start immediately pinning down and getting firm commitments from the legislature candidates, the bulletin asserts the legislature's forthcoming session will find theatre-owners faced with the battle of their lives if such enabling legislation is to be defeated.

NEW TO DRIVE-INS

'Gone With Wind' Played Only One Ozoner During '49 Round

First drive-in date on the east coast for "Gone With the Wind" will be at Walter Reade's Lawrence Drive-in, just north of Trenton, N.J., where the picture begins a 10-day engagement on July 13.

The date marks only the second time that "GWTW" has played in an open air theatre. On its fourth release in 1949 it played, according to Metro, in one ozoner in the midwest. Ozoners, at that time, had not gained the acceptance they receive today.

NOW 'SALT OF EARTH' HAS CANADIAN GRIEF

Toronto, July 6.

"Salt of the Earth" was denied a private screening for the press last week (27) by the motion Picture Projectionists' Union (AFL) here. But Pat Travers, the union business agent said that if Variety Theatre here, which has it booked, insists on running the film, nothing in the union contract will allow them to refuse to work.

"If a theatre wants to run it, I guess they've kind of got us," he said, and explained his cancelling the press show: "There's been so much controversy about it in the U. S., we wanted to do the right thing." The local executive board was expected to discuss it later in the week.

Herman Shawn, Variety Theatre manager, called the cancellation "thought control" and said he would show the feature despite any action by the union, which, he said, "can't set itself up as censor."

"Salt of the Earth," produced in Mexico by Herbert Biberman for the allegedly Communist-led International Union of Mill, Mine and Smelter Workers, has run into a stone wall so far in Chicago, because of IATSE's refusal to allow its men to project it.

Perspecta in License Deal With Altec Lansing Corp.

Licensing deal has been set between Perspecta Sound, Inc., and Altec Lansing Corp. for the latter to manufacturer Perspecta stereophonic sound integrator units.

The integrator unit is the only piece of special equipment required in the theatre booth for the standard optical track stereophonic sound system which has been adopted by Metro, Paramount and Warner Bros.

Altec joins Fairchild Recording Equipment Co. and other licencees throughout the world in manufacturing the integrator units.

Score 'Cinerama Holiday'

Music scoring was completed this week on "Cinerama Holiday," second Cinerama entry, with Jack Shaindlin batoning a 75-piece symphony. Morton Gould composed the score for the Louis de Rochemont production.

Recording, in streophonic sound, took place in Cinerama's Oyster Bay, Long Island, studios.

Walsh Quietly Battles Brewer

While not minimizing the strength of the Roy M. Brewer slate for control of the International Alliance of Theatrical Stage Employees, there is a strong degree of confidence among the supporters of incumbent prexy Richard F. Walsh. The opposing forces are following diametrically opposite campaign practices.

The Brewer team is waging a wide open drive, quickly announcing the name of each delegate pledged to support the Brewer candidacy. On the face of it, as a result, the Brewer contingent appears to be gaining strength, since the Walsh forces have been operating on the q.t. and behind-the-scenes. The Walsh camp has not made a single announcement relating to the acquisition of a delegate favoring the present prexy's slate, although there have been many.

The IA chief's supporters are following the policy laid down by Walsh, i.e., this is a "family affair" and that the dispute between the two top candidates should not be aired openly but left to the decision of delegates at the Cincinnati convention Aug. 9-13.

Unlike the national conventions of the two major political parties of the U. S. where the delegates from each state openly announce their choices, the IA delegates name their officers via a secret ballot. While a delegate may be sent to convention with instructions from his Local on how to vote, he is free to make his own choice on the secret ballot.

The IA, in recent years, has been attempting to cut down the number of delegates attending the annual confabs since the conducting of the business of the meeting has become unwieldly with so many present. The IA meetings have been attended by more delegates than appear at a full American Federation of Labor annual session. Suggestions have been made that a Local, entitled to five delegates, for example, send only one armed with five votes.

Some progress has been made on this score, for at last year's convention 1,138 delegates recorded 1,173 votes. A total of 955 Locals were represented. A simple majority is necessary for election. While Walsh and Brewer are offering full tickets, the delegates are permitted to split their votes.

Epaulets for Solow

Hollywood, July 6.

New veepee of Republic Pictures is Sid Solow, who has been functioning since 1942 as general manager of Consolidated Film Industries, a Republic subsidiary.

Solow has been with Consolidated for 22 years, starting in Fort Lee, N.J., and later moving to Hollywood. He will continue to manage the lab.

King Richard and the Crusaders

(C'SCOPE—COLOR)

Sir Walter Scott's classic, 'The Talisman,' given film spectacle treatment in CinemaScope. Good cast, stout b.o.

Hollywood, July 6.

Warner Bros. release of Henry Blanke production. Stars Rex Harrison, Virginia Mayo, George Sanders, Laurence Harvey; features Robert Douglas, Michael Pate, Paula Raymond, Lester Matthews, Antony Eustrel. Directed by David Butler. Screenplay, John Twist; from Sir Walter Scott's "The Talisman"; camera (WarnerColor), J. Peverell Marley; editor, Irene Morra; music, Max Steiner; song, "Dream, Dream," by John Twist and Ray Heindorf. Previewed June 30, '54. Running time, 113 MINS.

Emir Ilderim	
Sultan Saladin	Rex Harrison
Lady Edith	Virginia Mayo
King Richard I	George Sanders
Sir Kenneth	Laurence Harvey
Sir Giles Amaury	Robert Douglas
Marquis Montferrat	Michael Pate
	Michael Pate
Queen Berengaria	Paula Raymond
Archbishop of Tyre	Lester Matthews
Baron de Vaux	Antony Eustrel
King Philip of France	Henry Corden
Duke Leopold of Austria	Wilton Graff
A Dance Specialty	Nejla Ates
Nectobanus	Nick Cravat
Castelaine Captain	Leslie Bradley
1st Castelaine	Bruce Lester
2nd Castelain	Mark Dana
3rd Castelain	Peter Ortiz

(*Aspect ratio*: 2.55-1)

"The Talisman," Sir Walter Scott's classic about the third crusade, gets the full CinemaScope spectacle treatment in this box-office entry from Warner Bros. titled "King Richard and the Crusaders." It has a good cast of familiar names enacting the period escapism and the grossing prospects are stout.

As for the title, the Henry Blanke production could just as easily be called "The Saracen and the Crusaders," so thoroughly does Rex Harrison walk off with performance honors as Saladin, the sultan whose Moslem forces are pitted against the invading Christians from Europe. However, Virginia Mayo, George Sanders and Laurence Harvey (British player making his Hollywood debut) plus Robert Douglas and Michael Pate, come up with swashbuckling characterizations that also sustain the film's 113 minutes of sweeping action under David Butler's vigorous direction.

Filming of the Scott classic may give the novel renewed reading interest among the younger filmgoers who may not yet have tasted of its romantic adventures detailing the efforts of Christian nations from Europe, marshalled under the leadership of England's King Richard, to gain the Holy Grail from the Mohammedans. In addition to the fighting wiles of the crafty Moslems, King Richard must contend with the sinister ambitions of some of his entourage and these rivalries almost doom the crusade.

Blanke's production supervision of the excellent John Twist script has all of the showmanly touches needed to make the picture attractive to almost any age group among viewers. Butler's direction manages to keep a long show nearly always moving at a fast clip. Especially attractive to the action-minded will be the jousting sequences, either those showing training or those in deadly seriousness, and the bold battling is mostly concerned with combat between the forces of good and evil among the crusaders themselves. The script is especially good in its dialog, particularly that handed to Harrison.

The latter reminds of his sock deliniation in "Anna and the King of Siam" of some years back in the interpretation he gives the wily Saracen. He even has a song to sing, a charming little melody tagged "Dream, Dream" by Twist and Ray Heindorf, that is used as a courting air when he tries to convince Miss Mayo, the lovely Lady Edith, cousin of the king, that she should be the bride of the sultan so that the bloody crusade could be concluded. Miss Mayo becomes the period costumes of a lady caught in the desert with the crusaders. Sanders' King Richard has its merits, as does the villainy offered by Douglas, as the ambitious Sir Giles Amaury, and Pate, as the crafty, evil Marquis of Montferrat. There's considerable bluster of Harvey's Sir Kenneth, the Scot who serves Richard, the man, not the king, but it goes with this type of role acceptably.

J. Peverell Marley uses the CinemaScope cameras and Warner-Color to advantage in dressing up the broad movements of the picture. Anamorphic processing is an excellent treatment for this type of subject, but is so keen-eyed it shows up the falseness of scenes done before process screens. A rousing score by Max Steiner supports the action, but also sometimes competes with it. *Brog.*

Francis Joins the WACS

Amusing entry in U's 'talking mule' series; good b.o. outlook.

Hollywood, July 1.

Universal release of Ted Richmond production. Stars Donald O'Connor, Julia Adams, Chill Wills, Mamie Van Doren, Lynn Bari, ZaSu Pitts; features Joan Shawlee, Allison Hayes, Mara Corday, Karen Kadler, Elsie Holmes. Directed by Arthur Lubin. Screenplay, Devery Freeman, James B. Allardice; story, Herbert Baker; based on the character "Francis" created by David Stern; camera, Irving Glassberg; editor, Ted J. Kent, Russell Schoengarth. Previewed June 29, '54. Running time, 94 MINS.

Peter Stirling	Donald O'Connor
Captain Parker	Julia Adams
General Kaye	Chill Wills
Corp. Hunky Hilstrom	Mamie Van Doren
Major Louise Simpson	Lynn Bari
Lt. Valerie Humpert	ZaSu Pitts
Sergeant Kipp	Joan Shawlee
Lt. Dickson	Allison Hayes
Kate	Mara Corday
Marge	Karen Kadler
Bessie	Elsie Holmes
Capt. Creavy	Olan Soule
Aide	Anthony Radecki
Francis, the Talking Mule	

(*Aspect ratio*: 2-1)

Donald O'Connor and his loquacious friend, Francis, the Talking Mule, are back for another laugh session in this Universal release. The boxoffice outlook is good, since the same type of amusing screwball comedy that has characterized the series is put forth slickly in this one.

A clerical error puts bank clerk and ex-G. I. O'Connor back into service, but in a WAC unit. His talking sidekick goes along to make certain that no chuckles will be overlooked in the bits of business concocted by Arthur Lubin's direction and by the script written by Devery Freeman and James B. Allardice from a story by Herbert Baker.

Hokum gets an added assist in this latest series entry by having Chill Wills, the voice of Francis, also playing a visible role for the first time. It sets up a number of funny complications. So does the assignment of O'Connor to the WAC unit commanded by Lynn Bari and her aide, Julia Adams. The gals see it as an attempt by Wills, commanding general, to sabotage the WAC's work in camouflage, but with the help of Francis, O'Connor is able to out-mastermind Wills and the femmes so that the latter wins out in the war games being played.

O'Connor, Wills, the Misses Adams, Bari, Mamie Van Doren and ZaSu Pitts, the latter seen again in the screwy nurse role she created for the first Francis film, plus the other casters all deliver slickly to point the Ted Richmond production for a favorable reaction from the ticket buyers.

Technical departments are expert, although footage is a mite longer than necessary at 94 minutes. *Brog.*

Valley of the Kings

(COLOR)

Robert Taylor, Eleanor Parker in Egyptian-lensed suspense feature.

Hollywood, July 6.

Metro release (no producer credit). Stars Robert Taylor, Eleanor Parker, Carlos Thompson; features Kurt Kasznar, Victor Jory, Leon Askin, Aldo Silvani, Samia Gamal. Directed by Robert Pirosh. Written by Pirosh and Karl Tunberg; suggested by historical data in "Gods, Graves and Scholars," by C. W. Ceram; camera (EastmanColor), Robert Surtees; editor, Harold F. Kress; music, Miklos Rozsa. Previewed June 3, '54. Running time, 85 MINS.

Mark Brandon	Robert Taylor
Ann Mercedes	Eleanor Parker
Philip Mercedes	Carlos Thompson
Hamed Bachkour	Kurt Kasznar
Taureg Chief	Victor Jory
Valentine Arko	Leon Askin
Father Anthimos	Aldo Silvani
Dancer	Samia Gamal

(*Aspect ratio*: 1.75-1)

Spectators are given a tour of the land of the Nile in this suspense drama, and the backgrounds offer more freshness to the film than does the routine story. The color cameras show off settings never before lensed for a Hollywood-produced picture and provide some exploitation excitement that will help the payoff chances.

The familiar names of Robert Taylor and Eleanor Parker team to topline the cast. Also starred is newcomer Carlos Thompson, who has yet to be seen to any particular advantage in a domestic production. The story is one dealing with robbers of the tombs of the Pharaohs in Egypt, with a side angle having to do with the establishment that Old Testament accounts of Joseph in Egypt are literally true.

Some good suspense action and thrills are whipped up in the screenplay by Robert Pirosh and Karl Tunberg on the robber score during the first 70 minutes of footage. The side angle to the plot is wrapped up in the concluding 15 minutes and, while quite interesting, is anti-climactic to the main story interest. Pirosh also directed, and gives satisfactory pacing and suspense development to the material considering that it unfolds familiarly along rather easily anticipated lines.

Taylor plays a rugged American archaeologist who agrees to help Miss Parker, married to Thompson, search for the tomb of the Pharaoh, Ra-hotep. She wants to prove that her late father was right in believing the tomb will prove his theory about Joseph in Egypt. Clues turn up indicating the tomb already has been robbed and a mysterious gang, seemingly headed by sinister Kurt Kasznar, puts obstacles in the way of the search before it is revealed Thompson is the man behind the crooked goings-on. He and Taylor battle it out atop the tomb. Thompson is killed and his widow is free to have her new hero. After this, the pair goes on to uncover Ra-hotep and the theory's proof.

Plot period is 1900 and ageless wonders of the land of the Nile fit perfectly. Viewers are treated to day and night scenes of great beauty as the cameras pick up the Sphinx and Pyramids, historic Mount Sinai, the Red Sea and the Suez Canal, the vast desert, Cairo streets and buildings, Mena House, a famous hotel near the Pyramids and other landmarks.

Miss Parker and Taylor are a good lead team for the drama, but Thompson comes off only fair. Kurt Kasznar, Leon Askin, Victor Jory, doing native menaces of varying degree, are excellent in colorful parts, and Aldo Silvani acceptably plays Father Anthimos from St. Catherine's Monastery on Sinai. Samia Gamal is in for a very brief navel expose during a cafe scene.

The script was suggested by historical data in "Gods, Graves and Scholars" by C. W. Ceram. The very good camera work was contributed by Robert Surtees. Miklos Rozsa's background score is an aide to the film's mood and settings. Other technical supports are okay. *Brog.*

Duel in the Jungle

(BRITISH-COLOR)

Topheavy drama starring Jeanne Crain, Dana Andrews and David Farrar with authentic African settings. Overlong and contrived situations.

London, June 30.

Associated British-Pathe release of Marcel Hellman production starring Jeanne Crain, Dana Andrews, David Farrar with Patrick Barr. Mary Merrall, Charles Goldner, George Coulouris. Directed by George Marshall; screenplay, Sam Marx, T. J. Morrison from original story by S. K. Kennedy; camera, Edwin Hillier; editor, E. B. Jarvis; music, Mischa Spolianshy with lyric "The Night Belongs to Me" by Norman Newell; color by Technicolor. At Warner Theatre, London, June 30 '54. Running time, 105 MINS.

Scott Walters	Dana Andrews
Marian Perry and Arthur Henderson	Jeanne Crain
Roberts	David Farrar
Capt. Malburn	Patrick Barr
Martell	George Coulouris
Pitt	Charles Goldner
Mrs. Henderson	Wilfrid Hyde White
Lady	Mary Merrall
Vincent	Heather Thatcher
Clerk	Michael Matzka
	Paul Carpenter

This melodramatic story of a trek through the jungle to unearth a sadistic swindler has brought the reaction that the overseas showing of such a situation would do harm to Britain's prestige at the present time. There is plenty of scope for an entertaining story in the basic idea, but this present treatment and trite dialog prove a waste of much that is good and of the importation of Jeanne Crain and Dana Andrews for two of the leading roles. Presumed appeal will be to sensation seekers and those not already satiated with longshots of wild animal life and death lurking in the forest.

Dana Andrews plays an American insurance agent visiting London to protest at the danger risks being run by an explorer-diamond broker for whom his company holds a million dollar life policy. The firm's assurance that their chief will cease his current deep sea diving activities off Africa is followed by the news that he has been drowned. Sensing there is something phoney in the setup the investigator planes out in the wake of the dead man's secretary whom he has tried to make before learning she is engaged to her boss. She repudiates his suggestion the death report is false and claims she is going to visit her fiance's mother. He tags along on safari with death lurking through lions, snakes, leopards crocs and other jungle impediments until they reach journey's end and the missing man. He openly boasts of his successful fraud claiming his firm needed the dough to proceed with costly undersea probing for diamonds. He tries to kill the investigator on a lion hunt and in a terrific fight, culminating in a canoe chase over the rapids which brings the native police to round up the cornered man.

Apart from improbabilities in the story and dialog, one of the main weaknesses is the meek acceptance of the natives of the barbarous cruelty imposed upon them by the white boss whom, alone in their midst, they could have obliterated without trace. This angle is unpalatable and there is no amelioration through the possibility of insanity which could well have been implied, his mother being shown as ultra eccentric.

Jeanne Crain plays the hard to get heroine with commendable courage and Dana Andrews as the doubly pursuing pursuer registers a clearcut characterization. David Farrar does his best in the thankless role of the brutal defrauder. Excellent support is given in smaller parts by Mary Merrall, Charles Goldner, Wilfrid Hyde White, George Coulouris and Patrick Barr. Camerawork, particularly in the African sequences, is on a high level. *Clem.*

The Bowery Boys Meet The Monsters

Below par bread-and-butter entry.

Hollywood, June 30.

Allied Artists release of Ben Schwalb production. Stars Leo Gorcey, Huntz Hall; features Bernard Gorcey, Lloyd Corrigan, Ellen Corby, John Dehner, Laura Mason, Paul Wexler, David Condon, Bennie Bartlett. Directed by Edward Bernds. Screenplay, Ellwood Ullman, Bernds; camera, Harry Neumann; editors, Lester A. Sonsom, William Austin; music, Marlin Skiles. At Orpheum, L.A., June 30, '54. Running time 62 MINS.

Slip	Leo Gorcey
Sach	Huntz Hall
Louie	Bernard Gorcey
Anton	Lloyd Corrigan
Amelia	Ellen Corby
Derek	John Dehner
Francine	Laura Mason
Grissom	Paul Wexler
Chuck	David Condon
Butch	Bennie Bartlett

(*Aspect ratio*: 1.85-1)

"The Bowery Boys Meet the Monsters" goes overboard on the malaproprisms which generally give zest to series in this latest release of Allied Artists' bread-and-butter program. The Ben Schwalb production is on the weak side, not up to the usual standard, with appeal even for followers of the series apt to be limited.

This time, Leo Gorcey and Huntz Hall, in their familiar zany characters, get involved in a household of madmen seeking to obtain human heads for their scientific experiments. One wants a brain with a low I.Q. for transference to the skull of a giant ape, another a head to attach to an electronic robot, controlled by a microphone. Edward Bernds' direction of his and Ellwood Ullman's screenplay matches the slapstick qualities of the thin story line, but film is badly in need of editing to eliminate duplication of action.

The two stars acquit themselves in their usual style, and have the benefit of top support. John Dehner and Lloyd Corrigan are the two scientists; Ellen Corby their sister, who wants Gorcey to feed to her pet, a man-eating tree; and Laura Mason is the niece, a vampire. Bernard Gorcey is in for his customary role of Louie, the sweet-shop owner, and Paul Wexler is the butler.

On technical side, Harry Neumann's photography is standard. *Whit.*

Ring of Fear

(C'SCOPE-COLOR)

Exploitable melodrama with circus background. Marred by mediocre scripting.

Hollywood, July 2.

Warner Bros. release of Wayne-Fellows production, produced by Robert M. Fellows. Stars Clyde Beatty, Pat O'Brien, Mickey Spillane; features Sean McClory, Marain Carr, John Bromfield. Directed by James Edward Grant. Written by Paul Fix, Philip MacDonald. James Edward Grant; camera (WarnerColor), Edwin DuPar; editor, Fred MacDowell; music, Emil Newman, Arthur Lange. Previewed June 22, '54. Running time, 91 MINS.

Himself	Clyde Beatty
Frank Wallace	Pat O'Brien
Himself	Mickey Spillane
Dublin	Sean McClory
Valerie St. Denis	Marian Carr
Armand St. Denis	John Bromfield
Gonzalez	Gonzalez-Gonzalez
Twitchy	Emmett Lynn
Paul Martin	Jack Strang
Shreveport	Kenneth Tobey
Suzette	Kathy Cline

(*Aspect ratio*: 2.55-1)

An assortment of good, commercial exploitation values should pull "Ring of Fear" through to profitable grosses in most general market dates. Chances would have been more assured had the sales factors been backed with a more worthwhile story. Best prospects are in the action-exploitation situations.

While Clyde Beatty, Pat O'Brien and Mickey Spillane are starred, and the presence of Beatty and Spillane are among the ballyhoo factors, there's only one performance in the footage and that by Sean McClory, Irish-brogued heavy of the piece. Had James Edward Grant's direction, and the screen story he wrote with Paul Fix and Philip MacDonald, been more decisive and aware of where it was going, this could have been a topnotch show.

McClory is seen as a homicidal maniac, always menacing but almost likeable, who is out to wreck the Clyde Beatty Circus and the marriage of Marian Carr, a girl he fancies, to John Bromfield, a jealous aerialist. His successful sabotage, using a drunken old clown, Emmett Lynn, as the tool, keeps the circus stirred up and brings in Spillane, playing himself (badly) and his cop friend, Jack Stang, to smoke out the mystery. Climax has McClory killed by a giant tiger he had loosed to kill others.

The circus footage is real, and good, especially the lion and tiger act staged by Beatty. These are the best such scenes yet filmed for a regular feature, and the CinemaScope lens helps to make them so. Aerial footage, too, has its thrills.

The Robert M. Fellows' production set up its cameras with the Beatty show to film the authentic circus flavor. It is to be regretted that this and other attempts to bring off a somewhat different motion picture were negated by a slipshod script and poorer direction. Some attempt to salvage and bolster the picture was made by re-shooting some scenes and adding others after the original lensing but this has only added to the hot-and-cold feel and still leaves the grossing possibilities up to the good ballyhoo values. Fred MacDowell edited and Edwin DuPar did the WarnerColor lensing. *Brog.*

Happy Ever After

(BRITISH—COLOR)

Sparkling Irish village comedy starring David Niven, Yvonne de Carlo, Barry Fitzgerald; should have widespread b.o. appeal.

London, July 6.

Associated British-Pathe release of Mario Zampi production. Stars David Niven, Yvonne de Carlo, Barry Fitzgerald; features George Cole, Robert Urquhart, A. E. Matthews. Directed by Mario Zampi. Screenplay, Jack Davies, Michael Pertwee; camera, Stanley Pavey; editor, Kathleen Connors; music, Stanley Black with number, "My Heart Is Irish," by Michael Carr; color by Technicolor. At Ritz, London, June 29, '54. Running time, 87 MINS.

Jasper O'Leary	David Niven
Serena McCluskey	Yvonne de Carlo
Thady O' Haggarty	Barry Fitzgerald
Terence	George Cole
General O'Leary	A. E. Matthews
Kathy McCluskey	Noelle Middleton
Dr. Flynn	Robert Urquhart
Major McCluskey	Michael Shepley
Dooley	Joseph Tomelty
Lannigan	Eddie Byrne
Regan	Liam Redmond

This hilarious Irish comedy starts off with the advantage of having three Hollywood names to bolster a thin story. It is dependent for most of its laughs on situations. In addition, there is magnificent background scenery and plenty of local color to provide all associated with the brogue and the blarney. It is a natural b.o. winner here and its nationalistic appeal should find real response in the U. S.

The old town hall and local pub are the pivots of activity in a tiny hamlet, with typical rustics and gentry fulfilling the old traditions. The local Hunt has been kept going by the old squire who, despite his 80 years, still insists on leading off the meet by jumping the customary 10-foot wall. The old boy literally takes the plunge, landing in the ditch and passing out with his boots on and a twinkly eye and a bottle of grog.

This provides the framework for David Niven's arrival from England to inherit the estate and smilingly terminate all kindly customs and concessions. He claims unpaid debts verbally cancelled by his uncle, finds his tippling butler and evicts an old tenant whose minute rent the old squire had scorned to collect. Poaching, which had been genially accepted and fairly apportioned, is now taboo and everyone seethes with revolt. Lots are drawn as to who shall rub out the tyrant and every contrivance is rigged up and independently operated. Gunshot, homemade bombs, steel wire traps and ghostly manifestations all react on the perpetrators rather than their intended victim. When a new will turns up disinheriting the newcomers, the village relaxes back into its carefree normalcy.

Through all this upheaval, two love stories are faintly threaded. Yvonne de Carlo, who once ditched the young doctor, returns as an attractive widow and again queers her sister's chances, with him. The dashing lord of the manor looks a far better catch so the siren transfers her wiles and sticks despite his unpopularity and loss of inheritance.

Some may regret the unpleasant character so well denicted by Niven as alien to his usual per-

(Continued on page 22)

OVERSEAS: TV NO B. O. MENACE

Amusement Stock Quotations

(N.Y. Stock Exchange)
For Week Ending Tuesday (6)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	125	16¾	15¾	16⅝	+ ⅝
60¾	41⅝	CBS, "A"	24	60¾	58¾	60⅝	+1⅛
60¼	41½	CBS, "B"	13	60¼	58¼	60¼	+1
25½	19¾	Col. Pic.	9	23½	23	23¼	— ¼
10¾	9¼	Decca	59	10	9⅝	10	+ ⅜
63¼	46¾	Eastman Kdk.	346	63	59¾	61	—1¾
15¾	13¼	Loew's	203	14⅞	14⅜	14¾	+ ⅛
7½	6⅛	Nat. Thea.	525	7½	6¾	7½	+ ⅝
33¼	26⅛	Paramount	32	32⅜	31¾	32	— ¼
35⅝	28	Philco	164	35⅜	33⅞	34½	+ ⅝
32¾	22½	RCA	1558	32¾	29⅞	32¼	+1¾
7	2⅞	RKO Picts.	909	7	6⅛	6⅞	+ ¾
8⅛	4½	RKO Thea.	743	8⅛	6¾	7⅝	+ ¾
5⅛	3	Republic	285	5⅛	4¾	4⅞	+ ⅛
12⅛	10½	Rep., pfd.	9	11⅞	11⅝	11⅝	— ⅛
17⅝	11⅛	Stanley War.	330	17½	16⅞	17⅜	—
22½	18¾	20th-Fox	119	20½	20	20¼	— ⅛
23¼	18½	Univ. Pix.	39	23¼	21¾	23	+ ⅞
70¾	63¾	Univ., pfd.	*1	69	69	69	— ¾
16⅝	13⅝	Warner Bros.	27	16⅝	15¾	16¼	+ ⅜
73⅝	63⅞	Zenith	32	71¼	68⅛	70¼	—

American Stock Exchange

6	3⅝	Allied Artists	38	4	3⅞	4	—
11¾	9⅛	Du Mont	166	11⅜	10⅝	11¼	+ ½
14½	11¾	Technicolor	14	12⅜	12⅛	12⅛	— ¼
3¾	2¾	Trans-Lux	15	3⅛	3	3	— ⅜

Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd	9⅛	9⅜	—
Capitol Records	8½	9¼	+ ¼
Chesapeake Industries	2¾	3¼	+ ⅛
Cinerama Inc.	1¼	1¾	—
Cinerama Prod.	2⅛	2⅝	+ ⅛
Color Corp. of Amer.	⅝	⅞	—1/16
King Bros.	1⅛	1⅜	—
Polaroid	38½	40½	+ ½
U. A. Theatres	11	12¼	—
Walt Disney	107⅛	117⅛	+ ⅛

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

FEW SETS, POOR SHOWS A FACTOR

Television, the film industry's No. 1 bugaboo in the U. S., isn't causing motion picture execs any sleepless nights abroad. In fact, they're apt to shrug it off as very minor competition.

It's conceded that, here and there, when tv first starts up in a country, theatre business may be hurt. But it's a strictly temporary condition and tv barely dents foreign theatre b.o. The occasional exception may be certain nights when nationally popular sports events are telecast.

Even though tv is gradually spreading over the globe, film men are taking it in their stride. "It's coming to Australia in two years," Herc McIntyre, Universal's South Pacific supervisor, reported in N. Y. last week. And he added: "We're not a bit worried about it."

Teddy Lim, manager of the Universal Theatre, Manila, said one tv station was operating there now and a second one was in the offing. He, too, maintained that it didn't affect his business any.

In Venezuela, on the other hand, where tv has just begun, the competition is felt. Stores have installed tv sets in their windows and crowds assemble to watch this novelty.

Foreign execs explain that the weak impact of tv abroad is due to a number of circumstances. For one, sets are few and far between and they are mighty expensive. For another, programs are poor (something which Americans ascribe to the fact that most of these stations are government-run).

Cuba at one time had six tv stations operating. Now it's only five

(Continued on page 10)

Local Tax Yen Draws Warning

Minneapolis, July 6.

In its current bulletin North Central Allied charges the American Municipalities Assn., the parent body of all municipalities' state leagues, with "unmitigated gall" for declaring that Congress' reason for passing and the President's reason for signing the admission tax relief bill was to turn over this field to the municipalities.

Calling attention to what has occurred in New York City and pointing out that the Minnesota league is taking the same approach, the bulletin asserts that "nothing could be further from the truth" than the American Municipalities Assn.'s contention.

"The record is replete with irrefutable evidence that Congress' sole purpose was to give help to our distressed industry," says the bulletin. "It even passed this legislation knowing that exhibitors, for the most part, were going to keep the tax savings for themselves and not pass them on to the public."

Warning that the state leagues are potential forces in the legislatures, the bulletin points out that municipality officials "are hungry for new revenue sources and regard the admission tax as a natural."

Asking exhibitors to start immediately pinning down and getting firm commitments from the legislature candidates, the bulletin asserts the legislature's forthcoming session will find theatre-owners faced with the battle of their lives if such enabling legislation is to be defeated.

C'Scope Trailer Induces Cheers

Minneapolis, July 6.

Twentieth-Fox's "Advancing Techniques of C'Scope" with its partial previews of impending releases received an enthusiastic exhibitor response at the Radio City theatre invitation showing here and drew, among others, the comment that the development and its immediate promises "will shoot more needed new life into exhibition."

What apparently most impressed the large audience of exhibitors, including many from out-of-town, was the C'Scope product that's enroute. Such top exhibitors as Harry B. French, president of this territory's United Paramount circuit; William Volk, head of a local chain that includes the newest and finest suburban theatre here, the Terrace; and Reno Wilk, general manager of an ozoner chain that's already presenting C'Scope in one of its stands, tossed out kudoes.

They said they were inspired to confidence in exhibition's future by the showing. A feeling was expressed that there'll be no doubt about that future if "a few more" companies take a leaf from the 20th book and also furnish such boxoffice vitamins.

TOA Members Buying Makelim's 12-Pic Package

Hollywood, July 6.

Following Hal R. Makelim's appearance at the Theatre Owners of American convention, three more TOA members accepted his plan of supplying 12 features a year. They were John Rowley of Dallas, with 110 houses; Charles Gilmour of Denver, with 46 houses, and the J. J. Rosenfield Circuit of Spokane.

Contracts previously signed under the Makelim Plan were with the Video Circuit, Oklahoma City, with 85 theatres; Howard's Affiliated Theatres, Boston, with 90 theatres; the Dickenson Circuit of Kansas City, with 48; the Jefferson Circuit of Dallas, with 21; Dollinger's Theatres of New Jersey, with 43, and Rube Shore's Tri-State Circuit of Cincinnati, with 48.

FIRE HAZARD RAP

Warn Jerry Zigmond On Overcrowding For Marciano

Los Angeles, July 6.

Jerry Zigmond, manager of the West Coast Division of United Paramount Theatres, was reprimanded by the Board of Fire Commissioners for overcrowding the Downtown Paramount during the telecast of the fight between Rocky Marciano and Ezzard Charles. He was warned that he will be prosecuted if it happens again.

Witnesses testified that the customers overflowed into the aisles of the 3,000-seater and blocked the exits, causing a fire hazard.

'ROBE' FIRST-RUNS AT MINOT, N. D., DRIVE-IN

Minneapolis, July 6.

For the first time anywhere, "The Robe" will have its town and area first-run in a drive-in theatre, the Minot, at Minot, N. D. It'll preem in the town of 24,000 this month.

Minot had been without C'Scope until the Minot Outdoor Theatre installed its one track optical sound version, opening June 24 with "How to Marry a Millionaire" as the initial C'Scope attraction because it was refused "The Robe" at that time.

Picture ran a full week at 85c admission, 25c more than the regular scale, to an estimated boff $4,500 gross. Reno Wilk, its circuit's general manager, says he'll book all the C'Scope first runs obtainable, though the ozoner's policy has been second runs and reissues, except for a few first runs at last season's tag end.

Neither of the two Minot conventional theatres have been equipped for C'Scope.

Ed Aaronoff Joins U

Ed Aaronoff, film and indie press rep for 19 years, has joined Universal's publicity department under Philip Gerard, eastern publicity manager. He replaces Burt Hirschfield who has resigned.

Aaronoff is currently serving as public relations director of the "Miss Universe 1954 Beauty Contest and Pageant."

Drive-Ins' Percentage Contracts Prove Sweet Music to NW Distribs

Minneapolis, July 6.

Surprisingly large grosses being chalked up by some of the territory's drive-in theatres on percentage deals have been proving a source of considerable unexpected, but welcome, additional income for distributors here.

As a result of the company's yielding on C'Scope to allow one track optical sound presentations in the ozoners, the local 20th-Fox branch already has started to cash in and indications are that it will tap the till to an increasingly larger extent.

On 40% deals, the exchange grabbed off a hefty estimated $4,500 in rentals from the only two of the territory's 150 outdoor theatres to present C'Scope so far, the Minot at Minot, N. D., and the 7-Hi here. Introducing C'Scope to Minot with "How to Marry a Millionaire," the Minot grossed $4,300 for the week, netting Fox $1,720 as its share. The 7-Hi played "The Robe" on the same terms after the picture has been shown in 12 local neighborhood houses on various runs as well as downtown on the eight-day run hit an estimated $7,000, the Fox end being $2,800.

But it has remained for RKO here to hit the ozoner jackpot with "The French Line" which it sold to the 100 Twins outdoor theatre for a Twin Cities first-run on a 50% split after all other conventional houses and ozoners refused to book it. It's now in its fourth week after skyrocketing to an estimated $12,000 its initial stanza.

All three drive-in theatres boosted their prices for the aforementioned attractions. Their regular policies have been subsequent runs and reissues. Because C'Scope pictures deals are percentage and they refused to buy any release except on flat terms, the Minnesota Entertainment Enterprises' five Twin Cities' areas elaborate ozoners and the vast bulk of other outdoor theatres are refraining from going even for the comparatively inexpensive one track optical sound brand.

NEW TO DRIVE-INS

'Gone With Wind' Played Only One Ozoner During '49 Round

First drive-in date on the east coast for "Gone With the Wind" will be at Walter Reade's Lawrence Drive-in, just north of Trenton, N.J., where the picture begins a 10-day engagement on July 13.

The date marks only the second time that "GWTW" has played in an open air theatre. On its fourth release in 1949 it played, according to Metro, in one ozoner in the midwest. Ozoners, at that time, had not gained the acceptance they receive today.

NOW 'SALT OF EARTH' HAS CANADIAN GRIEF

Toronto, July 6.

"Salt of the Earth" was denied a private screening for the press last week (27) by the motion Picture Projectionists' Union (AFL) here. But Pat Travers, the union business agent said that if Variety Theatre here, which has it booked, insists on running the film, nothing in the union contract will allow them to refuse to work.

"If a theatre wants to run it, I guess they've kind of got us," he said, and explained his cancelling the press show: "There's been so much controversy about it in the U. S., we wanted to do the right thing." The local executive board was expected to discuss it later in the week.

Herman Shawn, Variety Theatre manager, called the cancellation "thought control" and said he would show the feature despite any action by the union, which, he said, "can't set itself up as censor."

"Salt of the Earth," produced in Mexico by Herbert Biberman for the allegedly Communist-led International Union of Mill, Mine and Smelter Workers, has run into a stone wall so far in Chicago, because of IATSE's refusal to allow its men to project it.

Perspecta in License Deal With Altec Lansing Corp.

Licensing deal has been set between Perspecta Sound, Inc., and Altec Lansing Corp. for the latter to manufacturer Perspecta stereophonic sound integrator units.

The integrator unit is the only piece of special equipment required in the theatre booth for the standard optical track stereophonic sound system which has been adopted by Metro, Paramount and Warner Bros.

Altec joins Fairchild Recording Equipment Co. and other licencees throughout the world in manufacturing the integrator units.

Score 'Cinerama Holiday'

Music scoring was completed this week on "Cinerama Holiday," second Cinerama entry, with Jack Shaindlin batoning a 75-piece symphony. Morton Gould composed the score for the Louis de Rochemont production.

Recording, in streophonic sound, took place in Cinerama's Oyster Bay, Long Island, studios.

Walsh Quietly Battles Brewer

While not minimizing the strength of the Roy M. Brewer slate for control of the International Alliance of Theatrical Stage Employees, there is a strong degree of confidence among the supporters of incumbent prexy Richard F. Walsh. The opposing forces are following diametrically opposite campaign practices.

The Brewer team is waging a wide open drive, quickly announcing the name of each delegate pledged to support the Brewer candidacy. On the face of it, as a result, the Brewer contingent appears to be gaining strength, since the Walsh forces have been operating on the q.t. and behind-the-scenes. The Walsh camp has not made a single announcement relating to the acquisition of a delegate favoring the present prexy's slate, although there have been many.

The IA chief's supporters are following the policy laid down by Walsh, i.e., this is a "family affair" and that the dispute between the two top candidates should not be aired openly but left to the decision of delegates at the Cincinnati convention Aug. 9-13.

Unlike the national conventions of the two major political parties of the U. S. where the delegates from each state openly announce their choices, the IA delegates name their officers via a secret ballot. While a delegate may be sent to convention with instructions from his Local on how to vote, he is free to make his own choice on the secret ballot.

The IA, in recent years, has been attempting to cut down the number of delegates attending the annual confabs since the conducting of the business of the meeting has become unwieldly with so many present. The IA meetings have been attended by more delegates than appear at a full American Federation of Labor annual session. Suggestions have been made that a Local, entitled to five delegates, for example, send only one armed with five votes.

Some progress has been made on this score, for at last year's convention 1,138 delegates recorded 1,173 votes. A total of 955 Locals were represented. A simple majority is necessary for election. While Walsh and Brewer are offering full tickets, the delegates are permitted to split their votes.

Epaulets for Solow

Hollywood, July 6.

New veepee of Republic Pictures is Sid Solow, who has been functioning since 1942 as general manager of Consolidated Film Industries, a Republic subsidiary.

Solow has been with Consolidated for 22 years, starting in Fort Lee, N.J., and later moving to Hollywood. He will continue to manage the lab.

'Evil' Sockeroo $42,000 Tops L. A. Biz; 'Knock' Okay 22G, 'Hell' Modest 20G, 'Nile' Slight 10G, 'Mrs. Leslie' 9G

Los Angeles, July 6.

Long holiday weekend gave improvement to local first-runs but spotty biz for some newcomers prevented a great biz upbeat. Best of new pix is "Garden of Evil," socko $42,000 in three situations. A good $9,000 is seen for showcasing "About Mrs. Leslie" at small Four Star.

"Knock on Wood," is only okay $22,000 in two first-runs plus nice $45,000 in one nabe and four drive-ins. Mild $20,000 or under is seen for "Hell Below Zero" in two sites. "Johnny Dark" looks medium $19,000 in three sites plus added coin in nine nabes and ozoners.

"Princess of Nile" is heading for only $10,000 in two houses. Most extended-runs, while good, did not pick up appreciably over holiday weekend.

Estimates for This Week

Orpheum, Hollywood Paramount (Metropolitan-F&M) (2,213; 1,430; 60-$1.25)—"Knock On Wood" (Par) with "Bowery Boys Meet Monster" (AA) (at Orpheum only). Okay $22,000. Last week, Orpheum and Fox, "Outcast" (Rep) and "Laughing Anne" (Rep), $11,200; Hollywood, Los Angeles Paramounts, "Them" (WB), with "White Hell Pitz-Palu" (Indie) (L. A. Par only) (2d wk), $13,000.

Four Star (UATC) (900; 90-$1.50)—"About Mrs. Leslie" (Par). Good $9,000. Last week, "Queen's World Tour" (Indie) (4th wk) and "Forbidden Games" (Indie) (3d wk) (4 days), $1,000.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1)—"Hell Below Zero" (Col) and "Operation Diplomat" (Indie). Lukewarm $20,000 or less. Last week, "Pinocchio" (RKO) (reissue) and "Outlaw Stallion" (Col) (2d wk-5 days), $18,800.

Los Angeles, Ritz, Loyola (FWC) (2,097; 1,363; 1,248; $1-$1.50)—"Garden of Evil" (20th). Stout $42,000. Last week, L. A. with Uptown, Loyola, "River No Return" (20th) and "3 Girls From Rome" (Indie) (2d wk), $19,100, holds at Uptown; Ritz "Sunderin" (Indie) (5th wk), $2,800.

Loew's State, Hawaii (UATC-G&S) (2,404; 1,106; 70-$1.10)—"Princess of Nile" (20th) and "Rocket Man" (20th). Light $10,000. Last week, "Men Fighting Lady" (MG) and "Paid to Kill" (Lip), $10,000.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 70-$1.10)—"Johnny Dark" (U) and "Black Horse Canyon" (U). Medium $19,000. Last week, "Silver Lode" (RKO) and "Mr. Potts Goes Moscow" (AA-2d run), $14,000.

Chinese (FWC) (1,905; $1-$1.80)—"Demetrius" (20th) (3d wk). Good $15,000. Last week, $20,900.

Fine Arts (FWC) 631; 80-$1.50)—"Hobson's Choice" (U) (3d wk). Neat $3,300. Last week, $3,100.

Warner Beverly (SW) (1,612; 90-$1.50)—"Dial M" (WB) (3d wk). Fine $10,000. Last week, $12,000.

Egyptian, Los Angeles Paramount (UATC-ABPT) (1,538; 3,200; $1-$1.50)—"High and Mighty" (WB) (6th wk Egyptian, 1st L.A. Par). Fancy $30,000 although BPOE convention being held at L.A. Par is hurting biz there. Last week, Egyptian, $17,400.

Wilshire (FWC) (2,296; $1-$1.50)—"Three Coins" (20th) (6th wk). Smooth $10,000. Last week, $13,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (62d wk). Into 62d week on July 4 after hefty $32,500 last week.

Broadway Grosses

Estimated Total Gross
This Week $665,800
(*Based on 23 theatres.*)
Last Year $628,500
(*Based on 23 theatres.*)

'Demetrius' Sock $30,000, K.C. Ace

Kansas City, July 6.

Big biz on several fronts to make it a nice holiday week here. "Demetrius" in four Fox Midwest first runs is socko and looks set for several weeks. Missouri is in the chips with "High and Mighty" as its first CinemaScope production, likewise due for extra playing time. "Long Wait" in the Paramount holdover is okay as is newcomer "Black Horse Canyon" at the Roxy. Weather continues hot, one of longest heat waves on record this early in season.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-85)—"Johnny Guitar" (Rep) and "Make Haste To Live" (Rep) (m.o.'s). Good $2,200. Last week, "Three Coins in the Fountain" (20th) (2d wk) (m.o.), $3,000.

Kimo (Dickinson) (504; 85-$1)—"Genevieve" (U) (12th wk). Big $2,000 with holiday trade, and continues. Last week $1,800.

Midland (Loew's) (3,500; 65-85)—"Student Prince" (M-G). Solo at increased prices, but only fair $9,000 looms. Last week, "Men of Fighting Lady" (M-G) and "Iron Glove" (Col), $8,000.

Missouri (RKO) (2,650; 75-$1)—"High and Mighty" (WB). First C'Scoper at this house. Whopping $16,000, and will hold. Last week, "Silver Lode" (RKO) and "House of Blackmail" (Indie), $5,500 at 50c-80c scale.

Paramount (Tri-States) (1,900; 60-80)—"Long Wait" (UA) (2d wk). Satisfactory $6,000. Last week, $9,000.

Roxy (Durwood) (879; 65-85)—"Black Horse Canyon" (U). Okay $4,500. Last week, "Secret of the Incas" (Par) (3d wk), $3,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Demetrius and Gladiators" (20th). Rousing $30,000 at regular prices. Will stay. Last week, "Johnny Guitar" (Rep) and "Make Haste To Live" (Rep), fancy $18,000.

Vogue (Golden) (550; 75-$1)—"Member of Wedding" (UA) and "Clouded Yellow" (Indie) (2d wk). Okay $1,800, nice for filins in second time at house. Last week, same.

'HIGH' HANDSOME 14G, OMAHA; 'DRUMS' 7G

Omaha, July 6.

Holiday weekend failed to come off as good as hoped for despite the weatherman being co-operative. Terrific competition from the Ak-Sar-Ben horse races, National Sports Car races at Offutt Air Force Base and Omaha Cardinals ball team now in the pennant race, tossed a big crimp into some b.o. figures. "High and Mighty" is best of lot with a handsome take at the Orpheum. "Drums Across River" looks okay at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Sins of Rome" (RKO) and "House of Blackmail" (Indie). Mild $4,500. Last week, "Indiscretion American Wife" (Col) and "Fangs of Wild" (Col), $5,000.

Omaha (Tristates) (2,000; 50-75)—"Drums Across River" (U) and "Paris Express" (U). Okay $7,000 or near. Last week, "He Walked by Night" (M-G) and "Canyon City" (M-G), $7,000.

Orpheum (Tristates) (2,890; 60-80)—"High and Mighty" (WB). Handsome $14,000. Last week, "Demetrius and Gladiators" (20th) (2d wk), $7,500.

State (Goldberg) (875; 50-80)—"Men of Fighting Lady" (M-G) and "Gypsy Colt" (M-G) (2d wk). Modest $3,500 after $5,000 opening stanza.

'Dial' Whopping $16,000, Toronto

Toronto, July 6.

Biz is on the upbeat here currently. "Dial M for Murder" shapes to sock at Shea's. "Royal Tour" also is smash at the University. Looms okay. "Student Prince" in third stanza shows little change in hefty take "Three Coins in the Fountain" is wham on fourth frame and away up over preceding week.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Riding Shotgun" (WB) and "Killers from Space" (RKO). Big $15,000. Last week, "Duffy of San Quentin" (WB) and "Tennessee Champ" (M-G), $10,500.

Imperial (FP) (3,373; 60-$1)—"Three Coins In Fountain" (20th) (4th wk). Wham pickup to $15,500. Last week, $12,000.

Loew's (Loew) (2,090; 65-80)—"Student Prince" (M-G) (3d wk). Hefty $15,000. Last week, $15,500.

Odeon (Rank) (2,318; 50-85)—"You Know What Sailors Are" (Rank). Light $9,000. Last week, "Long Wait" (UA) (2d wk), same.

Shea's (FP) (2,386; 50-85)—"Dial M for Murder" (WB). Smash $16,000. Last week, "Them" (WB) (2d wk), $6,000 for five days.

University (FP) (1,558; 50-80)—"Royal Tour" (20th). Sock $12,000. Last week, "Make Haste to Live" (Rep), $4,000 in 5 days.

Uptown (Loew) (2,745; 65-80)—"Prisoner of War" (M-G). Okay $11,000. Last week, "Witness to Murder" (UA), $8,500.

'Caine' Wow $40,000, Det.; 'Apache' Smash 27G, 'High' Lofty $35,000

Key City Grosses

Estimated Total Gross
This Week $2,872,200
(*Based on 22 cities, and 203 theatres, chiefly first runs, including N. Y.*)
Total Gross Same Week
Last Year $2,523,300
(*Based on 22 cities and 205 theatres.*)

'Wind' Torrid 35G, St. Loo; 'Hell' 16G

St. Louis, July 6.

"Gone With Wind," playing at upped scale and three-day holiday to boost it, looms as outstanding this round as the first-runs here battle outdoor opposition during current prolonged heat spell. "Hell Below Zero" wound up last week at the Fox with a good total. "Cinerama" is cashing in on the number of out-of-towners here currently, with a big total at Ambassador. "Red Garters" looms hotsy in two small houses while "High Noon" is rated nice at Orpheum. "Demetrius and Gladiators" still is good in third round at the St. Louis.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama" (Indie) (21st wk). Big $16,000. Last week, $18,000.

Fox (F&M) (5,000; 51-69)—"Elephant Walk" (Par) and "Rocket Man" (Par). Opened today (Tues.). Last week, "Hell Below Zero" (Col) and "Nebraskan" (Col), good $16,000.

Loew's (Loew's) (3,172; 75-$1)—"Gone with Wind" (M-G) (reissue). Terrific $35,000. Last week, "Student Prince" (M-G) (2d wk), $10,500.

Orpheum (Loew's) (1,500; 50-75)—"High Noon" (UA) (reissue) and "The Men" (UA). Fine $8,500. Last week, "Men Fighting Lady" (M-G) and "Gypsy Colt" (M-G) (2d wk), $6,000.

Richmond (St. L. Amus.) (400; 82)—"Red Garters" (Par). Hot $3,500. Last week, "Living Desert" (Disney) (5th wk), $2,000.

St. Louis (St. L. Amus.) (4,000-69)—"Gladiators" (20th) (3d wk). Good $9,000. Last week, $10,500.

Shady Oak (St. L. Amus) (800; 82)—"Red Garters" (Par). Fancy $4,000. Last week, "Living Desert" (Disney) (5th wk), $3,000.

'Knock' Lively $10,000, Denver; 'Dark' Hep 11½G

Denver, July 6.

"Garden of Evil" still is pacing city but some newcomers are making nice showings for themselves. "Evil" is big in second week at Centre. "Knock on Wood" looks nice at Denham while "Johnny Dark" looms fancy at Paramount. "Man With Million" shapes neat at Aladdin.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Man With Million" (UA). Last week, on reissues.

Broadway (Wolfberg) (1,200; 50-85)—"Men of Fighting Lady" (M-G) (2d wk). Fair $6,500. Last week, $8,000.

Centre (Fox) (1,247; 60-$1)—"Garden of Evil" (20th) (2d wk). Fine $14,000. Holding. Last week, $17,000.

Denver (Fox) (2,525; 50-85)—"Long Wait" (UA) and "Paris Playboys" (AA). Good $12,000. Last week, "Demetrius and Gladiators" (20th) (2d wk), $9,000.

Esquire (Fox) (742; 50-85)—"Greatest Love" (IFE) and "White Hell Pitz Palu" (IFE). Poor $1,000. Last week, "Demetrius and Gladiators" (20th), $2,000.

Orpheum (RKO) (2,600; 50-85)—"Sins of Rome" (RKO) and "Forty-Niners" (AA). Sad $5,000. Last week, "Silver Lode" (RKO) and "Blackout" (Lip), $7,000.

Paramount (Wolfberg) (2,200; 50-85)—"Johnny Dark" (U) and "Scarlet Spear" (UA). Fancy $11,500. Last week, "Them" (WB) and "Outlaw Stallion" (Col) (2d wk), $7,000 in 4 days.

Vogue (Pike) (442; 74-90)—"Final Test" (Indie). Fair $1,500. Last week, "Beauties of Night" (UA), $2,000.

Denham (Cockrill) (1,750; 50-85) — "Knock on Wood" (Par). Lively $10,000. Holding.

Detroit, July 6.

The big blockbuster this holiday week is "Caine Mutiny" which is making a loud noise at the Madison. Lionel Hampton band onstage at the Broadway-Capitol is upping "Witness to Murder" to a big total. "High and Mighty" is riding very high at the Michigan. "Apache" shapes huge at the Palms. "Student Prince" looms fine in second round at the Adams.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Demetrius and Gladiators" (20th) plus fight pix (3d wk). Good $27,000. Last week, $28,500.

Michigan (United Detroit) (4,000; $1-$1.25) — "High and Mighty" (WB). Tall $35,000. Last week, "Johnny Dark" (U) and "Black Horse Canyon" (U) (2d wk), $10,000.

Palms (UD) (2,961; 80-$1)—"Apache" (UA) and "Capt. Kidd and Slave Girl" (Col). Terrific $27,000. Last week, "Them" (WB) and "Bowery Boys Meet Monsters" (AA) (2d wk), $16,000.

Madison (UD) (1,900; $1.25-$1.50)—"Caine Mutiny" (Col). Giant $40,000. Last week, "Johnny Guitar" (Rep) and "Sun Shines Bright" (Rep) (3d wk), $8,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Witness to Murder" (UA) plus Lionel Hampton band onstage. Bouncy $28,000. Last week, "Silver Lode" (RKO) and "Pride of Blue Grass" (Indie), $8,000.

United Artists (UA) (1,938; 80-$1)—"Gorilla at Large" (20th) and "Turn Key Softly" (AA). Slow $11,000. Last week, "Man with Million" (UA) (2d wk), $7,000.

Adams (Balaban) (1,700; 95-$1.25)—"Student Prince" (M-G) (2d wk). Nice $14,500. Last week, $15,400.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65) — "Cinerama" (Indie) (68th wk). Stout $19,000. Last week, $20,000.

'Evil' Socko at $14,000, Cincy; 'High' Hotsy 18G, 'Cinerama' Wow 32G, 3d

Cincinnati, July 6.

CinemaScope and extended weekend holiday are boosting film biz this stanza. "High and Mighty" looms lofty at the big Albee. But standout is "Garden of Evil," smash at the Palace. Another new bill, "Act of Love," is causing no complaint at the Grand. "Cinerama" is heading for the peak of its three-week tenancy at the Capitol, a wow $32,000 at this 1,378-seater. Holdover of "Demetrius and Gladiators" is keeping Keith's in clover.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"High and Mighty" (WB). Lofty $18,000. Last week, "Hell Below Zero" (Col), at 50c-84c scale, $10,000.

Capitol (Ohio Cinema Corp.) (1,378; $1.20-$2.65) — "Cinerama" (Indie) (3d wk). Addition of a 15th performance this week points to a great $32,000. Last week, $29,500.

Grand (RKO) (1,400; 50-84)—"Act of Love" (Col) and "Geraldine" (Col). Good $7,000. Last week, "Them" (WB) (m.o.), $6,000.

Keith's (Shor) (1,500; 75-$1.25)—"Demetrius and Gladiators" (20th) (3d wk). Okay $6,000 after $8,300 second round.

Palace (RKO) (2,600; 75-90)—"Garden of Evil" (20th). Rousing $14,000. Last week, "Sins of Rome" (RKO), at 50c-84c scale, $7,500.

'CAINE' WOW $37,000, FRISCO 'APACHE' 21G

San Francisco, July 6.

Holiday tourist trade is boosting general biz here currently with sock total coming up for "Caine Mutiny" at the St. Francis. "Apache" at United Artists also is terrific. "Men of Fighting Lady" looks nice at Warfield.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-95) — "Pinocchio" (RKO) and "Stormy" (RKO) (2d wk-4 days). Just $7,000 for popscale run. Last week, $15,000.

Fox (FWC) (4,651; $1-$1.50)—"Demetrius and Gladiators" (20th) (3d wk). Steady $18,000. Last week, $19,500.

Warfield (Loew's) (2,656; 65-85)—"Men of Fighting Lady" (M-G). Nice $15,000. Last week, "Gone With Wind" (M-G) (reissue) (5th wk), $10,000.

Paramount (Par) (2,646; 65-90)—"Hell Below Zero" (Col) and "Mad

(Continued on page 18)

D.C. Fancy; 'Evil' Fast $23,000, 'High' Loud 16G, 'Fighting' Slick at 13G

Washington, July 6.

Long holiday weekend, with upped admissions, gave mainstem biz a shot in the arm this stanza. There are more than the usual number of newcomers, but holdovers still predominate. "Garden of Evil" at Loew's Capitol shapes as one of best bets. Standout promises to be "High and Mighty," smash at Met. "Silver Lode" is okay at RKO Keith's. "Men of Fighting Lady" shapes slick at the Columbia.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—"Garden of Evil" (20th). Fast $23,000. Last week, "Student Prince" (M-G) (3d wk), $10,000.

Columbia (Loew's) (1,174; 60-80)

(Continued on page 18)

'Caine' Wham $35,000, Hub; 'Crusoe' Lively 16G, 'High' Rousing $30,000

Boston, July 6.

Considering the long holiday weekend, biz is holding well here. "Caine Mutiny," preceded by hefty press & radio campaign, opened sock at the Astor and appears in for a longrun. "High and Mighty" at the Met also looks big. "Adventures of Robinson Crusoe" at Paramount and Fenway, looms good. "Apache" opened at the State and Orpheum Saturday (3).

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)—"Caine Mutiny" (Col). Smash $35,000 looms. Last week, "Hans Christian Andersen" (RKO) (2d wk), $3,000.

Boston (Cinerama Productions) (1,354; $1.20-$2.65) — "Cinerama" (Indie) (27th wk). Still fine at $14,000. Last week, $14,500.

Beacon Hill (Beacon Hill) (800; 50-$1)—"Man With a Million" (UA) opened strong at $10,000 or near. Last week, sub-runs.

Exeter (Indie) (1,300; 60-$1)—"Pickwick Papers" (Indie) (4th wk). Fine $4,500 following $5,000 for third week.

Fenway (NET) (1,373; 50-90)—"Adventures of Robinson Crusoe" (UA) and "Capt. Kidd & Slave Girl" (UA). Oke $4,000.

Memorial (RKO) (3,000; 60-$1)—"Garden of Evil" (20th) (2d wk). Solid $16,500 after $21,000 first week.

Metropolitan (NET) (4,367; 60-$1.25)—"High and Mighty" (WB). Big $30,000 shapes. Last week, "Demetrius and Gladiators" (20th) (2d wk), $17,000.

Orpheum (Loew's) (3,000; 50-90)—"Apache" (UA) and "Lone Gun" (UA) opened great Saturday (3). Last week, "Men of Fighting Lady" (M-G) and "Iron Glove" (Col), $12,000.

Paramount (NET) (1,700; 50-90)—"Adventures Robinson Crusoe" (UA) and "Capt. Kidd" (UA). Good $12,000 or near. Last week, "Southwest Passage" (UA) and "Scarlet Spear" (UA), $10,500.

Pilgrim (ATC) (1,800; 60-95)—"Tanganyika" (U) and "Jungle Man-Eaters" (Col) (2d wk). Good $7,000 following fine $11,000 first week.

State (Loew's) (3,500; 50-90)—"Apache" (UA) and "Lone Gun" (UA). Opened big Saturday (3). Last week, "Men of Fighting Lady" (M-G) and "Iron Glove" (Col), $7,000.

Chi Hotsy; 'Caine' Huge $92,000, Tops, 'Apache' Terrif 34G, 'Caesar' 17G, 'Dark'-Kitt 50G, 'Demetrius' 37G, 2d

Chicago, July 6.

Incoming tourist traffic for Fourth of July weekend and continued hot weather are helping film biz here this round. Four new bills were brought in, with "Caine Mutiny" grabbing a great $92,000 at State-Lake to lead field. There were sidewalk holdouts most of week.

World preem of "Apache" at Roosevelt is sounding out a terrific $34,000. Loop Theatre, playing first-run of "Julius Caesar," views nifty $17,000 at regular prices. World has reissue combo of "Anna" and "Bitter Rice" at bright $4,300.

"Caine" overflow apparently is helping some other locations. Second week of Johnny Dark" at Chicago is smash, with Eartha Kitt topping stageshow. Oriental is stout with "Demetrius and Gladiators." McVickers looks good enough with "Arrow in Dust" and "Cow Country," United Artists looms sock with "Tanganyika" and "Black Horse Canyon."

Third frame of "Indiscretion of American Wife" is okay at Woods. "Cinerama" is still fancy in 49th at Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"Johnny Dark" (U) with Eartha Kitt and Dick Shawn onstage (2d wk). Smash at $50,000. Last week, $58,000.

Loop (Telem't) (600; 90-$1.25)— "Julius Caesar" (M-G). First-run after roadshow date looks bright $17,000. Last week, "Prisoner of War" (M-G) (2d wk), $9,600.

McVickers (JL&S) (2,200; 65-$1.25)—"Arrow in Dust" (AA) and "Cow Country" (AA) (2d wk). Nice $12,000 after $15,000 last week.

Monroe (Indie) (1,000; 87-$1.25) —"Man With Million" (UA) (2d wk). Fast $11,000 after $13,000 last week.

Oriental (Indie) (3,400; 98-$1.25) — "Demetrius and Gladiators" (20th) (2d wk). Sock $37,000. Last week, $55,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (49th wk). Bangup $30,000. Last week, $32,000.

Roosevelt (B&K) (1,400; 50-98)— "Apache" (UA) and "Stormy" (Disney). Record at $34,000. Last week, "Them" (WB) and "Fort Algiers" (UA) (2d wk), $12,000.

State-Lake (B&K) (2,700; 98-$1.80) — "Caine Mutiny" (Col). Smash $92,000. Last week, "Student Prince" (M-G) (4th wk), $22,000.

Surf (H&E Balaban) (685; 95) — "Horse's Mouth" (Indie) (2d wk). Tidy $3,500. Last week, $4,300.

United Artists (B&K) (1,700; 98-$1.25) — "Tanganyika" (U) and "Black Horse Canyon" (U) (2d wk). Great $13,500. Last week, $17,000.

Woods (Essaness) (1,198; 98-$1.25) — "Indiscretion American Wife" (Col) (3d wk). Neat $14,000. Last week, $19,500.

World (Indie) (697; 98)—"Anna" (IFE) and "Bitter Rice" (IFE) (reissues). Plump $4,300. Last week, "Ana Ta Han" (Indie) (2d wk), $2,800.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'High' Mighty 15G Paces Slow Mpls.

Minneapolis, July 6.

Rain and cold which ushered in long weekend helped biz but hot weather that followed hurt. "High and Mighty" is terrific at the Orpheum. "The Long Wait" looks modest at State. Another arrival, "Johnny Dark," shapes robust at the Gopher. Array of holdovers includes "Living Desert," "Johnny Guitar" and "Demetrius and Gladiators," all fine.

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65)—"Cinerama" (Indie) (12th wk). Robust $17,000. Last week, $18,500.

Gopher (Berger) (1,000; 65-85)— "Johnny Dark" (U). This pleasing pic doing a better boxoffice job than any of its recent predecessors here. Robust $5,000. Last week, "Drums Across River" (U), $2,800.

Lyric (Par) (1,000; 65-85)— "Johnny Guitar" (Rep) (3d wk). Okay $3,000. Last week, $5,000.

Radio City (Par) (4,100; 85-$1)— "Demetrius and Gladiators" (20th) (2d wk). Good $10,000. Last week, $15,000.

RKO Orpheum (RKO) (2,890; 75-$1)—"High and Mighty" (WB). This C'Scope contribution best boxoffice bet at this house in weeks by far. Sock $15,000. Last week, "Silver Lode" (RKO), $5,000 at 85c top.

RKO-Pan (RKO) (1,600; 50-75)— "Overland Pacific" (UA) and "Man in Hiding" (UA). Poor $3,000. Last week, "Them" (WB) (2d wk), $5,000 at 65c-85c scale.

State (Par) (2,300; 65-85)—"Long Wait" (UA). Modest $6,000. Last week, "Secret of Incas" (Par), $5,700.

World (Mann) (400; 65-$1.20)— "Living Desert" (Disney) (5th wk). Great $3,000. Last week, $4,000.

'Apache' Lusty 18G, Pitt; 'High' Hep 15G

Pittsburgh, July 6.

Unusual for Golden Triangle to have only two new pictures during a holiday week. They're "High and Mighty" at Stanley and "Apache" at Penn and both being winners. "Three Coins in Fountain" was to have come out for "Garden of Evil" at Fulton but got last-minute reprieve and a sixth week when biz spurted nicely. Third stanza of "Demetrius and the Gladiators" will be good at Harris. "Cinerama" still is improving at Warner in 30th week.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)— "Coins in Fountain" (20th) (6th wk). Announced to wind up for two weeks running but still hanging on. Should be the windup at nice $7,000. Last week, $8,000.

Harris (Harris) (2,100; 65-$1.25) —"Demetrius and Gladiators" (20th) (3d wk). Looks good $6,500 for final round. Last week, $8,000.

Penn (Loew's) (3,300; 65-85)— "Apache" (UA). Burt Lancaster name helping to smart $18,000. Last week, "Flame and Flesh" (M-G), $9,500.

Squirrel Hill (SW) (900; 65-85)— "So Little Time" (Indie). Oke $3,000. Last week, second of "Paris Express" (Indie), $1,400.

Stanley (SW) (3,800; 65-$1.10)— "High and Mighty" (WB). Solid $15,000, and holdover. Last week, "Witness to Murder" (UA), $7,000.

Warner (SW) (1,200; $1.25-$2.65) —"Cinerama" (Indie) (30th wk). Showing nice comeback on strength of smart promotion. Looks like great $12,000. Last week, $11,500.

'Demetrius' Boff $22,000, L'ville; 'Flame' Cold 8G

Louisville, July 6.

Parched town experienced some relief Saturday (3) from showers, but hot temperatures returned quickly. Film boxoffice is spotty. "Demetrius" at Rialto shapes standout with sock biz. "Secret of Incas" at the Kentucky is mild. "Flame and Flesh" coupled with "Saadia" at the State is moderate.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75) —"Secret of Incas" (Par) and "Missing Passenger" (Par). Mild $5,000. Last week "Long Wait" (UA) and "Massacre Canyon" (Indie), $6,500.

Mary Anderson (People's) (1,200; 50-75)—"Them" (WB). Return engagement for this one, after one week hiatus. Fair $4,500. Last week, "Mad Magician" (Col), $5,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Demetrius and Gladiators" (20th). Sock $22,000. Last week, "Pinocchio" (RKO) (reissue) and "Stormy" (RKO), $19,000.

State (Loew's) (3,000; 50-75)— "Flame and Flesh" (M-G) and "Saadia" (M-G). Medium $8,000. Last week, "Witness to Murder" (UA) and "Prisoner of War" (M-G), same.

'Caine' Great 55G, Philly; 'High' 40G

Philadelphia, July 6.

Overcast July 4 cheered exhibitors here, with long weekend and fresh, strong fare doing the rest at the boxoffice. "Caine Mutiny" is getting top money with a terrific session at the Randolph. "High and Mighty" also is great at the larger Mastbaum. Doing actually about as well is "Man With Million," socko at the 500-seat Trans-Lux. "Student Prince" looms smart at the Viking, new 1,000-seater which has joined the first-runs, despite air-conditioner breakdown which disrupted the preem.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.30)— "Executive Suite" (M-G) (7th wk). Smart $8,500. Last week, $7,500.

Boyd (SW) (1,450; $1.25-$2.60)— "Cinerama" (Indie) (39th wk). Sturdy $11,500. Last week, $11,000.

Fox (20th) (2,250; 72-$1.40)— "Coins in Fountain" (20th) (7th wk). Huge $18,000. Last week, $17,000.

Goldman (Goldman) (1,200; 50-99)—"Them" (WB) (3d wk). Okay $10,000. Last week, $12,000.

Mastbaum (SW) (4,360; 75-$1.30) —"High and Mighty" (WB). Towering $40,000. Last week, "Johnny Dark" (U), $13,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Princess of Nile" (20th) (2d wk). Fair $4,000 in last four days. Last week, $7,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Caine Mutiny" (Col). Terrific $55,000. Last week, "Witness To Murder" (UA) (2d wk), $9,000.

Stanley (SW) (2,932; 74-$1.30)— "Hell Below Zero" (Col) (2d wk). Chilly $9,500. Last week, $15,000.

Stanton (SW) (1,473; 50-99)— "Silver Lode" (RKO) and "Killers from Space" (RKO). Paydirt at $11,000 or over. Last week "Siege Red River" (20th) and "Racing Blood" (20th), $8,000.

Trans-Lux (T-L) (500; 80-$1.50)— "Man With Million" (UA). Sock $10,000. Last week, "Rhapsody" (M-G) (9th wk), $3,700.

Viking (Sley) (1,000; 75-$1.30)— "Student Prince" (M-G). Fast at $20,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"French Line" (RKO) (4th wk). Fair $5,500. Last week, $8,000.

'High' Giant $16,500 In Balto; 'Knock' 16G

Baltimore, July 6.

Best grosses in recent weeks are being racked up by new crop of holiday product. "High And Mighty" is rousing at the Stanley. "Knock On Wood" looks brisk at Keith's. "Student Prince" is stout at the Century. "Hell Below Zero" shapes mild at the Hipp. "Tanganyika" is fair at the Mayfair.

Estimates for This Week

Century (Loew's-UA) (3,000; 20-65-85)—"Student Prince" (M-G). Stout $15,000. Last week, "Witness To Murder" (UA), $7,000.

Hippodrome (Rappaport) (2,100; 30-50-80) — "Hell Below Zero" (Col). Fairish $8,500. Last week, "Miami Story" (Col), $6,500.

Keith's (Schanberger) (2,400; 35-90)—"Knock on Wood" (Par). Po-

(Continued on page 18)

B'way Hotsy; 'Mighty' Fancy 62G, 'Wait' 22G, 'Leslie' 20G, 'Student' Sock 163G 3d, 'Caine' Wow 102G 2d

Long Fourth of July weekend plus rainy weather Sunday (4) and Monday (5) and a batch of new bills spell sock biz this session at Broadway first-run theatres. Total take for 22 theatres looks to hit $665,800 as against $626,500 for 23 houses last year. Rain Sunday prompted many to visit Times Square rather than hit for open spaces.

"High and Mighty" shapes as ace newcomer with a very big $62,000 at the Paramount. "Long Wait" is heading for a fine $22,000 at the Criterion.

Third new entry, "About Mrs. Leslie," wound up with good $20,000 at the Victoria. "Hell Raiders," also new, looms mild $9,000 at the Globe opening stanza. "Smart Money"-"Roaring Twenties," two oldies, are in the money at the Holiday with a socko $23,000 likely in first round. "Outcast" with usual vaudeville lineup shapes sturdy $26,000 at the Palace.

"Student Prince" with stageshow continues money champ with a smash $163,000 in third round at the Music Hall, insuring a fourth and probably a fifth week.

"Caine Mutiny" still is sockeroo in second session with a probable $102,000 at the Capitol. "Demetrius and Gladiators" looms good $49,000 in third stanza at the Roxy, with "Garden of Evil" replacing next Friday (9).

"Indiscretion of American Wife" is heading for fine $16,000 on initial holdover frame at the Astor.

"Gone With Wind" continues wow in sixth round at the State with $46,000 likely. "Johnny Guitar" looks to its final (6th) week with a fair $9,000 at the Mayfair. "Apache" replaces on Friday (9).

Estimates for This Week)

Astor (City Inv.) (1,300; 50-$1.75) —"Indiscretion of American Wife" (Col) (2d wk). Initial holdover round winding tomorrow (Thurs.) shapes nice $16,000 or near. First week was $24,000. Continues.

Art (R&B) (599; 95-$1)—"Side Street Story" (Burstyn) (3d wk). Held at great $6,000 in second week ended last night (Tues.), same as record first round.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) —"La Ronde" (Hakim) (17th wk). For 16th frame ended Monday (5) hit nice $7,000 after $6,500 in 15. Stays on.

Baronet (Reade) (430; 90-$1.55) —"Daughters of Destiny" (Indie). Opened Monday (5). In ahead, "Spell of Ireland" (Indie) (8th wk), okay $3,400 after $3,800 in seventh.

Capitol (Loew's) (4,820; 85-$2.20) "Caine Mutiny" (Col) (2d wk). First holdover session ending today (Wed.) held with giant $102,000, with holidays plus additional ads and radio-tv plugs apparently helping. First week was $125,000. Stays on indef.

Criterion (Moss) (1,700; 50-$1.85) —"Long Wait" (UA). First week concluding tomorrow (Thurs.) looks to hit nice $22,000. Holding. In ahead, "French Line" (RKO) (7th wk), dipped to $9,000 but after highly profitable longrun.

Fine Arts (Davis) (468; 90-$1.80) —"Mr. Hulot's Holiday" (GBD) (4th wk). Third round ended last night (Tues.) pushed to terrific $14,500 after $14,000 for second. Continues indef.

Globe (Brandt) (1,500; 70-$1.50) —"Hell Raiders" (Indie). First week ending tomorrow (Thurs.) is heading for mild $9,000. Holds. In ahead, "Royal Tour of Queen Elizabeth" (20th), got sluggish $12,500 in 11 days despite preview on final day of "Raiders."

Guild (Guild) (450; $1-$1.80)— "Unconquered" (Indie) (4th wk). Third round ended last night (Tues.) was good $5,500 after $6,000 for second. "Malta Story" (UA) opens July 16.

Holiday (Rose) (950; 90-$1.65)— "Smart Money" (WB) and "Roaring Twenties" (WB) (reissues). Initial week ending tomorrow (Thurs.) looks like sock $23,000. In ahead, "Marco Polo" (Goldwyn) and "Port of Wickedness" (Goldwyn) (reissues), $7,500 in 8 days.

Mayfair (Brandt) (1,736; 79-$1.80)—"Johnny Guitar" (Rep) (6th-final wk). Current stanza winding up today (Wed.) looks like fair $9,000 after $10,000 in fifth week. Holds until "Apache" (UA) opens Friday (9). "Guitar" gave house a strong extended-run.

Normandie (Normandie Theatres) (592; 95-$1.80)—"Le Plaisir" (Indie) (8th wk). Held at big $8,000 in seventh week ended last night (Tues.) as against $7,500 in sixth.

Palace (RKO) (1,700; 50-$1.60)— "The Outcast" (Rep) and vaudeville. Soaring to big $26,000 in week ending tomorrow (Thurs.), out-of-towners going for stage layout. Last week, "Johnny Dark" (U) and 8 acts of vaude, $22,000.

Paramount (ABC-Par) (3,664; 70-$1.75)—"High and Mighty" (WB) (2d wk). Roared ahead to very big $62,000 in first frame ended last night (Tues.). In ahead, "Them" (WB) (2d wk), $32,000.

Paris (Pathe Cinema) (568; 90-$1.80) — "Hobson's Choice" (UA) (4th wk). Third week ended Sunday (4) was smash $12,000 after $14,000 for second round.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Student Prince" (M-G) and stageshow (3d wk). Climbing to great $163,000 in current session ending today (Wed.). Second week was $149,000. Looks to stay at least five weeks now. Sunday (4) trade was amazingly sock, with turnaway biz helping nearby spots.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Demetrius and Gladiators" (20th) (3d wk). Looks to finish current session tomorrow (Thurs.) with a good $49,000 after only $48,000 in second. "Garden of Evil" (20th) opens Friday (9).

State (Loew's) (3,450; 78-$1.75) —"Gone With Wind" (M-G) (reissue) (6th wk). Still rolling along, with smash $46,000 likely in present round winding up Friday (9) after $40,000 in 5th week, below hopes, with heat blamed as with many other spots.

Sutton (R&B) (561; 90-$1.50)— "Man With Million" (UA). Initial frame ended Sunday (4) hit stout $12,000. Holding. In ahead, "Genevieve" (U) (19th wk), $5,500 but finishing off a great longrun here.

Trans-Lux 60th St. (T-L) (453; $1-$1.50)—"Scotch on Rocks" (Indie) (4th wk). This frame ending Friday (9) looks like fair $3,000 or less after $4,500 for third week. "Her 12 Men" (M-G) due next.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Lili" (M-G) (70th wk). The 69th round ended Monday (5) pushed to sock $7,400 after $5,800 for 68th week.

Victoria (City Inv.) (1,060; 50-$1.75)—"About Mrs. Leslie" (Par) (2d wk). Initial stanza ended Sunday (4) night, hit good $20,000, after special benefit preem Sunday (27) night. In ahead, "Secret of Incas" (Par) (4th wk-9 days), $7,200.

Warner (Cinerama Prod.) (1,600; $1.20-$3.30) — "Cinerama" (Indie) (57th wk). Current week finishing tomorrow (Thurs.) looks to hit great $40,000 after $37,500 for 56th round. Stays on Indef.

Prov. Holds Oke; 'Knock' Loud $9,000, 'High' Same, 'Student' Passable 10G

Providence, July 6.

Real summer weather for holiday weekend hurt b.o. but still no complaints. Loew's State is okay with "The Student Prince." But tops at wickets are Majestic's "High and Mighty" and Strand's "Knock On Wood," both fine. RKO Albee is still good in third round of "Demetrius."

Estimates for This Week

Albee (RKO) (2,200; 70-90)— "Demetrius and Gladiators" (20th) (3d wk). Hefty $6,500 after $9,500 in second.

Majestic (Fay) (2,200; 50-70)— "High and Mighty" (WB). Nice $9,000. Last week, "Them" (WB) and "Miss Robin Crusoe" (20th), $11,000.

State (Loew) (3,200; 65-85)— "Student Prince" (M-G). Okay $10,000. Last week, "Gone With Wind" (M-G) (reissue) (3d wk), oke $7,500.

Strand (Silverman) (2,200; 50-70) —"Knock On Wood" (Par) and "Present For Bride" (Par). Fine $9,000. Last week, "Greatest Show On Earth" (Par) (reissue), $8,000.

Gouzenko Biopic Editing

Final editing and scoring on United Artists' "Operation Manhunt" was completed Friday (2) almost four months to the day the picture went before the cameras. It'll be released as soon as the print order is completed.

Filmed entirely on location in Canada, "Manhunt" is based on the life in hiding of Igor Gouzenko, the former Russian code clerk who exposed an atom spy ring some nine years ago.

Seattle Fine; 'Zero' Hot $12,000, 'Million' Tight 8G, 'Dark' Dandy 7G

Seattle, July 6.

Weekend weather break is boosting biz generally all over city for current session. Several stout newcomers and ability of longruns to still show big figures are contributing to the improved picture. "Hell Below Zero" shapes smash at Coliseum while "Man With Million" looms big at Music Box. "Johnny Dark" shapes good at Liberty. Second week of "Student Prince" at Music Hall looks great while "Demetrius and Gladiators" is big in third Paramount round.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1-$1.25)—"Mr. Potts To Moscow" (AA). Okay $4,000. Last week, "Dial M" (WB) and "Laughing Annie" (Rep) (4th wk), $3,000.

Coliseum (Evergreen) (1,829; 65-90)—"Hell Below Zero" (Col) and "Rocket Man" (20th). Giant $12,000. Last week, "Princess of Nile" (20th) and "Gorilla at Large" (20th), $7,800.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Coins in Fountain" (20th) (5th wk). Sturdy $9,500. Last week, $8,700.

Liberty (Evergreen) (1,650; 54-65-90)—"Johnny Dark" (U) and "I Believe In You" (U). Good $7,000

'Coins' June's Top Coin-Getter; 'Guitar' Strong Despite Critics; Seal-Less 'French' Doing Well

Better product and full effect of Memorial Day weekend trade put first-run business back in stride last month, with June grosses improving considerably over May. This is reflected by the fact that the first four pictures in the June boxoffice sweepstakes grossed better than $3,500,000. Big showing for the month was made despite unusually hot weather part of the month, according to reports from VARIETY correspondents in 24 representative key cities.

"Three Coins In Fountain" (20th) took first place at the June wickets by a hefty margin. Boosted by its launching in the 11th key city, Cincinnati, where it is playing regularly now, "Cinerama" (Indie) took second place.

"Demetrius and Gladiators" (20th), another C'Scoper, spurted to third position although out in release only the latter part of the month. Plugged as a sequel to "The Robe" (20th), initial pic in CinemaScope, this third-place winner, did unusually well in its first week.

"Johnny Guitar" (Rep), which showed unusual strength week after week, captured fourth position. Despite being treated unkindly by critics, the Joan Crawford starrer never fell below seventh spot until the final week of month.

"Dial M for Murder" (WB) wound up fifth although it started out second early in the month. Pic fell back after the first two sessions. "Them," another Warner winner, took sixth money although out in release only two weeks.

"Student Prince" (M-G), not panning out as one of Metro's greater boxoffice biz-getters, finished seventh although it started sock at the N.Y. Music Hall and held that way into the second week. Metro's "Executive Suite" which was No. 1 in May, finished eighth in June.

'Long Wait' Cops Ninth

"Long Wait" (UA), ballyhooed as a sexy Mickey Spillane sleuth meller, copped ninth money. "French Line" (RKO), seventh in May, took 10th place, being among the top four in four different weeks, and further enhancing RKO coffers. Obviously the pic cashed in on refusal to give the film a code seal and the fact that it ran into censorship hurdles in different locations.

"Men of Fighting Lady" (M-G), after a wobbly start, managed to get up among the lesser winners, finishing 11th. "Indiscretions of American Wife" (Col) rounded out the Top 12 list. "Elephant Walk" (Par), fifth in the previous month; "River of No Return" (20th) second in May, and "Knock on Wood" (Par), fourth in the preceding 31-day period, were the runner-up films.

Several distributors rolled out some bigger b.o. ammunition as the month neared its conclusion or were preparing to release some better product. "Caine Mutiny" (Col) shapes as standout new entry based on its terrific showing opening week at the N.Y. Capitol where it got the second highest money ever racked up by a straight-film bill there. The great gross was done despite preeming in the hottest N.Y. weather this summer. "High and Mighty" (WB), being groomed for a string of playdates this month, continued smash in L.A. and Frisco. It opened big at N.Y. Paramount at the end of the month.

"Johnny Dark" (U), which copped fifth position in weekly rating as the month closed, also shapes very promising, and likely will be heard from additionally. "Adventures of Robinson Crusoe" (UA) did excellent biz in such keys as Houston and Cleveland. "Tanganyika" (U), which hit 12th spot one week, hints future grossing potentialities.

"Garden of Evil" (20th) looms as a future big grosser, based on showings in three bigger keys. "Man With Million" (UA) did nicely in Chicago but was just okay in Detroit. "Hell Below Zero" (Col), also new, likewise was uneven on its launchings in four keys. "Silver Lode" (RKO) was somewhat disappointing on first batch of engagements. "Sins of Rome" (RKO) was rated good on one of its first dates. "Knock on Wood" (Par), which added nice coin in June, is counted on for further b.o. strides once it gets additional bookings.

'Wind' Shapes Big

"Gone With Wind" (M-G), out on reissue for fifth time and now with wide-screen and special sound, did remarkable trade on the first string of playdates. It finished sixth one week and in seventh place another last month. Pic shapes as a great moneymaker for Metro this time around, and, obviously will rank higher once in more general release.

"Flame and Flesh" (M-G), which ranked eighth one week, added some additional money. "Carnival Story" (RKO) also grossed some extra coin. Not a sock grosser so far, "Drums Across River" (U) totals to wind up in 10th place one week and 12th for another. In like category was "Secret of Incas" (Par), which was eighth one session and 10th another.

"Pinocchio" (RKO), still out on reissue, did nicely enough to cop 11th position one stanza. "Genevieve" (U) continued grabbing a flock of strong playdates mainly in arty small-seaters, and finished top runner-up on two different weeks.

"Arrow in Dust" (AA) was mostly uneven but did nice biz in some localities. "Gorilla at Large" (20th) was viewed by a majority of exhibs as a major disappointment, seldom catching on. In some spots, it was very lightweight.

"Witness to Burder" (UA), followed its original pattern, being slow in a majority of keys late in the month. "Hans Christian Andersen" (RKO), out on general release, did not fare too well and far behind hopes compared to first time around.

12 Best in June

1. "Coins in Fountain" (20th).
2. "Cinerama" (Indie).
3. "Demetrius" (20th).
4. "Johnny Guitar" (Rep).
5. "Dial M For Murder" (WB).
6. "Them" (WB).
7. "Student Prince" (M-G).
8. "Executive Suite" (M-G).
9. "Long Wait" (UA).
10. "French Line" (RKO).
11. "Fighting Lady" (M-G).
12. "Indiscretions" (Col).

U.S. Adm. Figures Need 'Interpretation' as Usual

Washington, July 6.

Admissions tax collections for the first eleven months of the U. S. fiscal year which ended June 30, amounted to $271,997,000, Bureau of Internal Revenue reported last week. Although business has been better in some fields, this is a drop from the $286,941,000 for the corresponding 11 months of the preceding year. About 60% of the total estimated to come from motion pictures.

The dip in total is misleading. Mainly it is due to the Revenue Bureau changing its compulsory filing from a monthly to quarterly basis, and to the reduction in admissions taxes voted by Congress, which went into effect last April.

Similarly, the 11-month receipts from the bite on night club checks amounted to $37,841,000. This was a decline from the $43,101,000 of the previous year. Again the two two changes make most of the difference.

Town-Operated Theatre Closes, Blaming TV

Minneapolis, July 6.

After operating the town's only film theatre for four losing years, the nearby municipality of Ellsworth, Wis., population 1,500, has given up the ghost.

In ordering the showhouse closed, the town board attributed the poor business in large part to tv. However, C'Scope competition in nearby Red Wing, Minn., and River Falls, Wis., also was blamed.

Don Smith, the theatre's manager, reported the nightly attendance had dropped to an average of 60, or about half the number needed to avoid loss.

The theatre had been a paying proposition until 1951, he pointed out. Its demise will leave Ellsworth without a theatre for the first time in 21 years.

Offsetting the Ellsworth casualty in this territory is the reopening of the Royal, Park Rapids, Minn., which has been shuttered for the past year.

Trib Favoring Video While Pix Interests Burn

Minneapolis, July 6.

Alleged preferential treatment by the local singly owned newspapers to tv is causing resentment among exhibitors here and has resulted in some protests, but so far the action has been individual instead of by any group, North Central Allied being still on the sidelines.

Exhibitors are pointing out that the newspapers are devoting much more free space to the listing of tv and radio programs and publicity and reading matter about various shows than to films, although the latter are the source of by far the greater advertising revenue.

While the picture section of the only local Sunday newspaper, the Tribune, has been increasingly curtailed as far as art layouts and reading matter are concerned and there is rarely any other space devoted to the films, excepting occasional Saturday night art layouts and infrequent stories, tv and radio get large space every day, the exhibitors complain.

Exhibitors are especially irked about the evening Star's daily capsuled prevue descriptions of various tv shows for the particular night, appraising the programs and especially recommending certain ones. The Morning Tribune in the space above the large section devoted to the tv and radio log lists what it considers "today's features on radio and tv" without, however, any comments. Both papers, however, have discontinued publishing the daily logs of all of the area's tv stations.

Paradoxically, perhaps, the two St. Paul newspapers, also under an individual ownership, devote much more space to films than to tv and radio, although they have a large financial interest in one of the leading Twin Cities' tv and radio stations, whereas the Minneapolis sheets are outside the video and audio field.

Rep Mans 'Outpost'

Hollywood, July 6.

Republic assigned Rod Cameron, Joan Leslie and John Russell to top roles in "Hell's Outpost," which goes before the cameras this week with John Inman Kane directing.

Picture, screenplayed by Kenneth Gamet, is based on the Luke Short novel, "Silver Rock."

Warning on 'Buck Nite' Ads

Minneapolis, July 6.

North Central Allied is advising ozoners that the internal revenue office is readying to investigate a number of the territory's drive-in theatres which it suspects are evading admission taxes on "Buck Nights" or "Family Nights" when an entire auto load is admitted at a specified price.

NCA advises that if a carload is advertised for $1 the tax is 9c for the entire party, but if the ad reads "an entire carload admitted for two adult tickets at 50c each" there's no tax.

However, NCA points out that two 50c tickets must be sold to the occupants of each car and a rub is that if a single person comes along in a car he must buy two adult tickets at 50c each. The alleged evasions of the tax are occuring in the latter situations, it's asserted.

Odd-Penny (Nuisance) Price General in N.Y. Neighborhoods With July Start of 5% Tax

Virtually all Broadway first-run theatres (some of the arty houses excluded) have tilted their admission scales, effective as of July 1, to take into account the 5% city admission tax. While many of the deluxe houses averaged up the new prices to eliminate the odd penny, either for or against the theatre, some spots used the odd-penny scale. Both the State and Mayfair are in this category, former starting out at 78c and Mayfair beginning at 79c.

However, many theatres, such as the Music Hall and Paramount, evened off the scale, taking the odd pennies loss on some prices and adding it on in other instances. This made possible the elimination of odd-penny admittance prices.

Top price on Broadway for first-run is the reserved mezzanine seat at the Music Hall which is $2.75 for Saturdays-Sundays and holidays. New peak price for the Roxy is $2.40 for loge seats on Saturdays-Sundays and holidays. In many instances, the top general admission price is unchanged but the scale all along the line was lifted somewhat to take into account the city sales rap.

That the exhibitors were not exaggerating when they told the city fathers they already were operating near the break-even point is attested by the neighborhood theatres' new scales. Nearly all of them have been forced to go for the odd-penny admission scales. There is hardly a N. Y. nabe that does not have such scales, these including 79c, 64c, 57c, 43c, etc. This is being charged to reflect the actual new tap going to the city, with the patron given every benefit if not any actual break. Few houses would do this unless absolutely necessary because of the trouble and inconvenience caused by handling odd-penny sales.

The exhibitor figures he is unable to absorb any part of the 5% slash in revenue. The neighborhood operators figured, like the Giant and Yankee baseball teams, that they have been forced to let the public absorb the 5% tax tap in full if they are to continue profitable operations.

Allied COMPO

Continued from page 3

welfare expressed no great concern over the situation. It was summed by one who said: "Allied can't be serious."

It's conceded that exhibs are becoming increasingly outspoken and vociferous in their blasts at the distributors and might consider almost any course in their bids for rentals relief. Seen as militating against a COMPO bowout, though, is the fact that the industry organization has been, and likely will continue to be, beneficial to exhibitors as well as production-distribution. If Allied were to try to cripple COMPO, it would only hurt itself, according to some exec reasoning.

Meanwhile, industryites in the east, including exhib elements, minimize the importance of the COMPO membership ankling announced last week by Hollywood's Motion Picture Industry Council. Unlike Allied, MPIC had been a non-paying member.

It's generally believed that MPIC and the studios will continue their cooperation with COMPO as it is asked and eventually the path will clear for MPIC's return to the COMPO fold.

Argentine Duds

Continued from page 5

ment auspices, is to be entered at the Berlin festival. This picture was directed by Daniel Tinayre, who also wrote the script in collaboration with Arturo S. Mom. Mirtha Legrand (Mrs. Tinayre) and Alberto Closas are starred. Tinayre's next effort is to be a Spanish version of Emile Zola's "La Bete Humain," with Ana Maria Lynch (Mrs. Hugo del Carril) starred and Massimo Girotta and Enrique Diosdado signed in Spain for big role. Diosdado left Argentina a couple of years ago after working extensively in local pictures, as well as legit.

Ana Maria Lynch was stymied in her efforts to sign Yves Montand in Paris for her producer-director husband, as the French warbler demanded $1,000 a day; she turned her attention to Raff Vallone, but was forestalled by an independent producer who signed him for a part in "El Puente" (The Bridge) which Italian director Antonio Leonviola will direct. Miss Lynch is now angling for Mexico's Emilio (El Indio) Fernandez to direct her in a picture.

Pedro Armendariz arrives shortly under contract to the Big Five and will be teamed with Zully Moreno in "De Barro Humano" (Of Human Clay) directed by Luis Cesar Amadori. The latter has issued a denial of rumors that he planned taking over the shuttered Emelco studios at Martinez.

Overseas TV

Continued from page 7

and yet another transmitter is due to fade out. At the start, theatre business plunged, but it didn't take long for it to revive. Exhibs abroad, thoroughly shaken some years back by reports from the vast U. S. slump traceable to tv, have now learned their lesson with their American confreres—that tv hurts as long as it's a novelty, but that it doesn't take long before it becomes just another household appliance that plays second fiddle to people's natural gregarious instincts.

On the Continent, tv is no competitive factor. It's barely on the map in France and Italy; and British exhibs, while slightly more concerned than their European brethren, find BBC programs nothing to get too worried about. However, British showmen are taking a very determined attitude vs. the release of theatrical product to tv, and a picture that has gone on the air over BBC is going to be hard put to find many theatrical bookings.

More In Re 'Mutiny'

Washington, June 30.

Editor, VARIETY:

VARIETY on June 23, 1954, published a letter from Mr. Thomas Boal in which he stated that the declaration appearing in "The Caine Mutiny" film, "There has never been a mutiny in a ship of the United States Navy" is not true. He cites the incident in the brig Somers in 1844 as a case in point.

As technical adviser for "The Caine Mutiny" I long ago studied the official documents of the Somers case and also sought legal counsel for an interpretation. The facts are that three men were hanged for endangering the ship through plotting a mutiny. However, by Navy legal rules, "To complete the offense (of mutiny) an overt act of mutiny must occur." According to Navy Regulations such an overt act would be to "usurp, override authority, disobey orders, fail in duty or create any violence or disturbance." None of the three men did any of these things. Simple intent and plot to commit murder do not constitute murder. Same for mutiny. In retrospect there is even doubt as to whether serious intent or plot existed in the Somers.

The Somers incident received widespread publicity, both for its controversial nature and the fact that one of the hanged men was a son of the then Secretary of War. The word "mutiny", was tossed around extravagantly by the press, the kibitzers and the parties to the incident alike. However, mutiny it was not. Examples of real mutinies are the Czarist Fleet's defection in the Russian Revolution, the German Fleet uprising at the close of World War I, and the notorious Bounty affair.

Cdr. James C. Shaw, USN
(Dept. of the Navy, Office of Information).

Critic Blasts Name-Switching

Minneapolis, July 6.

"The business of retaining movies under new titles" has made Bill Diehl, St. Paul Dispatch film editor-critic, hot under the collar.

In an article carrying a five-column headline and prompted by the fact that the Riviera Theatre was to present the reissued twin bill of "No Time for Comedy" and "Force of Arms" under the new titles of "Guy With a Grin" and "A Girl for Joe," Diehl minced no words in denouncing the action and blasting Warner Bros., the distributor responsible for it.

Diehl charged that such title changing of old pictures "smacks of hoodwinking, trickery, deception and anything but honesty and proper representation."

"Most of us buy by name," wrote Diehl, "and if we buy a can of beer we don't want to get home and find peas inside the container. Similarly, we don't want to plunk down our moola for a movie that sounds like a new one or a picture we missed somehow, and then get settled in the darkness only to discover it's the flicker we walked out on 12 years ago."

Philly 1st Runs Altered as Viking Enters Bidding

Philadelphia, July 6.

Parking Magnate Harry Sley's new Viking Theatre, which opened July 1, has muddied the first-run situation in Philadelphia by furnishing a sixth entrant in the hassle for new product.

Present set-up is a far cry from the strangle-hold Stanley Warner circuit had on town a half dozen years ago, when chain operated six first-runs with 20th's Fox Theatre as only major opposition. William Goldman first breached the monopoly with the construction of three modern houses—the Goldman, Midtown and Randolph, with a total seating capacity of 4,700.

Brandt interests added two more contestants by converting the TransLux newsreel theatre into a showcase and then adding the World, former art film house, to the first-run scrambie. The second-run Arcadia became another consumer of top product, and the house has been playing extended runs of choice films profitably for more than two years.

Stanley-Warner now operates only the Stanley, Mastbaum and Stanton, plus the Boyd, which has "Cinerama." Goldman and the S-W circuit have sought to hold down the bidding situation by working on a "split" of product. Sley's entrance into the race for big price may well upset the delicate balance.

Goldman outbid Sley for "Caine Mutiny," but the parking mogul managed to snag "Student Prince" for his initial attraction. Sley's acquisition of the Viking, formerly the Stanley-Warner Aldine, was a conversation piece in the local film colony for weeks when the deal was negotiated last year.

Sley originally purchased the Aldine for $325,000 for the purpose of converting it into a parkade. Deal was okay with Stanley-Warner group at that price since parking lot would have been of service to patrons of both their Boyd and Stanley Theatres. However, Chestnut St. Business Assn. mixed Sley's plan for a parking garage on that thoroughfare, and he then decided to renovate the theatre. There were plenty red faces following this announcement, since apparently sale had been made without inclusion of the customary proscription against the building's re-use as film house. Talk along Vine St. was that Sy Fabian offered Sley a fast $100,000 profit for the return of the Aldine, but was turned down.

Viking sit, in Rittenhouse Square section, was once occupied by the marble mansion of Dr. David Jayne, manufacturer of the patent medicine known as "Jayne's Expectorant."

Eric Johnston in N.Y.

Eric Johnston, Motion Picture Export Assn. prexy, returned to the U. S. Sunday (4) from a European and Near East tour on which he combined film biz with his duties as President Eisenhower's special envoy.

Johnston is due to report today (Wed.) to the MPEA board on the results of his Italian and French negotiations. In Rome, he signed a new film accord. In Paris, he tied up loose ends of the French accord and discussed the threatened 8% turnover tax.

GRAB RESIDENCE FOR TAXES

Internal Revenue to Auction Sam Spiegel's Domicile

Beverly Hills, July 6.

Film producer Samuel Spiegel's 12-room home here was seized by Internal Revenue agents for $13,372.57 in unpaid income taxes.

Robert A. Riddell, District Director of Internal Revenue announced that the house will be put up for auction within 20 days to satisfy debts going back to 1946.

See Breen Bias

Continued from page 3

ridiculous to hold that the American public is any different from the British public when it comes to pix. There are some other films made abroad—at least one with American money—which face a showdown with the Breen office.

On the other side there are those who attach relatively little importance to the Code seal or, for that matter, to the Legion of Decency ratings. Their position is that, almost regardless of its contents, foreign films are limited in the U. S. market; that it's a waste of time and effort to try and obtain Code approval, and that, under present conditions, a great many exhibs are perfectly willing to play a film without a seal provided it has b.o. merit.

Indie ops report that, when their pix do business, there are quite a few circuits that will "sneak in" a non-Code production. They add that, when it comes to foreign films, the importance of the circuits is sometimes overemphasized. "If the circuit won't take it, the independents will—if it shows box-office potential," was one comment. It's emphasized, however, that it is of course preferable to have a seal.

There is an undercurrent of feeling that, with the battle against censorship gradually being won, the next big bout ahead for indies may be with the Code. Producers abroad are frequently at a loss to understand the Breen Office's attitude and there is mounting anger particularly in France over the rejections. There has even been murmur of the possibility of a court case against the Motion Picture Assn. of America, but in view of the completely voluntary nature of the Code's structure — exhibs can't be forced to abide by its ratings—it's doubtful that it will come to pass.

Realistic attempt to deal with the situation is being made in Italy where the producers have set up a committee to screen scripts for taste and morality. Reasoning in part is that the rising production investments in French and Italo pix require some sort of safeguard since these films depend on the American take.

While this works out in theory, there is comment that the over-anxious attitude on the part of these producers might well affect the b.o. pull of their attractions by synthethizing the very elements that appeal to U. S. audiences. There was a striking instance of that in a recent Italo release that consequently flopped at the box-office.

Notion, advanced by some, that a special seal tantamount to an "adult" rating should be issued by the Breen office, is rejected as unpractical by others. Latter hold that the only way such a system could be effective would be via legislation to enforce the adult character of audiences going to see such pix. Exhib reaction to having "adult" tags hasn't been too favorable.

BRING-'EM-BACK-WITH-LIVE-NEW-BALLY FOR 100 REISSUES NOW BOOKING

Smalltown and nabe theatres, which have been particularly bruised by the product shortage, will receive a flood of reissues to maintain their frequent change-of-bill policy. The industry is embarking on the biggest reissue splurge in recent history, with every major studio and the indies combing their vaults for suitable re-play films.

There are presently approximately 100 "oldies" in circulation, scheduled for re-release, or under serious consideration for another nationwide whirl. In the selection of the films for re-release, the distribs are not following a distinct pattern. Some of the pix selected are accepted classics of the industry, some are designed to cash in on the renewed popularity of a particular personality, some have nostalgic value or deal with subjects that have some connection with present-day happenings, some are frankly pulled out of the hat to serve as fillers and possible new revenue sources.

A noticeable trend this year has been to give certain "big" pix of yesteryear the "A" treatment during their holiday from the vaults. This not only includes new pressbooks, advertising, accessories, and publicity, but also extends to re-issue world preems. The pictures, in short, are handled exactly as an important new release.

Pitch for 1st Runs

Example of pictures in this category are Samuel Goldwyn's "Best Years of Our Lives" (RKO), Paramount's "The Greatest Show on Earth," David O. Selznick's "Gone With the Wind" (Metro), Walt Disney's "Pinocchio" (RKO), and Universal's "The Egg and I." Unlike the reissues aimed primarily for the smalltown and nabe house, these pictures are aggressively pitched at the prime first-run situations before they are sold to the subsequents.

In addition to "Gone With the Wind," currently in re-release, Metro is prepping for July, August, and September a series of dual package reissues, teeing off with test engagements this month of two Judy Garland films—"Meet Me in St. Louis" and "Easter Parade," latter also starring Fred Astaire. These will be followed by "Billy the Kid" and "China Seas" as a package and "Asphalt Jungle" and "They Gave Him a Gun" as another dual entry.

"Billy the Kid" and "China Seas" are well-known oldies extending back to 1941 and 1935 respectively. "Kid" stars Robert Taylor and Brian Donlevy and "Seas" stars Clark Gable and Jean Harlow. "Asphalt Jungle," a 1950 picture in which Marilyn Monroe had a small featured part, will be reissued with Miss Monroe getting the top billing. New pressbooks and advertising are being readied for the Metro reissue slate.

Warner Bros., which earlier this year scored an unexpected success with a pair of vintage gangster films, "Little Caesar" and "Public Enemy" (starring Edward G. Robinson and James Cagney), is out to learn if lightning strikes the same place twice. The company is bringing back "Smart Money" (Robinson and Cagney) and "Roaring Twenties" (Cagney and Humphrey Bogart). If these pix match the returns of "Caesar" and "Enemy," WB will have to thank Michael Rose, operator of the Holiday Theatre, N. Y. Stuck without a program for the July 4th weekend, Rose induced Warners to make these pix available.

Mike Rose's Rationale

Rose, whose house is on Broadway, claims he is shut out of top first-run product. Rather than gamble with new "B" pictures "that will be neighborhood second features in two weeks," Rose says he'd rather chance a formerly-popular old picture. It was on the basis of the business chalked up at Rose's house for "Caesar" and "Enemy" that prompted WB to put the pix in general re-release. Originally booked for a week, they played five weeks and racked up $100,000, according to Rose. The Holiday will also serve as the testing ground for "Money" and "Twenties."

Other WB packages currently available are "Guy With a Grin" (formerly "No Time for Comedy") and "Guy for Joe" (formerly "Force of Arms"); "The Big Sleep" and "Kid Galahad" and "Mildred Pierce" and "Dark Victory."

RKO, since February of this year, has been reissuing two or three pictures a month. This month's package is "Gunga Din" and "Lost Patrol" and set for August is "Every Girl Should Be Married" and "The Window." The pictures released earlier, of course, are still available to exhibitors.

Westerns, Too

Cutdown in the production of specialized westerns has prompted Columbia to reissue six Gene Autrys and an equal number of Charles Starretts in an effort to keep both series going. In addition, Col is giving an extra push to eight additional oldies. Among these is "Miss Grant Takes Richmond," starring Lucille Ball, in an effort to take advantage of Miss Ball's current tv popularity.

United Artists has available two Stanley Kramer hits, "Champion" and "Home of the Brave" plus a Charles Boyer starrer, "Algiers." UA is also weighing the re-release of "Destination Moon" and "The Sundowners," two properties acquired from the defunct Eagle Lion, and the Laurence Olivier "Henry V."

Success of Universal's "The Glenn Miller Story" caused 20th-Fox to bring back a couple of pix featuring the late orchestra leader —"Orchestra Wives" and "Sun Valley Serenade." In addition, 20th is giving exhibs "Forever Amber," "Scudda Hoo-Scudda Hay," "Street With No Name" and "Cry of the City." Two reissues are down for this month, but they haven't been announced as yet. Company is also weighing the re-release of "How Green Was My Valley" in a widescreen version.

In addition to the majors, Goldwyn and Selznick have been the most active of the indies making re-releases available. Both are working through states rights distribs on the oldies. Goldwyn expects to reissue eight films, seven of which have been selected. These include "The Westerner" "Dead End," "Come and Get It" (retitled "Roaring Timber"), "Barbary Coast" (reitled "Port of Wickedness"), "Nana," and "Adventures of Marco Polo." Selznick is teeing off with "Duel in the Sun" and then will move into other films on his backlog slate.

Republic for a long time has been reissuing a whole batch of oldies, all retitled and many re-scored and cut down. The retitling gimmick seems to be gaining in popularity. Purpose, of course, is to give the property an aspect of newness, although the advertising, under Federal Trade Commission rules, must list the original title. Latter, however, is in small letters and not every patron is a careful observer. The title switch also is aimed to punch up the original with what is hoped will be a more commercial tagging.

Q. T. SETTLEMENTS OF 8 ANTITRUSTS VS. B&K

Chicago, July 6.

Eight antitrust suits against B&K and the major distribs here, all longstanding on the dockets, were settled out of court last week for undisclosed sums. Plaintiffs in each case were repped by attorney Seymour Simon.

Chicago theatres involved were Lindy, owned by Elmer Bemesch; Bertha owned by Ida Lasker; Mid Town by Bernard Malits; Music Box by Milton Levy; and Oakley by Benjamin and Albert Bartlestein. Latter was destroyed in an explosion several months ago. Other houses were John J. McFarland's Sycamore in Sycamore, Ill.; Phyllis Seymour's Glen Theatre in Glen Ellyn, and James Butcher's Mars Theatre in Wilmington.

ALLIED AS 'CRITIC'

Its Capsules Continue Tart and Not Always Barometric

Minneapolis, July 6.

Current North Central Allied's bulletin "own reviewing stand," giving capsuled appraisals and reports on current reviews, goes in for its usual wisecracking.

Says the reviewing stand: "You won't get any boxoffice RHAPSODY out of that picture." "THE BEST YEARS OF OUR LIVES are past and gone—not doing well as a reissue." "No sweet boxoffice music with JOHNNY GUITAR." "The public may want NEW FACES, but it is not acting as though it does."

Re "Johnny Guitar," the picture is in its third week here and second in St. Paul after chalking up good grosses in both of the Twin Cities.

20th Since 1946, Dailey Stays That Way Sept. 14

Hollywood, July 6.

Dan Dailey, under contract to 20th-Fox since 1946, was handed a new exclusive pact, dispelling rumors that he would freelance. Seven-year deal starts Sept. 14.

Actor is set for a co-star role in "It's Always Fair Weather" on a loanout deal with Metro where he will team with Gene Kelly.

Brackett Re-Elected Acad Prexy for 6th Year

Hollywood, July 6.

For the sixth consecutive year Charles Brackett was elected president of the Academy of Motion Picture Arts and Sciences. Margaret Herrick was returned to office as executive director and Loyd Wright retained as counsel. Other successful candidates were Johnny Green and Samuel G. Engel, veepees; Edward B. Powell, secretary; Hal Elias, assistant secretary; John O. Aalberg, treasurer, and Hal Moir, assistant treasurer.

In addition to the officers, the new board consists of William Holden, Claire Trevor, Y. Frank Freeman, E. J. Mannix, Daniel B. Cathcart, Field M. Gray, John W. Boyle, George Sidney, George Stevens, Jacob H. Karp, Fred L. Metzler, Francis D. Lyon, William A. Lyon, Sol C. Siegel, Teet Carle, Sam Israel, Harry Tytle, Gordon Sawyer and George Seaton.

O'Donnell's English Quickie

Dallas, July 6.

R. J. O'Donnell, veepee and general manager of the Interstate Theatre Circuit planed on Wednesday (30) to England on a biz trip.

He will fly back in 10 days.

C'Scope Solid Biz in Finland

Helsinki, June 29.

CinemaScope's Finnish bow has proved to be a solid, if not a spectacular success. "The Robe" wound up to five weeks in the big Metropol in Helsinki, and 20th's second 'Scoper "How to Marry a Millionaire" scored four weeks in spite of first mild days. The critics were reasonably helpful without any "raves." Warners' "The Command" coming up.

Two other cities of Finland have CinemaScope, too, and the capital will get its second 'Scoped theatre before September. It will be, Aloha, biggest in town.

3-D here is dead and buried. It never even really got started. All three 3-D pix that were released in Helsinki were considerable flops, and the rest of the originally stereo-lensed films which have reached Finnish screens have been shown as flatties.

Moclair Head Man at Roxy With Miller as House Mgr.

William J. Moclair, long an assistant manager at the N.Y. Roxy Theatre, was appointed managing director last week by Charles P. Skouras, National Theatres prexy. At the same time, another vet assistant at the house, William L. Miller, was promoted to house manager under Moclair.

Moclair has been at the Roxy for more than 16 years. He had been named acting managing director after Dick Dickson resigned a couple of months ago.

British M.P.'s Raise Racket Over 'Non-Cricket' Taxes on Legit B.O.

London, July 6.

A private member's bill to control the activities of nonprofitmaking companies was talked out in the House of Commons on June 2 after Tennent Productions, Ltd., H. M. Tennent, Ltd., and Hugh Beaumont, who runs both organizations, had been mentioned in connection with suggestions of a theatrical entertainments tax "racket." Refusing government support, John Boyd-Carpenter, Financial Secretary to the Treasury, promised to watch the working of tax concessions to non-profitmaking companies and that action would be taken if serious abuses arose.

Woodrow Wyatt, Labor M.P., who asked for a second reading for a bill to curb Beaumont's activities (by preventing him from running both firms), said theatrical personalities, which included members from the Society of West End Theatre Managers, who supported the bill, had asked that their names be kept secret. Stating Beaumont had built up "what is probably the greatest theatrical empire seen in London during this century," Wyatt stated cases had been brought to his attention where actors and actresses who had fallen foul of the companies had been told they would not get other West End parts, which they had subsequently found difficult because "agents were afraid to deal with them." Under the 1946 Finance Act, non-profitmaking theatrical companies, with a part-educational purpose, might be exempted from entertainments tax. Tennent Productions, Ltd., comes under this heading while H. M. Tennent, Ltd., is a profitmaking concern.

British Actors Equity letter for June, stating there are many in the profession who are not clear about the present position of "this most powerful section of the British theatre," gives a summary of the origins of these producing companies.

New Sound Projection In Theatres to Cost ABPC $1,260,000; Net Ups

London, June 29.

Associated British Picture Corp. is to transfer $1,260,000 to a development reserve in connection with the expenditure for equiping theatres with new projection and sound systems. Announcement was made when revealed the company intends to recommend a final dividend of 12% on common stock at the annual meeting July 28. With the interim divvy already paid, this makes a total distribution of 20%, for the year ended March 31 or the same as last year.

Trading profit for ABPC was $407,502 ahead of last year's figure of $5,789,772. Interest on fixed charges was $311,788 as against $327,200 a year ago. Net profit, after providing for all charges, was $1,582,795 as compared with $1,394,616 for the previous year.

The statement reveals that as a result of further progress towards the settlement of deferred repairs and the excess purchase tax liabilities, a further sum of $700,000 has been released from the provisions for taxation.

Brit. Army Show, Nearing 4-Year Mark, to Close

London, June 29.

"Reluctant Heroes," Colin Morris' army comedy, is skedded to fold July 24 at the Whitehall Theatre after a run of four weeks short of four years. That will just eclipse the mark set by its Naval contemporary, "Seagulls Over Sorrento."

From its London presentation and provincial tours, play netted $1,188,292, plus $840,000 from the film version. At the Whitehall, the play was seen by 823,444 people, and $140,000 was paid out in entertainment tax. This is a triumph for Brian Rix, Britain's youngest producer, and the author, who wrote the opus while a soldier.

Mexico's Cimex Pays $638,000 for 51 Films

Mexico City, June 29.

Biggest recent buy of Mexican pix, that of $638,000 for 51 films from Manuel Espinosa Iglesias, who with his brother, Ernesto, operates a large cinema chain-distribution exchange here and in many parts of Mexico, was decided upon by the board of Cimex, which the government recently organized to distribute Mexican product in the U. S. and in Canada, Alaska, Europe, Africa, Asia and Australia. Deal brings the total number of films Cimex now controls to 73.

Payment will be made in two equal annual installments. It will be by the trade's own bank and the government's fiscal agency, the Nacional Financiera.

Prod. Assn. Asks Pic Free Trade

London, June 29.

The International Federation of Film Producers Assns. will be urged, at its annual session in Locarno next month, to intensify efforts to abolish unnecessary restrictions on international trade in films. Decision was taken by the administrative council at a meeting in Stockholm.

The federation will be advised to pursue a policy which will insure the maximum development throughout the world of production as the principal medium of mass communication and mass entertainment. The member bodies will be urged to do everything in their power to free international trade in films by reducing and eventually removing fiscal and quota restrictions on the importation and distribution of foreign pix. This would be urged where this can be done without injury to the essential economic interests of the countries concerned.

At the Locarno confab, the Federation also will be asked to oppose the creation or maintenance of any barrier to the free negotiation, collective or otherwise, between producers, distributors and exhibitors of distribution charges, film rentals and all other constructual conditions concerned with the exploitation of films.

Lab Owners, ACT Make Progress in Labor Row

London, June 29.

First stage of the resumed negotiations between the laboratory owners and the Assn. of Cine Technicians, following the return to work after the recent lab shut down, has been concluded. But the major issue of increased wages is to be referred to arbitration.

Agreement already reached provides that the present cost of living bonus of $4.30 weekly is to be consolidated with the basic rate. This will give night workers a pay hike of just over $2 weekly. It will also affect overtime rates. Lab employees with 10 or more years service will get three weeks annual holiday instead of two. Transport drivers, who have to eat in public restaurants because their work takes them too far away from their canteens, are to be given food allowances.

Apart from the reference to arbitration of the wage demands, the tribunal also will act on a union claim for a 40-hour working week. Both sides have agreed to accept the arbitration findings.

'Must Kill' Liked But Dubious London Entry

London, July 6.

Dulcie Gray and Michael Denison star in the new comedy-thriller, "We Must Kill Toni," by Ian Stuart Black, which tried out at the Westminster last week (29). Directed by Norman Marshall, play is amusing to a point, but unsatisfactory in development.

Although warmly received, it is unlikely to prove a "stayer" during the summer season.

Int'l Ad Film Confab

London, June 29.

The First International Festival of Advertising Films will be held in Venice September 25-28 during an ad conference there. Function is being organized by the recently formed International Screen Advertising Services. Although ISAS limits membership to one advertising film maker in each country, the fete will be open to all producers.

Emulating other international junkets, the ad film-makers fest will award a prize for the best film submitted, with trophies for specified categories.

The U. S. company in the ISAS is the Alexander Film Corp.

Nip Memorial For 'Holiday' Cut

Tokyo, June 29.

"Roman Holiday" (Par), sensational grosser in roadshows here (it broke the all-time house record at Tokyo's Hibiya with a May total of over $100,000), has moved into second-runs throughout the country. It got off to an unusual publicity break when masses were held in a Kokura, Kyushu, temple for the repose of the "tortured locks" which have been shorn from the heads of Nipponese misses in emulation of the shaggy Audrey Hepburn hair-do.

It is a custom in Japan to hold Buddhist memorial services for the rest of the souls of all animate an inanimate things which have had to be sacrificed for the happiness of mankind. Services are frequently held for flies that have been swatted, needles that are broken and fish and livestock that has been eaten, but this is the first time that locks of hair have been so honored.

"Holiday" grossed nearly $40,000 on roadshow dates throughout the country.

Soviet Countries Send Pix to Locarno Fete; No Yank Entries Yet

Zurich, June 29.

This year's eighth Locarno Film Festival, July 1-11, will include selections from Czechoslovakia, Hungary, Poland, the Eastern Zone of Germany and as the Soviet Union. The following pix from these countries have been announced: "In the Forest of the Kobez Falcons" (documentary) and "Lieutenant of Rakoczi" (Hungary), both in color; "There's Dancing at Warsaw" (Poland) and a Czech full-length puppet picture by Jiri Trnka.

France will be represented by "Dames Get Along" and "The Savage Fruits"; Austria by the Paula Wessely starrer, "The Light of Love"; Spain by "Cabaret"; Western Germany by "A Woman of Today," starring Luise Ullrich, among others, and Mexico will send "Reportaje" by Emilio Fernandez and "La Ilusion Viaja en Tranvia" by Luis Bunuel.

No definite entries are announced yet from the U. S., Italy, Great Britain and India. Incidentally, the Locarno Fete recently was recognized as official by the Swiss Federal Government, a distinction it has been denied in previous years.

OLDEST THEATRE IN WORLD

House Opened in 1791 on Danube Still in Operation

Vienna, June 29.

The small town Grein on the Danube claims to be operating the oldest theatre in the world. It is located in what is today a part of city hall. The building was erected in 1790 and opened with a thriller, "The Orphan in the Count's Coffin," Jan. 13, 1791. The still existing program does not mention the author, merely stating that "the audience will witness in horror what this poor orphan had to go through.

"Sperr Sitze" (locker seats), for regular subscribers, are still in use. Present owners have the same keys their forefathers used over 160 years ago.

The management points out that Paula Wessely, Austrian film star, began her career in Grein.

KRS Prexy Agrees to Go With CEA Before BOT on Break Figure Row

London, July 6.

Sir David Griffiths, Kinematograph Renters Society prexy, has agreed to go to the Board of Trade with the Cinematograph Exhibitors Assn., for an answer to the break-figure dispute.

Replying to a proposal by John Davis, J. Arthur Rank topper, at the recent CEA general meeting, Griffiths said the KRS already had offered, but the CEA had not accepted the suggestion to go to the BOT together. He quotes in support a report of the four associations committee meeting in 1953.

He challenges Davis to bring evidence supporting his statement that "certain members of the KRS were attempting to get the CEA into the position of being the people who stopped the Eady scheme from operating." He also asks how some members of the KRS could attempt maneuvering the CEA into the position of breaking their signed agreement with the government, particularly since, he says, the four trade associations last November signed guarantees to the government regarding a three-year continuance of the Eady fund, upon which guarantee, the BOT prez rescinded his plan of asking Parliament for a statutory scheme for the British film production fund.

KRS topper said he supported those members of the CEA who believed the break-figure problem to be an industrial problem between the KRS and CEA, and not tied to the continuance of the production fund to which all four associations were committed.

Franco-German Distrib Outlet Set For Paris

Paris, June 29.

A Franco-German film distribution outlet has been set up here in a deal between the French distrib U.G.C. (Union General Cinematographique) and the German Real Film of Hamburg. U. G. C. is the offshoot of the early UFA French outlet which became Continental Film during the Occupation. It was a partly governmental and privately run company after the war.

New organization will be called Connexfilm and will headquarter in Hamburg. It will be run by Richard Ehrt, formerly of Pallas-Film in Frankfurt. Production also will probably be a part of this setup, with more Franco-German coproductions in the offing.

BOT Sets July 31 Deadline on Eady

London, July 6.

The Board of Trade has set an end of July dateline for an industry settlement on the future of the Eady levy. If no agreement is reached by July, it will introduce a draft plan for a statutory levy which will take into account the extra coin coming to the industry via the recent entertainment tax concession.

In view of the Parliamentary recess, due at the end of the month, the statutory scheme would not come into effect for some weeks. In consequence, the Board of Trade would expect the industry to continue the levy on a voluntary basis.

The four major trade associations are due to meet in London tomorrow (Wed.), having already had two other sessions in the past week. A concerted effort will be made to move towards a settlement and thus avert the threat of more government legislation.

3 Yank Films, 1 French Pic Amsterdam Clicks

Amsterdam, June 29.

Four pictures have been outstanding grossers in the last four months, three American ones and one French pic. "The Robe" (20th), "Roman Holiday" (Par), "Glenn Miller Story" (U) and "Les Compagnes de la Nuit" were the b.o. winners. "Robe" last 12 weeks here first-run at the Flora and eight at the Rialto. The boxoffice results for Holland as a whole were phenomenal.

"Roman Holiday" takes a second place with five weeks at the Tuschinski, Amsterdam, a rare exception. "The Glenn Miller Story" got three weeks in the Amsterdam Tuschinski and was switched over to the Roxy where it has passed its seventh week.

There were, however, also several disappointments from the American point-of-view. The release of "Quo Vadis" (M-G) did not come up to hopes. Pictures like "Houdini" (Par), "Beat the Devil" (UA), "Great Caruso" (M-G) and "Prisoner of Zenda" (M-G) were not much above normal level.

Elstree Studios Back To Pix With 'Dorothy'

London, June 29.

The national studios of Elstree, which were leased by Douglas Fairbanks Jr. for the past year for production of his telepix series for NBC, are to revert to normal picture film-making at the end of June.

Lensing starts June 28 on a screen version of Roger MacDougall's stage hit, "To Dorothy a Son," with Shelley Winters in the starring role created in legit by Yolande Donlan. Production is sponsored by Welbeck Films, a Sydney Box company, with Peter Rogers as producer. Muriel Box will direct and co-starring roles will be played by Peggy Cummins and John Gregson.

VistaVision Lauded By CEA Expert as Basis For Future Standards

Harrogate, Eng., June 29.

Dr. Leslie Knopp, technical expert of the British Cinematograph Exhibitors Assn., told exhibs in conference here that it was his "considered opinion" that the VistaVision system of presentation would form the basis of future standards. He based his claims on three things. First, the screen aspect ratio was such that the majority of cinemas, not only in Great Britain but also abroad, could accept it quite easily. Secondly, the scope of the picture was far and above superior to any system. Thirdly, it did not fall upon the exhib to make any substantial capital expenditure.

Knopp said he could see no future whatever for the four-track magnetic sound, "which as far as I can gather has no public appeal whatever. I do not see why the expenditure of thousands of pounds is called for in the alteration of straightforward optical recording."

Asked to give advice to the smaller exhibitor, Knopp said: "I have so far preached caution because I don't desire to be responsible for the recommendation of any expenditure on individual equipment or the like unless the capital expenditure is made on longterm basis. As the technical stage of the industry is developing, it seems to me that a picture of 1.85 : 1 will be the maximum for any small hall, and the producers are so framing that picture that it can be cut to less than that—1.65:1—without unduly cropping the interest portion of the picture.

"To present a picture of that ratio calls upon the exhibitor to make no more capital expenditure than the provision of a suitable screen for his hall, with perhaps new arc lamps and rectifiers if he cannot light it properly. No further expenditure of anamorphic lenses is called for or justified."

Bowden to Reorganize Williamson U.S. Setup

Sydney, June 29.

Harold Bowden, general manager J. C. Williamson major legit loop, has planed to New York to reorganize the N.Y. office, following the death of Dorothy Stewart, Williamson's longtime U.S. rep.

Bowden also will lookseе the legit and concert fields during his stay for talent buys for his Down Under legit chain in 1955.

Actor-Managers (Ditto Authors) Taking Over Parisian Legiteries

Paris, June 29.

Actor-manager setup is becoming a pop policy for Paris legit houses, and next season will see two more theatres under star control. Elvire Popesco has Athenee, Louis Jouvet's home until his death in 1951, and has already played there under her own banner earlier this year, when she moved her hit revival of Jacques Deval's "Tovarich" in to finish its run under her own roof.

Athenee is currently tenanting Robert Lamoureux star vehicle, "Hard Way," new click by Deval which will continue into 1954-55 season. When it exits, Popesco comes in with the Henri Jeanson adaptation of "Man Who Came to Dinner."

Other house due for performer direction is the Bouffes-Parisiens, which Jean Marais will co-manage with Albert Willemetz. Marais is now readying a rep in which he will star at the theatre beginning in October. First item will be a revival of the Jean Cocteau 1934 play, "Infernal Machine," which he is now touring in North Africa. Moliere's "Misanthrope" and a new modern play as yet unselected will be added to the program later.

Number of Paris houses managed by actors is high. Yvonne Printemps has the Michodiere, where she is now starring with her husband, Pierre Fresnay, in "Voici Le Jour," new dramatic comedy by Jean Lasserre. Marguerite Jamois has Montparnasse-Gaston Baty; Germaine Roger the operetta house, Gaite-Lyrique, where she often stars; Marie Morgan the Saint-Georges, Mireille Perrey the Comedie Wagram, Parisys the Theatre Michel and Francoise Christophe the Comedie des Champs-Elysees. Two playwrights who manage houses are Max Regnier, who has the Porte Saint-Martin, and Jean de Letraz, who has the Palais-Royal.

O'Brien Would Restrict Yank Pix Import Unless U.S. Unions Back Down

London, July 6.

A warning that he might be forced to persuade the government to restrict the importation of U. S. films was contained in a cable sent last Wed. (30) by Tom O'Brien, M.P. and general secretary of the National Assn. of Theatrical and Kine Employees, to Delph Thomas, Hollywood AFL Films Council chairman.

O'Brien said the council's policy would compel his union to adopt severe retaliatory measures if U. S. labor boycotts British-made telepix. Also that British projectionists might refuse to show American tv and feature films which "will result in widespread unemployment among film workers in Hollywood and could easily lead to European antagonisms against you."

Stating that he appreciates and understands the council's apprehension but deplores the methods adopted to solving the problem, O'Brien adds he intends to visit Hollywood in August and is ready to meet the council for frank discussions. In the meantime, he asked that the campaign be suspended and threats withdrawn in the "interests of international amity."

Soble Wants Wallace's 'Frog' for H'wood Bowl

London, June 29.

Lee Soble is reported to have offered $19,600 plus transportation and accommodations for the recent society production of the Edgar Wallace thriller, "The Frog," adapted for the stage by Ian Hay, and presented at the Invalid Childrens' Assn. benefit. Princess Margaret was co-director of the venture which was staged for three performances at the Fortune Theatre last month. It netted $28,000 despite general panning by the crix.

Soble hopes to put the show on at the Hollywood Bowl and donate the proceeds to the same charity. All this depends on whether he could get the complete top register cast.

BBC Supplanting Old News With 'Live' Shows

London, June 29.

To improve the service, the BBC is shutting down its Tele Newsreel Friday (2), replacing it with the new "live" programs operating from Monday (5). Preparations for the $140,000 "News in Vision," which is under the personal supervision of BBC Director-General Sir Ian Jacob, have been going on for some weeks.

Tahu Hole, New Zealand editor of the sound news service, will be in charge of the new program, which will run for one hour nightly from 7:30-8:30. It will include magazine shots and flashbacks illustrating the news of the day. Instead of the usual dubbed commentary, announcers will be used. It is hoped to build the service to take in daily events in Paris, Rome and New York. Previously the newsreel was a day late and films of current events, even in the London area, were confined to those lensed before 4:30 p.m.

Eckman to Stay On Films Council

London, July 6.

Henry Strauss, Board of Trade Parliamentary Secretary, refused in the House of Commons tonight (Tues.) to sack Sam Eckman Jr., from the Films Council because of his Eady levy blast. Declining to forecast who would be invited to serve on the council next year, Strauss said the BOT prexy wouldn't regard the industry sectional representative unsuitable solely because he had criticized another section.

Minister nixed the suggestion that the council should comprise only British subjects, adding that the constitution called for representatives from every section of the industry.

Eckman, Metro topper in Britain and doyen of the U.S. colony, recently had administered a sharp rebuke to Sir Henry L. French, director general of the British Film Producers Assn., because of the BFPA claim for extra coin for the Eady subsidy. Eckman's blast, particularly his summation that "in other words, American films make Eady possible, pay heavily for the privilege and face only the prospect of losses as Eady gains ground," brought sharp replies from BFPA and John Davis, m.d. of the J. Arthur Rank Organization. However, Eckman merely reiterated his points, clarifying his views so that his opposition would know where he stood.

HILTON EDWARDS' NEW PLAY NOT FOR ABBEY

Dublin, June 29.

Hilton Edwards has announced that he will produce the latest play by Abbey playwright Lennox Robinson, "The Demon Lover," but not at the Abbey which has consistently produced Robinson plays since 1908. Production will be at Gaiety, which does not usually present what are classed here as "Abbey plays." Robinson, a former producer and manager of the Abbey, remains on the Abbey Theatre board, and no reason was given for the production of his play at another theatre.

However, the Abbey has heavy backlog of plays by new writers listed for production and the Gaiety was known to be "open" for about three weeks this summer; hence, importation of the Robinson play pleases everybody. The Abbey is temporarily shuttered for the holidays, reopening July 5 with one week of Jack McCann's "Twenty Years A'Wooing" before moving on to the new tragedy by J. M. Doody, "Knocknavain," and comedy by Bryan Guinness (Lord Moyne).

Polite Chileans

Santiago, Chile, June 29.

French pic, "The Respectful Prostitute," is on a run at the Rex, owned by former Paramount distrib Benito del Villar. Foreword on this Spanish subtitled version of the Sartre opus states film was not intended "to offend a friendly country," meaning the U.S.

To further attempt to take the sting out of the lynching angle was the statement that the original play played on Broadway for two years.

Color, Costume Pix Gain Favor In French Prod.

Paris, July 6.

Current French pic production plans reveal a big rise in color specs and costume films. There is also a swing to the public domain, with many old Gallic novels, plays and stories set for the new crop of pix being planned for next season. This type of film is a fair to boff grosser here, but hasn't been good in the U.S. market.

The French have plans for an office in N.Y. in the future for publicizing French pix since there still is a good backlog of acceptable arty pix for U.S. dates. Most of the French costumers are not up to American, and thus not acceptable fare. There also will be the offbeater and more original productions this season. This type of fare goes well in the U.S. as well as the naughtier pix able to get past the censors.

Cropping up again here are such pix as "The Hunchback," an old romantic play, made previously in 1943; "Notre Dame De Paris," "Le Courrier De Lyons," ("Nobody's Boy"). "La Tour De Nesle," a swashbuckler; and "Le Vicomte De Bragleonne, further adventures of the Three Musketeers. Most of these will be expensive films, coproductions in most cases, with the use of the top technical and thespian names here. Pierre Brasseur will play in "Nesle," Maurice Chevalier is to be in "Nobody's Boy," Dawn Addams in "Bragelonne" and Jean Marais in "Courrier."

Many other oldies will get re-jewed in this latest trend. Marais has just finished another "Count of Monte Cristo." "Caroline Cherie" gets a third sequel in "Son of Caroline Cherie." It doesn't have the pulchritude of Martine Carol this time because she has graduated to big time costumers as "Lucrecia Borgia," "Madame Du Barry" and "Nana."

Sacha Guitry has begun his big-budgeted "Napoleon." There are also remakes of "The Thousand And One Nights," "Michael Strogoff" of Jules Verne, Alphone Daudet's ("Letters From My Mill,") adapted and directed by Marcel Pagnol.

Color pix based on the Gay Paree of the '90's include such films as "La Belle Orterb," "C'Est La Vie Parisienne," "Mademoiselle Pigalle," "Folies-Bergere" "Les Femmes Pirates."

LONGHAIR FILM FETE FOR SYDNEY (AUSSIE)

Sydney, June 29.

This Aussie city, rated the "New York of the Pacific," is currently holding its first film festival. Festival, sponsored by the New South Wales state government, the City of Sydney and the Sydney University, provides a treat for the local longhairs over a three-day span with a $3 top. Committee now plans to make the show an annual event.

Product was obtained from every market with foreign fare predominating. Many pix never will go into regular cinema release here.

Byron's 'Cain' at Fest

Glasgow, June 22.

Gateway Theatre Co., Edinburgh, will produce the little-known lyric drama, "Cain," by Lord Byron, at the forthcoming Edinburgh International Festival, with John Young directing.

Piece will be played in St. Giles Cathedral.

Brit. Pix Get 50% of Coin O'seas But Rank's Davis Unhappy Over U.S. Take

London, July 6.

Although 50% of their producers' return comes from overseas markets, the earnings of British pictures in the United States are "more than disappointing." This is the viewpoint of John Davis, managing director of the J. Arthur Rank Organization, in an article entitled "Efficiency and Economy in Films," published in the Financial Times' annual review of British industry.

After expressing the opinion that, basically films are international and have to compete on equal terms with their competitors, the Rank executive argued that because of American domination it was found that, to open up the screens to British pictures, investments in overseas theatres were a necessity. Large investments had been made in the major Commonwealth countries of Australia, New Zealand, South Africa, Canada and Malaya. The present achievement of 50% returns from overseas had not been reached before in the history of the British industry.

Commenting on the earnings of British films in America, John Davis asserted that they were told that the subject matter was not acceptable to the American people and they were told that the accents of British artists were not understood. Yet a recent analysis which he made of major Hollywood films showed the extent to which Hollywood was calling upon the services of the same British actors and actresses who had played in British films.

"When the film is produced in an American studio, although the artists tell me they have had no special voice training, there appears to be no difficulty in finding public acceptability for the films in the American market. I find it difficult to believe," he added, "that the tastes of the American people are so different from those in other countries which enjoy both British and American films."

170 Cinemas in Brit. Set for VistaVision

London, July 6.

Following the announcement last week that all J. Arthur Rank productions made after August will be in the new VistaVision process it is revealed that between 160-170 picture houses in this group already have been equipped for the new medium. Earl St. John, exec producer for the organization, states by the end of the year it is expected that the changeover will be 100%.

First two subjects selected for lensing in the Paramount process are "Passage Home," the third Norman Wisdom starrer, and "As Long as They're Happy," the Raymond Stross production. It is figured that Par's "White Christmas" will be the first in the new system to be released here.

Legit, 'Scope, 3-D Jamming Up B.A.

Buenos Aires, June 22.

There is a tight difficult release situation currently confronting the local exhibitors, stemming from prolonged holdovers and the takeover of five deluxe, first-runs by legit, CinemaScope and 3-D. The 2,300-seat Opera and 1,013-seat Metropolitan are featuring the "Folies Bergere" and Cuevas Ballet companies from Paris. The 1,134-seat Premier has played the 3-D'er, "House of Wax," while the 1,720-seat Broadway ran "The Robe." Each ran 10 weeks. Now the 1,059-seat Luxor (Coll, Caveri & Gatti) has signed with Italsud to show Italian pictures exclusively until the middle of 1955. This results from a split between the partners of that circuit.

This situation has forced American distributors to book into minor, less centrally located second-run or moveover houses, even for the release of their better material. "Botany Bay," for instance, had to be released by Paramount day-date at the 1,150-seat Renacimiento and the 600-seaters, Paris and Dilecto. Last two are far from being top houses. This is detrimental to grosses.

Despite all this, local producers contend that foreign distributors are grabbing the playing time from them. They have pressured the Entertainment Board recently into slowing up issue of release permits, not only on American, but on all foreign films.

About 20 native pictures are now awaiting release, but the producers are really hanging back (while ostensibly grumbling) in expectation of improved grosses once the effects of the recent industrial strikes have worn off.

It is also pointed out that the public has amply demonstrated an ability and willingness to pay more for special attractions. C'Scope and 3-D grosses are proof of this since at a scale of $2, they have grossed around $500,000 between them in 8 weeks.

Belgium Nitery Dates Next on Eckstine Tour

Edinburgh, July 6.

Billy Eckstine, skedded for nitery dates in Belgium July 24 and 25, planes back to the U.S. about July 28. He opens a two-week stint at the Mapes Hotel, Reno, Nevada, Aug. 12, prior to a three-week run at the Fairmount Hotel, San Francisco.

Singer is inked for three weeks at the Sands Hotel, Las Vegas in October, and then tees off on a 10-week concert tour of the U.S. in November. A return trek to Europe is likely in 1955.

With exceptionally strong juve interest, Eckstine played to top biz at the Empire theatres in Glasgow and Edinburgh.

Film Affairs in France Under New Minister As Old Cabinet Moves Out

Paris, July 6.

Recent cabinet changes have brought new men into ministerial posts, with new officers taking over several official film chores here. Cinema is still under the sway of the Ministry of Industry and Commerce, with Maurice Bourges-Manoury replacing Jean-Marie Louvel as head here. He has not yet appointed a successor for Amboise Roux, who was the chief liaison with film interests. Radio and television may also come under his aegis as well as possibly censorship and newsreels, which heretofore have been under the Ministry of State in the Information Department.

Bourges-Manoury is a 40-year-old minister who has had a long political background, serving various branches of government from finance to budget. This is expected to give him a clear industrial viewpoint of film difficulties here. No future policy has been outlined as yet. Jacques Flaud still stays on ah head of the government-controlled Centre National Du Cinema.

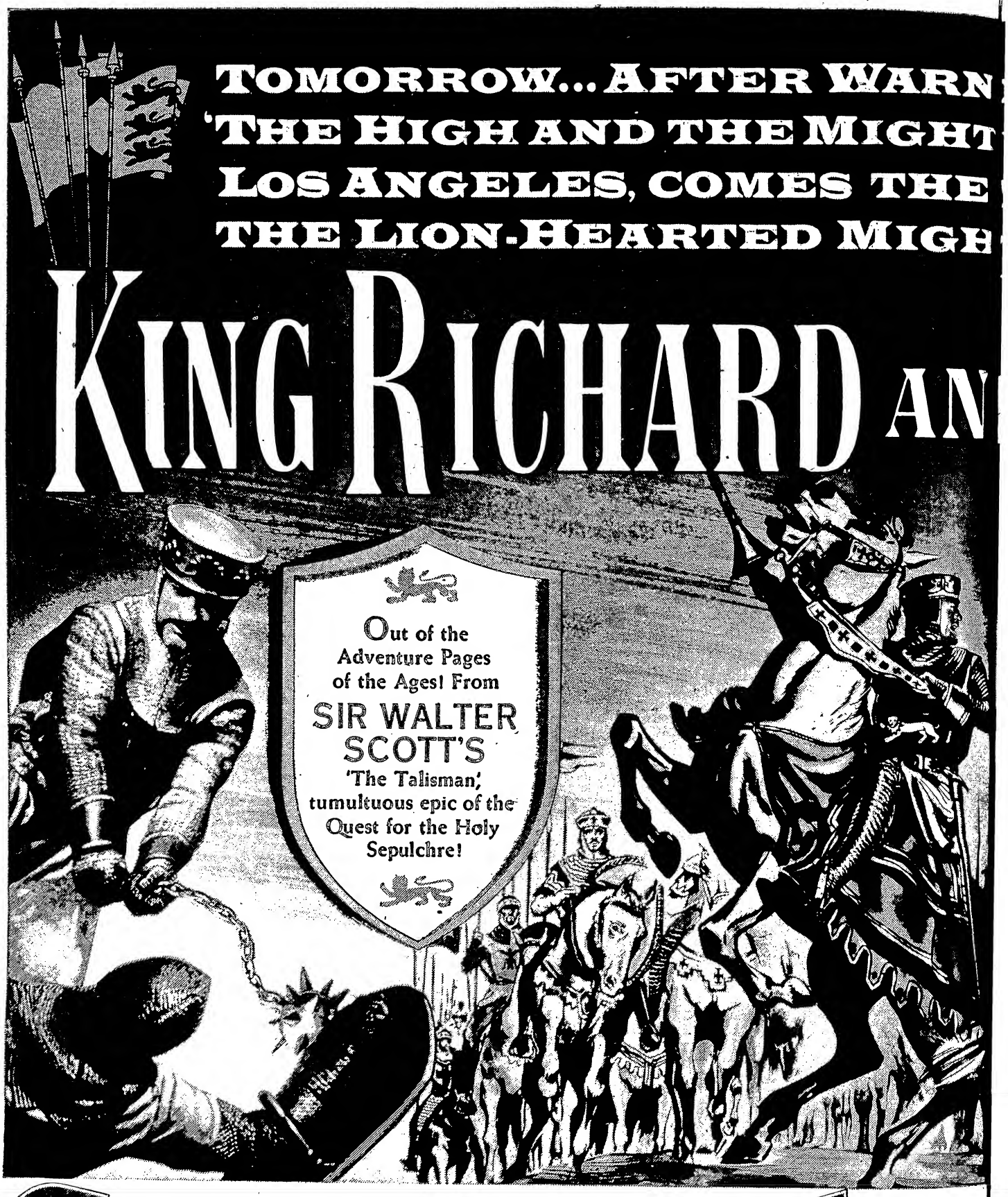
Henri Frenay, a former minister, has accepted the job of head of The Syndicat of Film Producers here. This indicates that this Syndicat has undergone a transformation since its break with the other films setup under the Confederation of Cinema. Another appointment is that of Joseph Lanet as head of Technical Information under the State Department. Lanet is an old hand on the film scene and his new job will give him greater powers.

Eagle Escapes, Work On Vienna Pic Halted

Vienna, June 29.

Because "Wip," the tamed eagle being used, escaped, work on the film, "Hubertus," had to be stopped temporarily. Producer hopes that the bird will return after the mating season.

Pic relates the adventures of a hunter in the Styrian woods, and the eagle plays an important part.


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ERCOLOR AND STEREOPHONIC SOUND

S • LAURENCE HARVEY WITH ROBERT DOUGLAS SCREEN PLAY BY JOHN TWIST PRODUCED BY HENRY BLANKE DIRECTED BY DAVID BUTLER
MUSIC BY MAX STEINER

Paris Film Grosses Dip From Last Year But Beaucoup in Provinces

Paris, June 29.

A general survey of film grosses here for the current 1953-54 fiscal season shows that receipts are off slightly from 1952-53 Paris take, but are higher in provincial key cities. Of the six toppers, four were U.S. pictures which slightly dents that old adage about a good French film always outgrossing a good foreign pic.

However, it is true that the U.S. big grossers were rather special cases which benefited from CinemaScope and word-of-mouth. Breakdown has 18 pix topping the $150,000 take. Six are in the better than $300,000 category while 12 were in the $150,000 to $300,000 classification. In the provinces, 15 pix hit the more than $45,000 mark.

In Paris topper (an all-time high) was the Sacha Guitry costume-tinter, "If Versailles Were Told To Me." It hit socko $822,000 in 24-weeks first run in three houses. It then held first-run status at other important houses. Pic will eventually hit a nearly $2,000,000 gross in France alone. Next was the "Robe" (20th), which on the heels of a big publicity selling of "Scope," had the added advantage of its being a French invention. In 14 weeks at two houses it did $486,000. Next was "Here To Eternity" (Col) with 18 weeks at three houses and $411,000.

"Quo Vadis" (M-G) was next with 21 weeks in three houses for hefty $393,000. John Huston pic, "Moulin Rouge" (UA), considered a British quota pic, was sixth with $354,000.

Of the next batch of 12 grossers in Paris, nine were French or French coproductions. Three U.S. grossers in this batch were "Roman Holiday" (Par) which in 28 weeks at five houses garnered a neat $246,000; "Peter Pan" (RKO), which in six weeks at two houses pulled a neat $195,000 and "Sangaree" (Par), as first widescreen 3-D'er, made a 10-week run at two houses for $162,000.

Of the French pix, some seven of the nine top grossers were coproductions which belies Jacques Flaud's recent cry of alarm against this type of production smothering national and grossing characteristics of pix.

Then followed several films just below the $150,000 category including "Shane" (Par), "Stalag 17" (Par), "Genevieve" (U), "Madame De . . ", "Night Companions," "La Route Napoleon" and "Salome" (Col). Latter did not reach expectations.

ST. LAWRENCE WATERS DOOMING 3 THEATRES

Ottawa, July 6.

The St. Lawrence seaway and power project, scheduled to flood the river banks for 16 miles in the international rapids section between Cornwall and Prescott, Ont., and Massena and Ogdensburg, N.Y., will drown out at least three filmers: at Morrisburg and Cardinal, Ont., and Waddington, N.Y. Also to go is the old Music Hall at Morrisburg, used only as a banquet hall in recent years but for nearly half a century a busy legiter.

Civic officials in towns to be ayected by ooding are currently mulling prospects of future municipal developments, including setting up of a single community composed of a number of places to be wiped out by the development. The new town will include a good-sized theatre in its plans, it is expected.

Meantime, with actual demolition of the communities not planned for at least five years, theatres in five towns are looking forward to upped business through influx of workers and hangers-on. At the moment plans call for 15,000 people to be employed on the project expected to take nearly 10 years to complete.

Academy's Shorts Comm.

Hollywood, July 6.

Academy of Motion Picture Arts and Sciences has new executive committee for the Short Subjects branch, with Hal Elias as chairman.

Other committee members are John Burton, William Garity, Cedric Francis and Harry Tytle.

Order Disney Foe Put Up '65G Bond or Call Off Suit

Los Angeles, July 6.

Clement J. Melancon was ordered to post a $65,000 security bond by July 13 if he intends to continue his stockholder's suit against Walt Disney Productions in Superior Court. Suit, protesting the amount of Walt Disney and demanding an accounting, was originally filed last June.

Judge Arnold Praeger originally ordered Melancon to post the bond last December, ruling that there was no reasonable probability that prosecution of the suit would benefit the company or the stockholders. In a separate action in the State Supreme Court, Melancon contended that the security statute was unconstitutional, but was overruled.

Foreign Script

Continued from page 5

of using up frozen coin; and foreign production costs are still cheaper, taking into account that this eliminates the need for building expensive props. It's also true that production facilities abroad are improving all the time. Labs capable of handling color rushes, etc., also are increasing.

Here are a couple of the films shot (or to be lensed) wholly or partially abroad: 20th—"Untamed" (S. Africa), "Garden of Evil" (Mexico), "The Racers" (Italy), "River of No Return" (Canada), "Alexander the Great" (India). Metro — "Betrayed" (Holland), "Valley of the Kings" (Egypt), "The Paris Story" (France). Warner Bros. — "Helen of Troy" (Italy), "Land of the Pharaohs" (Egypt), "Moby Dick" (Britain); Paramount—"To Catch a Thief" (France), "The Ten Commandments" (Egypt), "Secret of the Incas" (Peruvian Andes); Allied Artists—"Black Prince" (Britain). And the indies via United Artists —"Man With a Million" (Britain), "Othello" (Italy), "Vera Cruz" (Mexico), "Twist of Fate" (France), "The Purple Plain" (Ceylon), "Barefoot Contessa" (Italy). Columbia—"Joseph & His Brethren" (Egypt), "Prize of Gold" (Germany), "Fire Over Africa" (Spain & Morocco), "Cockleshell Heroes" (France).

Arnall Charges

Continued from page 4

approbation and approval of the Department of State and whether they are in line with the general economic and foreign policies of our government."

SIMPP's letter asked the Dept. to make a thorough study of the subsidy question and it asked that "if it be found that the so-called French-MPEA film agreement is violative of the policy or law of the United States, it should be abrogated and set aside." Arnall offered to come to Washington to discuss the matter with Dulles or Dept. officials.

The French agreement, signed recently in Paris by Johnston after hanging fire for some eight months, reportedly provides for the turning over to the French of about $250,000, the coin being earmarked for the promotion of French pix abroad. Money is part of a $750,000 reserve fund set up by the Americans in France under the last French deal which expired June 31, 1953.

Denials Made

MPEA in N. Y. insists the arrangement doesn't constitute a subsidy, the coin going to the French government and not—as was the case in prior Italian deals—to the French industry. Thus MPEA sees it as a settlement of a debt. It's ascertained that MPEA didn't consult the State Dept. before making the French arrangements.

It's understood further that there is no written clause in the agreement to keep the French from using the money to distribute the films in the U. S. However, MPEA execs say that they have an understanding with the French that the funds wouldn't be applied to such a purpose.

As for the deal affecting the indies in France, MPEA denies the charge, maintaining that most of the indie product is handled by the majors anyway and that remittance concessions granted by the French apply equally to all.

Said Arnall's letter: "We strongly feel that if the theory of subsidy payments spreads, as it inevitably will if approved by the Dept. of State, American nationals doing motion picture business in foreign countries will be restricted and restrained, and will be required to pay a price for permission to engage in foreign trade and commerce. We have long felt that such a program is antagonistic to the enunciated policies of the Dept. of State. We have always believed that our State Dept. is ready and willing to use its great influence in behalf of American business so that it will receive fair and just treatment in export trade and not be forced to pay tribute for the privilege of doing business abroad."

Dulles was told that, while MPEA had in the past agreed with SIMPP regarding the undesirability of subsidies, the Assn. had informed Arnall some months ago that monetary payments would be made to the French "solely as a matter of expediency." SIMPP said it had been able to secure a copy of the French agreement.

SIMPP has been outspoken in its opposition to MPEA's Italian deals inasmuch as they included subsidy payments to the Italo industry. The new Italo agreement executed by Johnston drops the subsidy provisions. Arnall has been active in protesting the Italian Films Export setup with the Federal Trade Commission.

$400,000,000 Splunge

Continued from page 1

case of some companies, production coin output will be nearly double that of last year. In nearly every instance programs will cost more.

At no period in the history of the screen have so many high-cost films been in work, with the average, of course, now larger due to increased costs. Warners, for instance, has announced it is spending $6,000,000 on "Helen of Troy."

Paramount's production outlay will be in the neighborhood of $35,000,000, with this figure possibly upped. Example of how the tide here is turning is Pine-Thomas alone embarking upon a $6,000,000 program of four pictures this summer, approximately double the cost of its annual program formerly.

United Artists, which is leaning more and more toward big-name pictures, will have a program of films amounting to between $30,000,000 and $35,000,000 during the next year, company announced. Universal-International, with a 34-picture slate, will put about $30,000,000 into the schedule, virtually the same amount as last year.

Allied Artists Doubling

Allied Artists, on the other hand, will nearly double last year's production costs, in raising its sights for entry into big-time. With its entire program expanded, with the exception of four in the "Bowery Boys" and two in the "Bomba" series, AA's outlay during the next 12 months will be close to $19,000,000. Signing of John Huston gives company new stature. Additionally, deals with Billy Wilder and William Wyler are reported near the closing stage.

Hal R. Makelim has a production schedule of 12 pictures for the coming year, to be turned out for between $400,000 and $500,000 apiece, and Edward Small recently announced plans for an expansion of his program, which may hit the $5,000,000 mark. The new Amalgamated Pictures—formed by William F. Rodgers, Jack Sjirball, Cliff Work and Sam Dembow—announced unit would make a minimum of three pictures annually, at not less than $750,000 per picture.

Rodgers-Hammerstein very likely will spend $3,000,000 on "Oklahoma," first picture to use the new Todd-AO process, and the King Bros. may break $1,500,000 on their product for coming year. Filmakers also is likely to reach this figure with their product, and Lippert Pictures' program should exceed it.

Additionally, a large number of other indie films will be turned out, such as Sam Bischoff's Jean Harlow biopic, a high-budgeter, and others less costly. RKO, which has no definite program, is an unknown quantity, since no films have been announced other than the $6,000,000 "Conqueror," and Benedict Bogeaus' upcoming "Cattle Queen of Montana," which probably will be brought in between $750,000-880,000.

'Jazz Dance'

Continued from page 3

longest-running features at the highest rentals I can get."

Film, featuring such jazz vets as Pee Wee Russell, Jimmy McPartland, George Wettling, Pops Foster, Jimmy Archey and Willie "The Lion" Smith along with 500 "regulars" of the Plaza Dance Hall and Harvest Moon Ball winners Leon James and Al Minns, was shot in all of three hours. It's too long and there's too much repetition in it, but it's not difficult to understand Tilton's reluctance to eliminate footage. Short rocks to hot rhythm and the blues and offers outstanding lensing by Richard Leacock and Robert M. Campbell. If at times its tob consciously arty in its angles, much of it throbs with excitement. Lack of staging is expressed in the ease of the hepcats who seem oblivious of the cameras as they react to the rhythms. This is plenty different and should be a joy to teenagers and jazz fans alike.

Tilton, who admits that tv wasn't far from his mind when he made "Jazz Dance," said he hoped to recoup his investment as soon as possible so he can start on his program of four other pix, all of them dealing with dramatic aspects of American life. He's done tv film work before—he also teaches at Columbia and Cooper Union—but "Jazz" was his first major venture.

What does it feel like? "I've learned a lot of things making this film," Tilton commented, "but the biggest lesson of them all was this: When an independent producer finishes his film, he isn't through at all. In fact, it seems to me that his job has only started." *Hift.*

Copa City

Continued from page 1

self in the $1,500 monthly apartment recently vacated by Marianne Reynolds, divorced wife of a tobacco heir, and plans to run Copa City along the same lush lines. Fronting the spot is Murray Weinger, under whose direction the spot was built originally.

The new faces in Florida idea has also been advanced somewhat by Lou Walters, operator of the Latin Quarter, Miami Beach, as well as the similarly named spot in New York. He has signed George Jessel as his contribution. Jessel hasn't appeared in a Miami Beach nitery in some years. He has also signed Myron Cohen, Joe E. Lewis, Johnnie Ray and Mitzi Green, among others.

Whether Chesler's and Walters' buying will spur a new talent war is yet to be determined. There's still a bit of apprehension among Florida bonifaces that Florida nightclub economics cannot support a price war of these dimensions.

Opera

Continued from page 1

not asking a guarantee but is seeking a straight percentage arrangement. Discussions relating to terms revolve around a 70-30 deal, with the top percentage going to TNT. However, some exhibs are seeking a 50-50 arrangement on the basis of $2.50 per seat.

Metropolitan Opera Guild is lining up local charities to sponsor the opening night telecast in major cities. Since the exhibs in those cities will have the charity groups selling the tickets for them, they're willing to gamble on the event. Halpern to date has approached only those circuits and independents where the opera Guild has completed plans with charity groups.

Since last January, a special TNT technical crew has been working closely with the Metopera in the planning of camera positions, stage blocking and tv lighting for the four operas from which excerpts will be telecast.

START SOUND TRACK FOR FILM 'OKLAHOMA'

Hollywood, July 6.

Pre-recording of the score for the Rodgers & Hammerstein musical, "Oklahoma," got under way at Metro yesterday with Gordon MacRae and Shirley Jones singing two numbers under Fred Zinnemann's direction. Songs were "People Will Say We're in Love" and "The Surrey With the Fringe on Top."

Actual shooting of the first picture in the Todd-AO process is slated to start on location near Nogales on July 14.

Manila

Continued from page 3

"problems" in N. Y. last week with a big smile on his face. It doesn't even fade when he mentions television, which hasn't affected his business at all.

The Universal, a super-modern house seating 1,500 and playing U product the year 'round, is one of eight first-runs in Manila playing Hollywood pix. Of these, the Ideal is tied up with Metro and the Ever plays 20th-Fox. In addition, Manila has four first-runs devoting themselves exclusively to native pix, which are being turned out by a quartet of leading producers and a couple of minor ones. Some 150 such films come on the market every year, Lim said, and a few of them get exported.

Because films are virtually the only low-priced entertainment in Manila—the average is 60c in the first-runs — theatres are doing a landslide business and even with 12 first-runs in the city, no one is worried about over-seating. In fact, said Lim, two new houses are contemplated.

The standee problem becomes acute only when the authorities begin to take seriously a law which says there can be no patrons in the theatres without seats. "We always put up a sign saying, 'Sold Out,' but they keep coming anyway. What can we do? People insist on coming in and we don't want to offend them," Lim shrugged, innocent-like.

The Universal, with huge 25x50 ft. screen, has the distinction of being the first house in the world to be built with the requirements of widescreen and other innovations in mind. Lim said the wide screen was a definite attraction and by now a feature of all Manila first-runs. He leaves for Chicago and the Coast on July 12 and returns home in August.

Amusement Shares

Continued from page 5

usually strong while pix company and cinema issues held at or near their peaks for this year.

Amusement group stocks with diversified interests were standout. This was particularly true of Paramount Pictures and General Precision Equipment. The GPE common soared more than five points to a new high of 47⅝, and was up four points on the week. The GPE preferred roared eight points to 93, a new 1954 peak. Paramount held about even around 32, where it was only a point away from the year's best price.

RKO Pictures, wrapped up in machinations behind the scenes for control, pushed up to a new high this year of 6⅞ for a gain of three-quarters of a point for the week. RKO Theatres stock held near the year's best quotation of 7⅛.

20th-Fox wound up around 20, apparently not reflecting anything much higher than the current 25c. quarterly dividend. This followed, however the brisk advance of the previous week, and rated a good showing. National Theatres, on the other hand, climbed being up a quarter on the week and only a small fraction away from the year's nest of 7¾. Bullishness apparently stems from reports that the biz of this vast theatre setup was showing excellent b.o. strides in recent weeks.

Launching of "Cinerama" in the 12th key city, Dallas, was enough to keep the Stanley Warner shares at 17⅝, recently established high, most of the week. Stock closed unchanged on the week, just a fraction away from the peak price.


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Picture Grosses

WASHINGTON

(Continued from page 8)

—"Men of Fighting Lady" (M-G). Slick $13,000 for smallseater, and stays. Last week, "Long Wait" (UA) (3d wk), $5,500.

Dupont (Lopert) (372; 65-$1)—"Captain's Paradise" (Indie) (7th wk). Steady $5,000 for third consecutive week. Stays.

Keith's (RKO) (1,939; 60-80)—"Silver Lode" (RKO). Okay $7,000. Last week, "Johnny Dark" (U), $8,500.

Metropolitan (SW) (1,200; 60-80)—"High and Mighty" (WB). Great $16,000 or over. Last week, "Hell Below Zero" (Col.), $9,000.

Palace (Loew's) (2,370; 65-95)—"Three Coins in Fountain" (20th) (5th-final wk). Sock $13,000 for second week in row.

Playhouse (Lopert) (435; 55-$1)—"Knock On Wood" (Par) (12th wk). Holiday hypoing this to fine $6,000 after $5,500 last week. Stays.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (34th wk). Bright $14,000 after $13,500 last week. Holds on.

Trans-Lux (T-L) (600; 70-$1.25)—"French Line" (RKO) (8th wk). Fine $4,500, thanks to holiday, after $4,000 last week. Holds again.

'Wind' Gusty $25,000, Indpls.; 'High' Hot 19G

Indianapolis, July 6.

Hot weather and long weekend helped first-runs here to some of year's tallest grosses this week. "Gone With Wind" at Loew's is smash hit to lead town, with "High and Mighty," at Indiana, also great.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Secret of Incas" (Par) and "Laughing Anne" (Rep). Nice $9,000. Last week, "Arrow In Dust" (AA) and "Pride of Blue Grass" (AA), $7,000.

Indiana (C-D) (3,200; 60-95)—"High and Mighty" (WB). Great $19,000. Last week, "Demetrius and Gladiators" (20th) (2d wk), $8,500.

Keith's (C-D) (1,300; 60-95)—"Living Desert" (Disney) (2d wk). Dandy $6,000 after $10,000 opener.

Loew's (Loew's) (2,427; 70-90)—"Gone With Wind" (M-G) (reissue). Sizzling $25,000. Last week, "Flame and Flesh" (M-G) and "Dragon's Gold" (Indie), (C-D) $9,000.

Lyric (C-D) (1,600; 35-70)—"He Walked By Night" (EL) and "Canon City" (EL) (reissues). Fair $5,000. Last week, "Them" (WB) and "World For Ransom" (AA) (m.o.). same.

SAN FRANCISCO

(Continued from page 8)

Magician" (Col) (2d wk). Okay $14,000. Last week, $20,000.

St. Francis (Par) (1,400; ($1-$1.50)—"Caine Mutiny" (Col). Sock $37,000. Last week, "Miami Story" (Col) and "Battle Rogue River" (Col), $11,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (27th wk). Big $26,000. Last week, $29,500.

United Artists (No. Coast) (1,207; 70-$1)—"Apache" (UA). Wow $21,000. Last week, "Johnny Guitar" (Rep) (3d wk-6 days), $7,000.

Stagedoor (A-R) (400; 85-$1.35)—"Immortal City" (Indie) (3d wk). Tall $4,500. Last week, $6,000.

Larkin (Rosener) (400; $1)—"Fanfan" (UA) (reissue) (2d wk). Okay $2,000. Last week, $2,200.

Vogue (S. F. Theatres) (377; $1)—"Two Cents Worth of Hope" (Indie). Fast $3,000. Last week, "Golden Coach" (Indie) (3d wk), $1,800.

BALTIMORE

(Continued from page 9)

tent $16,000 or near. Last week, "Couldn't Say No" (RKO), $5,000.

Little (Rappaport) (310; 50-$1)—"Conquest of Everest" (UA). Pleasing $4,800. Last week, "Julius Caesar" (M-G) (8th wk), $2,000.

Mayfair (Hicks) (980; 25-44-70)—"Tanganyika" (U). Fair $5,000 or near. Last week, "Drums Across River" (U), $2,500.

New (Mechanic) (1,800; 35-$1)—"Coins in Fountain" (20th) (6th wk). Oke $5,500 after $5,000 in fifth.

Playhouse (Schwaber) (420; 50-$1)—"Forbidden Games" (Indie) (2d wk). Fat $5,500 after $5,800 opener.

Stanley (WB) (3,200; 30-60-$1)—"High And Mighty" (WB). Rousing $16,000, for best take here in months. Last week, "Them" (WB) (2d wk), $6,000.

Town (Rappaport) (1,600; 40-$1)—"Garden Of Evil" (20th) (2d wk). Moderate $7,500 after $10,000 opener.

'Caine' Scorching 17G, Port.; 'Dark' Sturdy 8G

Portland, Ore., July 6.

Cool weather and strong product at all first-runs will boost overall gross picture here this stanza. "Caine Mutiny" at United Artists is rated torrid while "Johnny Dark" looms solid at the Broadway. "Long Wait" is fine at Liberty in nine days. "Secret of Incas" is not getting far comparatively at the big Paramount. "Genevieve" looms smash again after two terrific weeks at the Guild.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Johnny Clark" (U) and "Fireman, Save My Child" (U). Solid $8,000 or close. Last week, "Tanganyika" (U) and "Drums Across River" (U), $9,300.

Guild (Indie) (400; $1)—"Genevieve" (U) (3d wk). Hot $3,500. Last week, $4,400.

Liberty (Hamrick) (1,875; 65-90)—"Long Wait" (UA) and "Wicked Woman" (UA). Fine $11,500 in 9 days. Last week, "Them" (WB) and "Crime Wave" (WB) (2d wk), $6,100.

Oriental (Evergreen) (2,000; $1-$1.25)—"Coins In Fountain" (20th) (6th wk). Stout $6,500. Last week, $5,000.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Demetrius and Gladiators" (20th) (2d wk). Giant $12,000. Last week, $12,500.

Paramount (Port-Par) (3,400; 65-90)—"Secret of Incas" (Par) and "Trent's Last Case" (Indie). Dull $7,500. Last week, "Appointment With Danger" (Par) (reissue) and "Dark City" (Par) (reissue), $7,000.

United Artists (Parker) (890; 90-$1.25)—"Caine Mutiny" (Col), advanced prices. Torrid $17,000. Last week, "Pride of the Blue Grass" (AA) and "Paris Playboys" (AA), $2,200.

SEATTLE

(Continued from page 9)

or near looms. Last week, "Them" (WB) and "Fangs of Wild" (Lip) (3d wk-6 days), $3,700 at $1 top.

Music Box (Hamrick) (850; $1-$1.25)—"Man With Million" (UA). Big $8,000. Last week, "Witness To Murder" (UA) and fight pix, $3,600.

Music Hall (Hamrick) (2,300; $1-$1.25)—"Student Prince" (M-G). (2d wk). Great $10,000. Last week, $12,000.

Palomar (Sterling) (1,400; 75)—"Pinocchio" (RKO) (reissue) and "Three Young Texans" (RKO) (2d wk). Good $6,000. Last week, $7,800.

Paramount (Evergreen) (3,039; $1-$1.25)—"Demetrius" (20th). (3d wk). Big $9,000. Last week, $9,500.

Promoting 'Long Gray Line' 7 Mos. Before Release

Columbia has set a record for itself in long-distance releasing plans. Company already has penciled in "Long Gray Line" on its lineup for distribution next February, which is seven months away.

Col intends a sustained ad campaign over the entire period, beginning at the present time. Abe Montague, distribution v.p., started the bally rolling over the past weekend with a letter to key exhibitors around the country which calls attention to the pic. He calls it, er, "one of the greatest pictures ever to come out of Hollywood."

"Line" was produced by Robert Arthur on location at the U.S. Military Academy, West Point, N. Y. John Ford directed and Tyrone Power and Maureen O'Hara costar.

Honoring George Eastman

Rochester, N.Y., July 6.

A series of events here will mark the centennial of the birth of George Eastman, "father of modedn photography." Anni date, which is July 12, will be celebrated with a special ceremony at Rochester's Eastman Theatre.

On that date also, the U.S. Post Office Dept. will release a commemorative stamp bearing Eastman's likeness.

Nick Schenck Back East

Nicholas M. Schenck, Loew's prexy, returned to New York from the Coast on Friday (2).

The Loew's topper had been at the studio for several weeks screening new product and conferring with studio execs.

MORE RE JACKSON PARK

New Action For Antitrust Damages Dismissed In Chicago

Chicago, July 6.

Second Jackson Park Theatre antitrust suit against B&K, this time for $1,800,000 in treble damages, was dismissed last week by Federal District Court Judge Michael Igoe. JP attorney Thomas McConnell said he would prepare a new petition, as the earlier one was nixed on a technicality.

Suit was a follow-up to a court order of 1946, still in effect though temporarily suspended, which prohibits two-week first-runs at B&K houses sans court permission. Jackson Park decree, which effects distribs as well as B&K, was not affected by Igoe's dismissal of the second suit and still remains temporarily unlatched until the court decides to reinstate it or not.

WILL TV OR PIX DERIVE BENEFIT FROM 'BOONE'?

Hollywood, July 6.

Old Daniel Boone, the noted pioneer, is racing with himself to determine whether he will appear first on a television set or on a movie screen.

Frank Cooper Associates, a telefilm outfit, is rushing preparations to film a half-hour series titled "Daniel Boone," in an effort to beat the theatrical release of the U.S. Pictures feature, also titled "Daniel Boone."

Loew Sez 5,000 Houses To Get Perspecta Sound

Hollywood, July 6.

More than 5,000 film houses in America and abroad will be equipped with Perspecta-stereophonic sound, according to Arthur M. Loew, head of Loew's International, who is in town for conferences with major studio executives.

All Loew theatres in the U.S., he said, have installed, or are installing Perspecta, owned jointly by Metro International and Fine Sound Corp. Metro houses abroad, he disclosed, are currently operating with Perspecta while 300 ABC circuit theatres in England have started installing it.

Barney Balaban Returns From European Biz Trip

Barney Balaban, president of Paramount, was back in N.Y. yesterday (Tues.) following a three-week swing of England and the Continent.

The prez attended demonstrations of the Par-backed VistaVision widescreen process in London, Paris, Rome and Frankfurt, huddled with industry leaders abroad and visited southern France to onceover "To Catch a Thief," which Alfred Hitchcock locationed in V'Vision.

Grainger Explaining RKO

James R. Grainger, RKO president, will discuss the company's product plans at a two-day meeting of eastern and Canadian sales reps which opened in N. Y. yesterday (Tues.). Charles Boasberg, general sales manager, will preside.

Screening of "Susan Slept Here" was part of yesterday's agenda.

Another two-day sales session opens in San Francisco next Monday (12), with western and Rocky Mountain area district and branch managers and other personnel attending.

Theatres Still Plums!

Minneapolis, July 6.

A company headed by Bob Karatz and the Minnesota Entertainment Enterprises is battling for a drive-in theatre permit at local suburban Bloomington where the M. E. E. already operates one of its five Twin Cities ozoners. A local ordinance prohibiting more than one outdoor theatre for every 10,000 population can be interpreted as allowing the issuance of an additional permit.

A new $350,000 United Paramount four-wall theatre is nearing completion at Minot, N. D., and new ozoners are being built at Willmar, International Falls, Dawson and Spicer, Minn.

Also two competing groups are battling for the single new four-wall theatre license that can be issued by the town of Tioga, N. D.

Clips From Film Row

NEW YORK

C. Ray Harnett named Canadian sales manager for Warner Bros. 16m division.

Vincent Flynn, Metro Omaha manager, in town on vacation. Larry Calahan, M-G field auditor in Atlanta territory, ditto. Sam Perloff, Atlanta office manager, back at his headquarters after 10-day Gotham visit.

"Roogie's Bump," a baseball story filmed at Ebbetts Field in Brooklyn and other N.Y. locations, will be released by Republic, which announced acquisition of world-wide distribution rights from John Bash Productions.

CHICAGO

W. J. Harrison, western division manager for 20th-Fox in N.Y., here with technical expert Lawrence Jones for demonstration of new CinemaScope last week before 400 Chi and downstate exhibs.

Jeff Livingston, eastern ad manager for Universal, in town currently to discuss campaign on "Magnificent Obsession" with Ben Katz, local U publicist, and B&K's Bill Hollander.

Chuck Teitel has distribution in Chi, Milwaukee, and Minneapolis for "Pickwick Papers," now in sixth week at the Carnegie, record run for the house.

Avalon and Armitage Theatre antitrust cases settled out of court last week.

PHILADELPHIA

Ben Harris, prexy of American Film, celebrating 40th year in the industry.

Burglars who broke into Devon Theatre, North Philly nabe, failed to open safe and made off with $47 from vending machines.

James P. Clark's Highway Express Lines will separate film division from freight line when company moves from midtown location to new South Philadelphia site.

William Goldman's Randolph Theatre closed June 28-29 for opening of "Caine Mutiny."

Hal Forde, 77-year-old actor now in Forrest Home, a member of original company of "Student Prince" on Broadway in 1924, guest at preem of film version of "Prince," which opened new Viking Theatre July 1.

George L. McKenna named manager of the theatre and industrial marketing department of Radio Corp. of America, Camden, N. J., succeeds Barton Kreutzer, who advances to director of products planning.

Ray Schwartz reopened Walton Theatre, after completely renovating this Germantown nabe.

Bill Whyte, recently returned from Florida, resigned as supervisor of Neil Hellman drive-ins, to lease Jack Greenberg's Star, Camden, N. J., ozoner, starting July 1.

Variety Club Post No. 13, American Legion, elected the following officers: Alfred Matter, commander; Edward Rudolph and Harry Miller, vice-commanders; Bernard Blum, adjutant; Edward Chernoff, finance officer; Robert Davis, chaplain, and Louis Cohen and Albert Bensen, sergeants-at-arms.

DALLAS

Matinee admission scale for adults was reduced at Interstate's Forest here, 10c reduction going into effect every day of week until 5 p.m.

S. H. Fabian, prez of Stanley Warner; Sam Rosen and Nat Lapkin, veepees; Harry M. Kalmine, general manager of SW Theatres, and Harry Goldberg, company's publicity director, as well as Lester B. Isaac, director of national exhibition for "Cinerama," were here for the debut July 1 at the Melba Theatre, making Dallas the 12th city to present Cinerama.

George M. Watson, city manager of the Interstate in San Antonio, announced that the circuit will not renew the lease on the Empire in September. It is currently only operating weekends.

ST. LOUIS

Joe Brooks has relighted his Della Theatre in Creal Springs, Ill., dark since last Jan. 18.

Jimmy Frisina, film buyer for the Frisina Amus. Co., Springfiled, Ill., snared his third Illinois amateur golf title. He copped the latest trophy at Urbana June 26.

Cluster Theatres, headed by Loren Cluster, shuttered its Globe, 500-seat Salem, Ill., house for the summer. Company also operates two other houses in the town and an ozoner.

Joe Feld, salesman and assistant manager of Fox exchange here, received his doctor of philosophy degree from Catholic U., Washington, D. C.

Fanchon & Marco donated the use of its 5,000-seat Fox for second annual Harvest Moon Festival, proceeds of which will be earmarked for the Heart Fund of the St. Louis Variety Club. Festival will be held Oct. 26. The first festival was held last year.

SEATTLE

After over 40 years in show biz, Harold Murphy retired from the Evergreen Theatres organization. He likely will go with local ticket agencies. Final stint was manager of the Egyptian in the University district. Joe Furfaro takes his place, moving over from manager at Neptune, where John Strello succeeds.

With reopening of the Palomar by Sterling Theatres on intermittent big reissue policy, Loren Sackrider was named manager.

With sale of Frank Newman and Associates interests in Evergreen Amus. Co., to National Theatres, a streamlined policy was announced. New setup for Seattle calls for each first-run theatre manager to do his own advertising stint. This eliminates the ad manager job, long held by Vic Gauntlett, dean of theatre ad men in the northwest. Frank Christie, with Evergreen since 1932, continues as film buyer and booker for Portland as well as Seattle areas.

BOSTON

Filmsters Robert Francis and May Wynn, in town for a couple of days making the rounds of radio, tv and press confabs for "Caine Mutiny" which opened at the Astor July 1. Pic received terrific build-up here with Columbia's field rep, John Markle, setting up allout campaign.

Martin F. Mullin, and John J. Dervin named Honorary Life Trustees of the Children's Cancer Research Foundation. Each are former prexys of the organization and Chief Barkers of the Variety Club, whose annual "Jimmy Fund" drive underwrites the Foundation.

RKO publicist Joe Longo returned to his Hub headquarters following 7,500-mile trek ballyhooing "Pinocchio." His trip lasted six weeks and took in 33 cities in U. S. and Canada.

Board of Censors here decreed that Jane Russell's solo terping in "The French Line" must be eliminated for local showings. Terming the dance "objectionable," the mayor okayed balance of the film stating "the picture is beautifully photographed, and costumes and scenery are a delight to the eye."

Michael Redstone is adding six full ramps to his Revere Drive-in and four ramps for his Neponset ozoner.

ALBANY

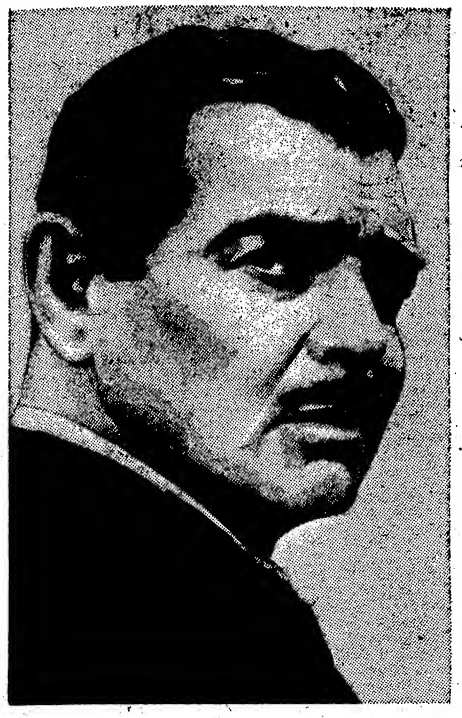
The Delaware, Stanley Warner arty house, will close Friday (9) for two weeks. Reason given is "employees vacations," but darkening is reported due to biz dip since warm weather arrived. House is not air-conditioned.

Stanley Warner Lincoln, circuit's No. 2 theatre in Troy, relighted Friday (2) after being shuttered two weeks.

WASHINGTON

RKO Keith's is undergoing $125,000 facelifting to prep for July 7 preem of "Caine Mutiny." The 40-year-old house, whose background is steeped in capital history, is being renovated at breakneck pace nightly after midnight. The boxes, from which the late President Woodrow Wilson watched the weekly vaude bill, and which have been occupied by other national celebs, have been knocked down. In addition, the entire house is being painted, and a complete new front and lobby installed. Theatre, a capital landmark, switched from vaude to straight cinema policy 25 years ago.

Arthur Cousins, acting manager of Village Theatre, Louis Bernheimer nabe, is credited with averting panic by keeping patrons unaware of a four-alarm fire raging a short distance away. Cousins turned off the air-conditioning system to keep out the smoke, and kept the show going while he remained alert to possible spread of fire. Stubholders knew nothing about one of the worst fires in recent months until they left theatre.







Gable! Turner! Mature!

Don't Miss The Great Cast at M-G-M's

"BETRAYED" SHOWS!

For the first time a Hollywood company of top stars went to Holland to film a mighty Color attraction! This pulsating drama combines the exquisite beauty of that country, its richness of tradition, its dykes and storied settings with a powerful story. Gable, as a leader of Intelligence, Turner as the beauty involved in high intrigue, Mature as "The Scarf," a shadowy dare-devil of the resistance movement. See for yourself! Tell your patrons!

TRADE SHOWS JULY 16th (Except St. Louis, July 15; Washington, D. C., July 19; Lafayette, La., July 20)

M-G-M presents

CLARK GABLE · LANA TURNER · VICTOR MATURE

In

"BETRAYED"

Co-Starring

LOUIS CALHERN

Screen Play by RONALD MILLAR and GEORGE FROESCHEL

Photographed in EASTMAN COLOR

Directed by GOTTFRIED REINHARDT

Briefs From the Lots

Hollywood, July 6.

Leonard Goldstein has purchased **Herb Meadow's** post-Civil War yarn, "Calico Pony" . . . **Ernest Saftig**, assistant biz manager for Batjac Productions, back from scouting "The Track of the Cat" locations . . . **Mike Mazurki** snagged featured role in **Edward Small's** "New York Confidential" . . . **Leigh Stevens** inked by Filmakers to term pact as composer-conductor, with first assignment being "Private Hell 36" . . . **Frankie Laine** set to star in Columbia's "Exactly Like You," which **Jonie Taps** will produce . . . **Julius J. Epstein** checks in with **Edward Small** to pen screenplay on "Solomon and Sheba," to be lensed in Egypt . . . "Down Three Dark Streets" is final tag for **Edward Small's** "Case File F.B.I." . . . **F. Hugh Herbert** assigned scripting duties on "The Sheriff of Fracture Jaw." **Samuel G. Engel** production at 20th-Fox.

Richard Quine set as director on producer **Fred Kohlmar's** "My Sister Eileen" lensing for Columbia with **Judy Holliday** and **Janet Leigh**, 20th-Fox contractee, supplants **Terry Moore** in Panoramic's "White Feather" . . . **Cornel Wilde** has been pacted to co-star with **Michael Wilding** in Metro's "The Scarlet Coat" . . . **Miroslava**, Latin American actress, signed for co-star role with **Joel McCrea** in "Stranger on Horseback" . . . **Irving Berlin** has penned special torch number for **Marilyn Monroe** in 20th-Fox's "There's No Business Like Show Business" . . . **Lee Marvin** snagged top featured role in **Leonard Goldstein's** second skedded pic on UA deal, "Black Tuesday" . . . **Arthur Orloff** signed by Universal to screenplay "Gun-Shy" for producer **Howard Pine**.

William Powell will be "Doc" in Warners' "Mister Roberts" . . . Columbia bought screen rights to D. H. Lawrence's "Sons and Lovers" from novelist's widow . . . **Martha Roth** and **Victor Mendoza** into Robert L. Lippert, Jr.'s "The Black Pirates" . . . **Mervyn Leroy** assigned by Warners to megging chores on the Cinerama version of "Lewis & Clark" . . . Metro cast **Jim Mitchell** in "The Prodigal" . . . **Ernest Borgnine** set for killer role in "Bad Day at Black Rock" at Metro . . . **Joan Shawlee** inked by Allied Artists for femme lead in "Bowery to Bagdad" . . . **Dennis Weaver** and **John Peters** into "Chief Crazy Horse" at Universal . . . **Anna Cheslka** and **Buddy Bryan** join cast of 20th-Fox's "Desiree" . . . **Michael Ansara** added to cast of Metro's "Jupiter's Darling" . . . **William Phillips** snagged role in U's "Man Without a Star."

Mark Dana pacted for role in Warner's "The Silver Chalice" . . . **Jan Merlin** joined the cast of Universal's "Five Bridges to Cross" . . . **Donald Wolfit** snagged supporting role in Warwick's "A Prize of Gold" . . . **Norman Powell**, 20, son of Dick Powell, and **Michael Wayne**, 19, son of John Wayne, have been set for thesp stints in RKO's "The Conqueror" . . . **Mari Aldon** inked by **David Lean** for co-star in "Time of the Cuckoo," **Katharine Hepburn** starrer . . . **Sammy Cahn** and **Arthur Schwartz** will pen songs for "You're Never Too Young," Paramount's remake of "The Major and the Minor" . . . **Sterling Hayden** pacted for star role in "Operation Air Rescue." Ivan Tors-Art Arthur's indie pic which **Herbert Stork** will meg . . . "Wind From Suva," original story by **Borden Chase** purchased by Universal and handed to Robert Arthur for production.

Jules Bricken, former Screen Gems producer, has acquired motion pic rights to "Tap Root," original by **Les Crutchfield** . . . **Carole Costello**, 15-year-old daughter of **Lou Costello**, signed by Universal for film debut in "Abbot and Costello Meet the Keystone Kops" . . . **Melville Cooper** inked by Metro for role of a smuggler in "Moonfleet" . . . **Mara Corday** assigned featured role in Universal's "Man Without a Star" . . . Kathryn Grant under her real name of **Kathryn Grandstaff** draws a role in Hall Bartlett's "Unchained" . . . **Skip Homeier** inked for "Ketchikan" for Allied Artists . . . **Anabel Shaw** returns to the screen in role of Tony Curtis' wife in Universal's "Five Bridges to Cross."

Pat Hogan into Universal's "Chief Crazy Horse" . . . **Arthur Space** set for stint in "Drum Beat" at Warners . . . **Jay Lawrence** inked for role in Wyott Ordung's indie "Walk the Dark Street" . . . **Joan Vohs** pacted for top role in **Mark Stevens'** "Ketchikan" . . . **Julie Harris** signed by **Henry Cornelius** for role in his production "I Am a Camera." . . . "Bengal Brigade" set as release title for U's "Bengal Rifles."

Paul Dubov and **E. G. Marshall** set for stints in "The Silver Chalice" at Warners . . . **Russ Conway** signed for featured role in "Tall Man Riding" . . . Megger **George Sidney** cast **Henry Corden** and **Douglas Dumbrille** in "Jupiter's Darling" at Metro . . . **Sheb Wooley** in Universal's "Man Without a Star" . . . **Gig Young** for WB's "Young at Heart" . . . Screen right to "Good Morning, Miss Dove" have been purchased by 2th-Fox . . . L.A. Rams stars **Don Paul**, **Stan West** and **Tank Younger** join team-mate **Elroy Hirsch** in **Hall Bartlett's** indie "Unchained."

Joseph Wiseman set as confidence man in Metro's **Lana Turner-Edmund Purdom** starrer, "The Prodigal" . . . **Jan Merlin** added to "Five Bridges to Cross" at Metro . . . **Virginia Leith**, 20th-Fox contractee, supplants **Terry Moore** in Panoramic's "White Feather." . . . **Eric Blore** in Allied Artists "Bowery to Bagdad" . . . **Joe Besser** added to "Abbott and Costello Meet the Keystone Kops" . . . **Noel Langley** has been pacted by Paramount to screenplay remake of "The Vagabond King" . . . **Matty Fox** has purchased film rights to **Igor Gouzenko's** novel, "The Fall of a Titan" . . . **Sam McDaniels** set for stint in **Otto Preminger's** "Carmen Jones" . . . **Mario Siletti** into Warners' "East of Eden" . . . **Harold Lamb** signed by Warner's to collab with **Dudley Nichols** on scripting "Lewis & Clark" epic.

Allied Artists bought "Walk Tall," authored by **James Hanford**, as a starrer for **Sterling Hayden** . . . **Leonard Goldstein** signed **Jean Parker** as femme lead in "Black Tuesday" . . . **Marshall Thompson** into **Ivan Tors'** "Air Rescue," for RKO release . . . **William Demarest** joined the cast of Pine-Thomas' "Blue Horizons." . . . **John McIntire** plays a character role in **Leonard Goldstein's** "Stranger on Horseback," for United Artists release . . . Metro will make "Moonfleet" in CinemaScope . . . **George Stevens** will make "The Great Plains," based on the **Paul Wellman** novel, "Commancheros," when he completes production of "Giant" . . . U bought "New Heaven, New Earth," a novel by **Arthemise Goertz**, and assigned **Ross Hunter** as producer . . . **Jack Henderson** plays a gambler in "East of Eden" at Warners . . . Hal Wallis handed a term player contract to **Norman Walker** . . . Metro picked up **Ann Miller's** option.

France, Italy Set

Continued from page 4

piddling amount—around $300,000 or $400,000 — left to remit from London. In effect, with the reservation of being forced to invest certain funds locally, the U. S. distribs are remitting everything they earn in Britain.

The breakdown for the five-year period showed transfers of 50% of the total amount credited; 47%-was allocated to "other uses," i.e. printing, production, etc., taking care of 97% of accounts due N. Y. Adding 1% for pending transfers at the start of this year, this left the companies with only 2% to dispose of. Figure has dipped so low at times that the companies have had to borrow sterling from one another and had considered the possibility of sterling transfer from other parts of the Commonwealth, notably Australia.

The raise in Australian remittances by 20%—to about $5,000,000 annually—in fact, takes care of most remittables accruing to the American companies in that part of the world.

The new Italian deal is considered a favorable one by the Americans and, as currently understood in N. Y., should take care of most of the U. S. earnings in that country. This includes wider permitted uses. Considerable coin is being used up by the companies producing there. French deal isn't what the Americans had hoped for, but it does raise remittances to $200,000 monthly from the former $120,000.

Impression is gained that, where as the remittance situation has improved, countries are still determined to protect their native industries in some form or another and to impede the outflow of dollars as much as possible. Example is cited of Indonesia which, after allowing generous remittances, slapped a 66% tax on them.

Fellows

Continued from page 3

Fellows said, "we felt that we couldn't have gotten a better one any place in town. We've been very happy with our arrangement with Warners. However, we feel now that we can better our deal and we intend to improve it, but Warners will get first refusal on any arrangement."

While acknowledging that WB's distribution setup, under Ben Kalmenson, had done a fine job with Wayne-Fellows pictures, Fellows said he was "not happy about the foreign releasing arrangement." Noting the increasing importance of the foreign market and calling attention to the complicated system of selling abroad, he said "the big problem is getting a fair share of the foreign take."

Original deal between Wayne-Fellows and WB called for the indie to make 10 pictures over a five-year period. However, W-F will complete the committment in three years, according to Fellows. He said six pix had been completed, one—"Track of the Cat," starring Robert Mitchum—is now in production, and another—"Quality of Mercy," starring Kirk Douglas—will roll in October. Under consideration to complete the WB deal are "Blood Alley," based on a novel by Sidney Fleischman, and "Giveaway Hill," an original by Col. Andrew Geer, author of "The Sea Chase." Wayne may appear in at least one of these properties.

WB Finances

WB, Fellows pointed out, finances all productions 100%, with the Wayne-Fellows outfit signing notes. The pictures, he said, are copyrighted by Wayne-Fellows and all rights revert to the indie company after a seven-year period. Under the deal, the costs are recovered first and then WB and W-F split the profits on a 50-50 basis. The package, involving story, stars and director, is submitted to WB for the major studio's okay and production begins following Warners' stamp of approval. Batjac hasn't submitted anything to Warners beyond "Quality of Mercy," Fellows disclosed. According to the arrangement with Warners, each picture stands on its own and profits from one picture can not be employed to offset possible losses on others.

Fellows said that WB had placed no limitation on the budget, but that the Wayne-Fellows pix had been brought in at from $600,000 to $1,400,000. The only restriction, he revealed, is a 10% limit on the right to go over the budget. Batjac, he disclosed, makes its own participation deals with stars and directors, such as, for example, William Wellman's in "The High and the Mighty" and Douglas' in the upcoming "Quality of Mercy."

Fellows, who returned to the Coast Friday (2), came to New York for the launching of "The High and the Mighty" at the Paramount, and also to discuss a number of upcoming deals. Among Batjac's future plans is the filmization of the story of Billy Mitchell, the pioneer advocate of air power; a film based on a new novel by Taylor Caldwell, and a project involving Mel Ferrer. Fellows said he had opened negotiations with one of Mitchell's sister anent the rights to the film story, he had concluded the deal with Miss Caldwell about the story dealing with a chaplain who brings six Korean children to the U. S., and he had spoken to Ferrer "about some things we are mutually interested in."

Speaking about John Wayne's personal acting plans, Fellows said the thesp had four more years to go on his one-picture-a-year deal at Warners, and one more picture to go at RKO after completion of the currently-filming "The Conquerors." Following the latter, he moves over to Warners for "The Sea Chase."

Fellows said the company name had been changed to Batjac because the firm intended to make "novelty and other kind of pictures" in which he and Wayne would not be personally involved. "I'll serve as overall supervisor," he pointed out. He said the company expected to increase its slate from three pictures a year to four. "In general," he said, "we'll use CinemaScope unless something better comes along."

Inside Stuff—Pictures

Here's one to prove that pix very definitely have their place in international diplomacy. When Spyros P. Skouras, 20th-Fox prexy, heard of Winston Churchill's arrival in Washington, he talked on the phone to President Eisenhower's secretary, suggesting that the Prime Minister be shown "Flight of the White Herron," the CinemaScope version of the Queen's and the Duke's recent tour of the Empire. Skouras laughingly suggested that this might be just the right "softening up" process for the aging British statesman. When Skouras met Eisenhower at an Aid-for-Korea luncheon last week, the President chuckled as he told the 20th-prexy that he thought the idea was great but he hadn't been able to arrange the screening prior to the high-level confabs. As it turned out, Churchill did see the film at a private screening at the White House which has C'Scope installed. The veteran statesman loved it.

In Minneapolis for a lecture in connection with the showing of his "Blood and Sand" film at the U. of Minnesota's conference on the film art, stage and screen director Rouben Mamoulian said that he and Maxwell Anderson have written an English version of "Carmen" which they'll record in England and film in Spain in one of the new big-screen processes. Mamoulian said he and Anderson are approaching the task with caution and haven't selected the particular process yet. While a blessing in many ways, he feels the big screen also brings many new problems. "One of the most useful things we've had to work with on the screen is the closeup," Mamoulian told Morning Tribune columnist Will Jones. We'll still use the closeups on the big screens, but when you blow up a face that big it's still got to be a face."

Chicago Variety Club, Tent 26, last week established a fund to help defray expenses of Joe Swedie, a laborer-philanthropist who for past six years had been renting films at $22.50 each week and showing them to hospitalized children. Swedie was honored at a Variety Club testimonial luncheon last week with a citation as "Man of the Year" and honorary membership in the local tent. Presentation was made by chief barker Fannie Smerling, and program was set up by Nat Nathanson with help of Bill Hollander and Bill Margolis. Swedie, who is employed by International Harvester as a mechanic, has been devoting five to seven nights per week to his charity work. One of his stops is La Rabida Sanitarium, favorite charity of Chi tent.

Council of Motion Picture Organiations is readying to take an active role in the fight against juvenile delinquency. Specific plan hasn't been mapped, pending a closer study of the situation and an exchange of ideas on how the industry, including the nation's theatres, can help. Robert W. Coyne, COMPO's special counsel, sat in on two days of a three-day meeting in Washington last week, called by Oveta Culp Hobby, head of the U. S. Department of Health, Education and Welfare. Sessions were attended by about 300 persons in the police and reform fields and members of the Advertising Council.

Sex and not tv ill ruin the film industry: that's the current published opinion of New World, Chicago Catholic newspaper here which has been waging a front-page cleanup campaign against the motion picture biz for months. Journal attempts to reversely substantiate its view that sex is destructive by pointing out that Chicago's Loop houses are presently at highest moral ever and coincidentally are doing bangup business. Editorial states that there are 11 pictures classified as A-1 by Legion of Decency at downtown houses this week and six others that are rated A-II.

It will take a film-maker with the combined talents of a producer, director and writer to turn out successful pictures in the future, George Stevens informed UCLA students in the second of a series of collegiate lectures sponsored by the Screen Directors Guild. Stevens also pointed out that cutting is one of most important functions in film production and that a musician has much to do with bringing the screen to life. He screened his own production, "A Place in the Sun," as an example.

Warners' use of the Hebrew chant, "Kol Nidre," in its 1953 release, "The Jazz Singer," was pirated from his new arrangement of the same work, songwriter Leo Russotto charged in an infringement suit brought last week in N. Y. Federal Court. Claiming his version was written prior to 1946, Russotto named both Warner Bros. Pictures and Stanley Warner Corp. defendants. He asks an injunction, damages sustained and an accounting of profits derived from the alleged infringement.

A plane labeled "The High and the Mighty," after the Wayne-Fellows picture being released by Warner Bros., was entered in the Women's Transcontinental Air Race over the last weekend. The pilot, Barbara Jean Sewall, was sponsored by Wayne-Fellows. On stops along the route, theatre and WB field reps met Miss Sewall at the airport with newspaper, radio and tv reps. The hoped-for results, of course, being plugs for the picture.

Prexy Harry Cohn and the Columbia studio were absolved of any connection with Dick Haymes' troubles with the U. S. Department of Immigration in a wire to B. B. Kahane, studio veepee, from Bartley Crum, attorney for Haymes and Rita Hayworth. Telegram declared neither Haymes nor his wife had ever made statements that Cohn was responsible for the Government's deportation action.

Central Plaza, eastside N. Y. dancehall and scene of weekend Dixieland jam sessions, is the locale for a new short, "Jazz Dance," which is slated for a N. Y. bow at the Paris Theatre shortly. Production was filmed by Ricky Leacock and Robert M. Campbell with the regular roster of jazzmen and fans as the cast. A disk release of the soundtrack is being prepped by the short's producers.

Screen Writers Guild will on Aug. 26 join the American Writers Guild when the new writers union, covering films, television and radio, comes into being. This move has been cleared by the vote of members of the Authors League of America for disaffiliation of SWG. League will go its own way with magazine, book and legit authors and retain Authors League title dating from 1910.

"Newspapers publishing advertising for the condemned film, 'French Line,' are equally guilty with the Fabian theatre chain of flaunting the sensibilities of decent people and presenting to the unwary and adolescent an opportunity of violating moral principles." So The Evangelist of Albany declared in an editorial Friday (2), as the RKO picture opened at the Grand.

In sending invitations to an Atlantic City junket, Dean Martin and Jerry Lewis note that it was at the 500 Club in that resort city that they started eight years ago. "We joined as a team in an effort to outnumber the customers," they comment. Spree is set for July 15-16 and ties in with the premiere of "Living It Up," Paramount's newest M & L comedy.

The Warner Bros. science fiction pic about the invasion of earth by strange creatures, "Them," has inspired a novelty tune of the same title. Song was penned by Al Hoffman and Dick Manning and includes such odd-named animals in the lyric as "chimpanzelle," "elepharoo," "hipporaffe" and "rhinocelope." Spinlan Music is publishing.

IN FEBRUARY 1955
COLUMBIA PICTURES
WILL PRESENT

TYRONE POWER · MAUREEN O'HARA

in JOHN FORD'S

THE LONG GRAY LINE

CINEMASCOPE

COLOR BY TECHNICOLOR



Film Reviews

Continued from page 6

Happy Ever After

sonality. Miss de Carlo coos seductively as the designing widow while Noelle Middleton yearns appealingly as the younger sister. Picture stealers are A. E. Matthews, as the old diehard general, and Barry Fitzgerald, as the old soak of a butler. Michael Shepley, George Cole, Liam Redmond, Joseph Tomelty and Eddie Byrne provide contrasting local types as the conspirators. Robert Urquhart trails a veil of sanity as the young doctor. Pic is directed with commendable compactness by Mario Zampi. *Clem.*

The Seekers
(BRITISH—COLOR)

Colorful exciting pioneering story set in New Zealand, starring Jack Hawkins and Glynis Johns; better-suited to British audiences.

London, June 29.

General Film Distributors release of a Fanfare-Earl St. John-George H. Brown production. Stars Jack Hawkins, Glynis Johns; features Noel Purcell, Laya Raki, Inia Te Wiata. Directed by Ken Annakin. Screenplay, William Fairchild; camera, Geoffrey Unsworth; editor, John Guthridge; music, William Alwyn; color, Eastmancolor. At Odeon, Leicester Square, London, June 22, '54. Running time, 99 MINS.

Philip Wayne	Jack Hawkins
Marion Southey	Glynis Johns
Paddy Clarke	Noel Purcell
Hongi Tepe	Inia Te Wiata
Peter Wishart	Kenneth Williams
Moana	Laya Raki
Awarua	Patrick Warwick
Rangiruru	Tony Erstich
Toroa	Edward Baker
Hongi Tepe's Father	Maharaia Winiata
Sergeant Paul	Thomas Heathcote
Grayson	Norman Mitchell
Mackay	James Copeland
Capt. Bryce	Francis de Wolff
Aapiti Tohunga	Henry Gilbert

Considerable care and imagination have been lavished on this epic tale of Empire building in New Zealand, with hundreds of Maori providing authentic background. It is a powerful story of pioneering days in the last century, marred by man's weakness and betrayal. But its interpretation falls short of the author's conception, the camerawork and native players providing better value than the stars. As an adventure story in an unusual setting, it should do well locally, but as a competitor to western thrillers its chances would be minimized in the U.S.

Jack Hawkins as a ship's officer comes ashore with an old hand who speaks the native tongue. They are seized for trespassing on a sacred burial ground, but make peace with the chieftain who begs them to remain. Through trickery they fall foul of the Excisemen on their return to England and, accompanied by his bride, Hawkins decides to go back to New Zealand and make a new life. Now a justice of the peace, the ex-sailor finds fulfilment with the birth of a son, but falls to the seductive wiles of the chief's wife. One of the new settlers accidentally kills a Maori and tribal war flares up again. Despite the wrongs he has suffered, the chieftain goes to their aid but finding the young couple have perished in the holocaust rescues their baby from an underground cache. Picture ends with the landing of fresh immigrants to build up the new world.

Jack Hawkins loses his usual granitelike integrity in this role and seems out of focus as a cheating husband. He is more at ease in his scenes with the natives as a vigorous lawmaker. Glynis Johns is suitably steadfast and forgiving in the more shadowy role of his wife while Noel Purcell gives a rich character study of the tough old seadog. Kenneth Williams is well cast as the reckless youth whose disobedience causes the conflagration. Francis de Wolff is realistic as the corrupt sea captain. Laya Raki, of German-Javanese birth, makes an alluring figure as the native chief's wife and all Maori parts are in firstrate hands.

Direction of the picture is uneven, and much more convincing on its larger scale than in closeup situations. *Clem.*

The Sleeping Tiger
(BRITISH)

Domestic triangle skilled dramatic treatment and general b.o. appeal.

London, June 29.

Anglo Amalgamated Film Distributors release of Nat Cohen-Stuart Levy-Insignia Films production. Stars Dirk Bogarde, Alexis Smith, Alexander Knox. Directed by Victor Hanbury. Screenplay, Derek Frye, based on novel by Maurice Moiseiwitsch; camera, Harry Waxman; editor, Reginald Mills; music, Malcolm Arnold. At Odeon, Marble Arch, London, June 21, '54. Running time, 89 MINS.

Frank Clements	Dirk Bogarde
Glenda Esmond	Alexis Smith
Dr. Clive Esmond	Alexander Knox
Inspector Simmons	Hugh Griffith
Sally	Patricia McCarron
Carol	Maxine Audley
Bailey	Glyn Houston
Harry	Harry Towb
Manager	Russell Waters
Receptionist	Billie Whitelaw

Although run through on conventional lines, with little surprise action, this pic should make for good general entertainment. It should cash in on the Hollywood names. Film should do well as a dualer in the U.S.

Like many stories adapted from books, the crux of the situation seems a long time arriving. When a psychiatrist keeps a young criminal in his home as an experiment in reclamation, instead of turning him over to the police, it is odds on there will be trouble especially when a neglected wife looms in the background. The tension mounts with the growing attachment of the unwilling guest and his hostess plus the hypocritical obstinacy on the boy's part about his earlier life.

The doctor probes with tolerance and understanding but receives ingratitude from the hoodlum who sneaks out at night to continue his plundering and makes love to the bored wife. He is shocked back to a decent remorse when his benefactor jeopardizes his career by lying to the police to alibi him in a holdup. He tells the wife he is through and plans to give himself up, when she is all set to run off with him. Enraged, the thwarted woman screams out the truth to her husband and goes after her lover only to end up in a fatal car crash.

Alexander Knox is all gentle consideration and patience as the conscientious doctor brought rudely to earth by his wife's betrayal. As the guinea pig Dirk Bogarde conveys all the ruthless disregard of principles engendered by a twisted mind. Alexis Smith is excellent as the placid wife in whom the sleeping tiger is roused, from her first haughty treatment of the unwanted visitor through the gradual phases of her degradation. The trio could scarcely have been better cast. Surrounding characters are well chosen and pic is directed with a clean-cut realism. *Clem.*

Skanderbeg
(RUSSIAN)

Sovexportfilm release of Mosfilm (New Albania) production. Stars Akaki Khrava. Directed by Mikheil Papava. Directed by Marry Antiaparidze, Mikhail Gomorov, Victor Stratoberdiha. Screenplay, Sergei Yutkevich; camera, Evgeni Andrikenis; sets, Joseph Shpinel; music, Yuri Sviridov, Cesk Zadek. At Stanley, N.Y., starting July 2, '54. Running time, 95 MINS.

Georgi Kastriot	Akaki Khrava
Donika	Besa Imani
Mamica	Adivie Alibali
Hamza	Sotiryon Sokolovsky
Dafina	Verike Anjaparidze
Marash	Georgy Chernovolenko
Pal	Naim Fresheri
Din	Boris Tenin
Liuka	Nikolai Bubnov
Tanush Topia	Oleg Zhakov
Lek Dukagjin	Georgi Rumyantsev
Sultan Murad	Vagram Papazyan
Balaban Pasha	Mihail Pugi
Doge of Venice	Alexander Vertinsky
Giovanni	Nikolai Levkoyev
Laonicus	Sergei Zakariadze

(In Russian; English Titles)

This picture won a grand prize at the 1954 Cannes Film Festival. While it has magnificent spectacle and some good acting, being one of the better films to come from Russian studios, it would be excusable to suggest that compared with "Here To Eternity" and several other strong U. S. entries at Cannes, "Skanderbeg" shapes as not more than a moving documentary, lacking any humor or much story quality.

There seems little doubt but that a biopic about Georgi Kastriot, best-known as Skanderbeg, could be made into a powerful screen vehicle. But it would require more than thrilling battle scenes interlaced with folksy dancing of the Albanian countrymen—and repeated references to the Albanian rising against the Turks. There is military opinion that Albanian patriot was one of the great soldiers of history. If so, as a hero he deserved a better fate than accorded him by this Mosfilm production.

The battle scenes, particularly the siege of a castle fortress, are the most impressive portions of this. The charge of the cavalrymen, swinging swords, is less magnificent, particularly since it has been repeatedly done in American pix. There were three directors on this vehicle, and obviously they were impressed with the enormous task confronting them in such a sweeping story.

Akaki Khrava, in the title role, is magnificent and completely dominates the picture. Others, with equally unpronounceable names, do yeoman work. Besa Imani is probably the best of the supporting cast, with Naim Frasheri and Boris Tenin refreshing as lesser characters.

The Sovcolor is as faulty as this Russian color process was more than two years ago. In some scenes, the tinting is so lacklustre, it resembles little more than a glorified sepia mixture. Blues are washed out, browns hardly recognizable and even the red hues merely a warmish orange. This however, does not prevent fine cameraing by Evgeni Andrikanis. Picture's score often is excellent but fails to cash in on the lusty battle scenes. Mikhail Papava's screenplay is routine and seldom imaginative. *Wear.*

Sommaren Med Monika
(Summer With Monica)
(SWEDISH)

Paris, June 1.

CEF release of Svensk Film production. Stars Harriet Andersson, Lars Ekborg. Directed by Ingmar Bergman. Screenplay, P. A. Fogelstrom; camera, Gunnar Fischer; editor, Tage Holmberg. At Marbeuf, Paris. Running time, 95 MINS.

Monika	Harriet Andersson
Harry	Lars Ekborg
Lelle	John Harryson
Father	Georg Skarstedt
Far	Ake Fridell

This film follows the usual pattern of many Swedish pix in its emphasis on the summer cadre, young love and its clash with convention. There is a plastic photography finish, with a nudey scene of the young lovers in their first touch with passion. This likely will make the film a censorship hazard but this is scissorable without ruining the main theme of this love idyll. Film benefits from fine direction and thesping to make this a neat offbeater in arty situations, with obvious exploitation values.

Harriet Andersson is a headstrong, impassioned young girl whose poverty-stricken background drives her into the arms of a sensitive young boy, Lars Ekborg. The two flee on the boat of Ekborg's father, and spend a summer of young love. Camera dwells on the budding of bodily consciousness and records some compelling scenes. When hunger and nature set in against them it makes a carping primitive out of the girl, and they head for the mainland and marriage. However, the earthy Miss Andersson finally leaves Ekborg with a son and memories of a summer.

Miss Andersson emerges as a sultry, dynamic find as she firmly outlines the character and instability of Monika, the creature of a summer. Ekborg is gentle and affirmative as the loving Harry, with the other characters doing neat bits. Mood of pic limits this distribwise and is primarily for special handling. Lensing is firstrate in capturing the changing weather. Editing is fine. *Mosk.*

Das Leben Beginnt Mit 17
(Life Begins at 17)
(GERMAN)

Berlin, June 29.

Deutsche London release of Apollo production. Stars Sonja Ziemann, Paul Hubschmid and Anne-Marie Blanc. Directed by Paul Martin. Screenplay, Paul Martin and Gerda Corbett, based on a novel by Gabor von Vaszary; camera, Albert Benitz; music, Wolfgang Zeller. At Marmorhaus, Berlin. Running time, 94 MINS.

Madeleine	Sonja Ziemann
Raymond	Paul Hubschmid
Aline	Anne-Marie Blanc
Lenoire	Paul Hartmann
Clarisse	Lotte Hensel
Jacques Peronne	Paul Hoerbiger
Adelheid	Margarete Haagen
Sylvia	Marina Ried
Priest	Heinrich Gretler
Teacher	Hilde Koerber

Refreshingly new treatment of the basically old plot about a girl's first love is used in this German film. Shot against a beautiful Swiss locale, film has good entertainment values with serious undertones balanced with the humor. Well directed and convincingly played, pic will do well with local patrons while international prospects appear better than with previous German pix of the similiar theme.

Based on a novel by Gabor von Vaszary, this centers around a 14-year-old fatherless girl whose mother leaves her most of the time alone in a boarding school. Deserted by her lover, the mother is run over by a car. Feeling responsible for her death, the man takes the teenager into his household and she falls in love with him. He tells her to wait "until you're 17" when he discovers he really is in love with the orphan by that time.

Outstanding direction by Paul Martin is helped also by his work on the script. He deserves credit for the adroit handling. Handsome Swiss actor Paul Hubschmid (in Hollywood: Paul Christian) is tops and thoroughly convincing in his transition from a playboy and lady-killer to a faithful lover. Sonja Ziemann as the wide-eyed teenager, who has been doing superficial pinup type of gals so far, is much better than in her previous pix. A moving performance is turned in by Swiss actress Anne-Marie Blanc in the role of her mother. Supporting cast, composed of such well-known actors here as Paul Hoerbiger, Paul Hartmann and Hilde Koerber is strong.

Fine lensing by Albert Benitz is a real credit to this pic. Wolfgang Zeller's music is excellent. *Hans.*

Malaga
(BRITISH—COLOR)

Melodramatic dope smuggling film. Plenty of color and action make pic good for many U.S. spots.

London, June 29.

British Lion production and release. Stars Maureen O'Hara, Macdonald Carey; features Binnie Barnes, Guy Middleton, Hugh McDermott. Directed by Richard Sale. Screenplay, Robert Westerby; camera, Christopher Challis; editor, A. S. Bates; music, Benjamin Frankel; color, Technicolor. At Leicester Square Theatre, London. Running time, 84 MINS.

Joanna Dane	Maureen O'Hara
Van Logan	Macdonald Carey
Frisco	Binnie Barnes
Seemes Heward	Guy Middleton
Danny Boy	James Lilburn
Paul Dupont	Leonard Sachs
Augie	Harry Lane
Potts	Bruce Beeby
Pebbles	Eric Corrie
Jakey	Meinhart Maur
Cronkhite	Gerard Tichy
Rodrigo	Mike Brendall
Richard Farrell	Hugh McDermott
Mustapha	Ferdy Mayne

With a good cast of names known to U.S. audiences and care obviously expended on its production, this pic remains just a secret agent imbroglio with spies and counterspies, the femme fatale and everyone chasing the wrong suspect. There is plenty of action and enough corpses to satisfy sensation seekers. It should make a second feature for most countries, but may do better in America.

Said to be based on fact, story discloses the widespread smuggling racket rampant in the Mediterranean, centering on Tangier, a free port with international police. Powerless to check the flow of illicit goods, mainly drugs, the authorities call on the services of a slinky operator who planes in ostensibly seeking a job.

The agents are unknown to each other and the girl dodges and nearly kills the man she believes top suspect. Before they disentangle themselves there are the usual hairbreadth escapes with chases and the most surprising people turning out to be either enemies or carefully camouflaged associates. A battle royal between the shore trapped criminals and the Spanish Civil Guard makes for a lusty windup.

Maureen O'Hara has all the outward attributes of a modern Mata Hari. Her unguarded reactions of surprise and alarm should have betrayed her mission from the outset. Macdonald Carey gives a straightforward portrayal of the chief operator while Binnie Barnes is richly in character as the tough owner of a gambling spot, in reality the gang leader. Supporting players give commendable performances. The pic owes much to some excellent camera shots and colorful background. *Clem.*

L'Affaire Maurizius
(FRANCO-ITALIAN)

Paris, June 29.

Franco London Film release of Franco-London-Jolly Film production. Stars Daniel Gelin, Madeleine Robinson, Eleanora Rossi-Drago, Anton Walbrook. Directed by Julien Duvivier. Screenplay, Duvivier, from a novel by Jacob Wassermann; camera, Robert Lefebvre; editor, Marthe Poncin. At Marignan, Paris. Running time, 116 MINS.

Maurizius	Daniel Gelin
Warenne	Anton Walbrook
Elizabeth	Madeleine Robinson
Anna	Eleanora Rossi-Drago
Wolf	Charles Vanel
Etzel	Jacques Chabassol
Father	Denis D'Ines
Grandmother	Berthe Bovy

Julien Duvivier has not been able to maintain the balance between his chores as director and scripter on this film. Hence, it emerges a polished, craftsmanlike production, but the story and treatment never remove the literary stigma. This combo tirade against circumstantial evidence, with overtones of the suspense and psycho drama, remains an unmoving and overlong intersection of a miscarriage of justice. Well played with smart and slick technical attributes, plus a neat list of b.o. names, this will be in for good dates here. For the U.S. this downbeat drama is limited to arty houses.

The son of a magistrate discovers that his father had been instrumental in sending a man to prison on circumstantial evidence. This overstrung young man sets out to unravel the mystery of the trial which he considers unjust. He finds the victim's father, and from him gets clue to the whereabouts of the key witness. In a series of flashbacks the case is reshown plus the incidents leading up to the murder. Maurizius (Daniel Gelin) was a brilliant young scholar who married a woman older than himself, and then fell in love with her younger sister. A sinister friend, Anton Walbrook, jealous of Maurizius, instigates the murder of the wife by the sister. The magistrate's son gets the confession from Walbrook. Meanwhile Maurizius has been pardoned, and can't face life anew when he finds the women he loved married.

It is a tribute to Duvivier's direction that he has been able to keep this literary tirade coherent, but his mannered flashbacks never make a live case. Gelin is unable to display the facets of Maurizius' character while Walbrook adds an unsavory note to his role of the Svengalish friend. Madeleine Robinson has a one key role while Eleonora Rossi-Drago is nice as the strange, hypersensitive sister.

Lensing is excellent in portraying the moods of flashback and present while editing is neat. Supporting work is fine with young Jacques Chabossol emerging as a budding actor. *Mosk.*

New York Theatres

WARNER BROS. presents WILLIAM A. WELLMAN'S
THE HIGH AND THE MIGHTY
CinemaScope and WarnerColor
starring
JOHN WAYNE · CLAIRE TREVOR · LAURAINE DAY · ROBERT STACK
and STERLING HAYDEN · ROBERT NEWTON · DAVID BRIAN
A WAYNE-FELLOWS PRODUCTION
PARAMOUNT

RADIO CITY MUSIC HALL
Rockefeller Center
"THE STUDENT PRINCE"
in CinemaScope starring
ANN BLYTH · EDMUND PURDOM
and the Singing Voice of MARIO LANZA
Color by DE LUXE An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Skouras Surprises

Continued from page 3

dual lensing scheme was proposed originally when 20th discussed making the Rodgers & Hammerstein musical in both versions. However, that deal fell through. Todd-AO execs, in originally announcing their process, said at the time that they also had a standard widescreen process up their sleeves. It hasn't been demonstrated.

Skouras commented on the excellent reaction to the 20th preview film with its greatly improved definition and clarity and opined that, when finally perfected, C'Scope will provide something of a 3-D effect.

Company is making progress in getting C'Scope installed in theatres here and abroad. As of June 19, a total of 5,049 houses had CinemaScope. Of this total more than half — 3,227 — had the full equipment, including stereophonic sound. Abroad, 1,500 theatres are now set to play C'Scope releases. It's estimated that the number of domestic installations should reach 10,000 by 1955, and 20th execs maintain that, by that time, 60% of the houses will have stereophonic sound.

With the dropping of 20th restrictions on the type of equipment needed by theatres to book its pix, the rate of C'Scope installations has spiralled so that, at the moment, they are going in at a 400-a-week clip.

Allied Hullabaloo

Continued from page 5

Allied group will be armed with a series of demands for rental relief. Failing to gain any assurance of eased up terms, the group will carry with it an ace in the hole to force its demands. Reportedly, it may consist of a threat to withdraw from the Council of Motion Pictures Organizations. In addition, it will serve as the greenlight to embark on the grassroots campaign. Final decision on either of these moves will be made at Allied's board meeting in October.

According to an exhib leader, many exhibitors are currently buying pix at whatever terms asked but are refusing to pay their bills. "They need the pictures now," he said. "Later they let the distributor worry about collecting at his original terms."

DuM'S 'SEPTEMBER SONG' DIRGE

CBS' 19-Inch Color Tube

Boston, July 6.

CBS-Hytron, the manufacturing adjunct of CBS Inc., will unveil its new 19-inch color tube at a press conference and demonstration tomorrow (Wed.) in Danvers, Mass. The event has "milestone" overtones, which is being watched by the entire industry, for this, to all intents and purposes, is the "secret weapon" in the CBS electronic arsenal designed to reestablish Columbia's foothold in the tint sweepstakes. Tube will be shown tomorrow in mass production.

Particularly in view of the fact that RCA was obliged only recently to pull back its new, enlarged color tube, the CBS-Hytron emergence with its "Colortron 205" 19-inch tube has excited the interest and curiosity of the entire industry as perhaps a major development toward downward scaling of prices and mass production.

CBS is flying up a delegation from N. Y. tomorrow for the press conference and demonstration.

NBC's Canuck Sports Spree; Grabs Off Bannister-Landy TV Exclusive

Having pacted the Canadian pro gridders for its Saturday afternoon schedule in the fall (in an effort to offset loss of the NCAA-incepted collegiate schedule which goes to ABC-TV), NBC has penetrated even deeper into the Canuck sports arena and has come up with a tv exclusive on the upcoming Roger Bannister-Jack Landy mile run. Latter is already being bally-ed as perhaps the major world sports event of the year, starring the two under-four-minute milers who made track history in recent months.

The scheduled Bannister-Landy mile will be the climactic event of the much-heralded Empire Games to be staged during the first week in August in Vancouver, NBC, for that matter, has a U. S. television exclusive on the full week of sports events, a feat accomplished through the simple expedient of picking up a large share of the Canadian Broadcasting Corp. tab for line facilities and films.

Bannister-Landy event will be tv'd on Saturday, Aug. 7, in the 5 to 5:30 p.m. slot. Throughout the week of the Empire games NBC-TV will carry the events via film nightly from 11 to midnight.

Meanwhile, NBC moved on other sports fronts as well, with a full season of Saturday afternoon pro basketball starting Oct. 30 as a segue to the Canadian griddery, thus providing a full afternoon of sports razzle-dazzle. Tied up by the web for the package is the National Basketball Assn. After the pro football season (Nov. 27), the hoopcasts will start at 3 o'clock. Plan is to originate from each city in the nine-team loop consisting of New York, Syracuse, Boston, Baltimore and Philly in the east and Minneapolis, Rochester, Fort Wayne and Milwaukee in the western division.

DuMont, which had pro basketball last year, gave way to NBC over its inability to offer 18 weekends. Last year DuMont carried games on 14 Saturdays plus playoffs. But NBA demanded increased sked this year, which interfered with pro football on DuMont.

Colgate Lops Off CBS Radio Shows

Colgate is wielding the axe on its nighttime radio identification over CBS. Affected stanzas are "Mr. and Mrs. North" and Louella Parsons, both Tuesday airers, and "Our Miss Brooks," 6:30 Sunday fixture.

In contrast, the sponsor has put in for renewal of Walt Framer's Wednesday night "Strike It Rich" and dittoed on the crossboard daytime version, both in the CBS-TV sphere. It is also negotiating for a daytime NBC-TV strip.

Brillo Buys Sammy Kaye

ABC-TV has sold Sammy Kaye and his "So You Want To Lead A Band" program to Brillo for a Thursday night at 9 ride on the network (opposite "Dragnet").

Series tees off Aug. 5. J. Walter Thompson is the agency.

Pall Mall Radio Buy

American Tobacco has bought a chunk of CBS Radio for a new three-a-week news series starting Sept. 15. Outfit will plug Pall Mall on "Douglas Edwards & the News" in the Wednesday-through-Friday 8:25 p.m. capsule.

Pall Mall also is Edwards' tv sponsor.

'Suspense' Exit Paves Way For Return of 'Father'

CBS-TV's ouster of its "Suspense" package from the Tuesday night at 9:30 time will enable the web to supply a spotting for "Life With Father." The Coast-originating "Father," displayed past season at 7 p.m. Sunday with downbeat results, will go in at 10 o'clock in place of "Danger," which will move up to 9:30. Sponsors will remain as is—Block Drug alternating with Kelvinator on "Danger" and Johnson's Wax staying with "Father."

Electric Auto-Lite's "Suspense" pact with the web had a February, 1955, expiration date, but with Columbia's notification that the contract would not be renewed with the show in that time, the sponsor decided on the optional exit effective with the Aug. 17 show.

Company has sponsored the show since its teledebut in 1949.

ONLY BISHOP IS FIRMED FOR FALL

DuMont has only one national sponsor firmly committed to a fall contract up to this moment, and that's Admiral on Tuesdays with Bishop Fulton J. Sheen's "Life Is Worth Living." This time last year the web had at least eight programs sold.

Besides the Admiral account, DuMont, has options with three different sponsors for possible renewals on five stanzas. Anything else in the way of sales is pure guesswork as of today.

Geritol-Serutan started a half-hour called "The Stranger" two Fridays ago as a summer replacement for "Life Begins at 80," and might keep the drama next fall in another spot and bring back "80." However, there's no written guarantee yet in either instance from agency Ed Kletter. The same manufacturer is carrying half sponsorship on Sundays' "Rocky King" along with American Chicle. Show comes up for renewal Oct. 1. "Chance of a Lifetime" runs into September for Old Gold, and then is up for renewal. Last, and probably the second biggest prospect at present (next to Bishop Sheen) is "The Goldbergs" for Rybutol. Though the sponsor there has made no definite statement as to remaining on DuMont, the web is assuming that such is the case, and that the situation comedy will be slotted at 8:30 p.m., Tuesdays, right after Bishop Sheen.

Lots of Co-Ops

What the rest of the picture boils down to is what DuMont has up for national sponsorship and its co-op shows. Pro-football, which Westinghouse bought nearly in its entirety last year (except for regional deals), is currently getting the o.o. as a possibility for quarter-game sponsorship, with a maximum of four advertisers rotating segments each week. Other wise, show will be chopped up regionally. (One regional is already in camp, but deal—with an oil company—calls largely for web facilities and not for program material already owned by sponsors.) Two other shows going on this week as sustainers only are Denise Darcel's "Gamble on Love," which Ted Bergmann, web topper, says continues through fall, and "One Minute Please," for the time a hot-spell filler. Other shows are under option with producers, but these,

(Continued on page 34)

Buttons Gets CBS-TV Contract Release in 'Strange Things' Finale

Murrow's 'Vacation'

Ed Murrow is ostensibly on a summer vacation, but he's already let intimates know that he intends to "accidentally on purpose" be in southern Asia in August.

They're laying odds around CBS that Murrow's "See It Now" getaway show in the fall will be the "Indo - China Story."

Chotzinoff Gets 'Paper Retirement' Status on NBC-TV

In what is characterized as a "paper retirement" and requiring special dispensation from the NBC board of directors, Samuel Chotzinoff will continue next season as producer of the widely acclaimed "NBC Television Opera Theatre" series, despite the fact that he reaches the retirement age of 65 this week. That the "past 65" active participation is unusual is evident from the fact that only one man before him, in NBC's long span, enjoyed similar "paper retirement" status, also requiring board sanction. That man was the late James R. Angell, who headed up the educational affairs of the network. Everyone else was obliged to respect the 65-year retirement ceiling.

(There's been considerable conjecture within the NBC-RCA family as to what will happen upon the not-far-removed arrival date of RCA board chairman David Sarnoff's 65th birthday and already they're laying odds that there'll be a board directive permitting the chairman to continue actively guiding RCA's future destinies).

As for Chotzinoff, he'll even remain active during the summer months preparing for next season's agenda. He plans going to Europe for the Venice Festival to see-hear the new Benjamin Britten "Turn of the Screw" opera, which he plans to produce as part of the tv repertoire.

Red Buttons is now a free agent, having obtained a release from his still-year-to-go contract from CBS-TV, but under a "strange-things-are-happening" circumstance that once more projects him into top-flight potential among tv comics. In the face of the General Foods cancellation (client has bought "December Bride" as the Monday night 9:30 replacement show), Buttons was just edged out of the Top 10 Nielsens on the recent rating counts (show hitting the No. 12 spot for May 22 with a 38.0)—after the decision to revert back to the original Buttons format that initially spiraled him into the tv bigtime.

It was the decision (against Buttons' wishes) to revamp the program's format that precipitated the rating nosedives and sponsor unhappiness that eventually resulted in the cancellation. But in the last few shows, culminating in the June 14 windup for GF, Buttons was delivering the same kind of show, format 'n' all, that originally cued a lot of chest-thumping within the CBS program dept.

Inability to agree on a new contract which would commit the comic to a fourth and fifth year, as CBS wanted it, instead of the one remaining year to go, resulted in Buttons' decision to ask for a release, which was granted.

Meanwhile, negotiations have already started with NBC-TV. Latter web, because of the flexibility of its program patterns which provides for multiple guestings and "spectaculars," feels Buttons would be a natural as an added starter in the NBC comedy stable. Pontiac, it's understood, has also made some overtures in terms of a Buttons series on film as the Friday night at 8 replacement for the Dave Garroway show. However, nothing's been finalized.

Mull Margo Jones TV Drama Series

Possibility of a full-hour weekly series of tv dramas emanating from Margo Jones' Theatre '54 in Dallas loomed closer last week when Jonas Silverstone, Miss Jones' lawyer, huddled with the Texas impresario on resolving the format and other basic issues. NBC-TV has already expressed considerable interest in the Dallas originations utilizing Miss Jones' arena theatre technique. In the event of a deal, it would be the first regular major tv showcase originating out of the south.

Theatre '54 as a tv potential for the fall is being projected as a repertory idea utilizing the services of Miss Jones' legit talent roster, but also flying down top Broadway performers as well. Fact that Miss Jones has script availabilities of top names, reportedly second to none in the theatre, is an added inducement in sparking network interest in the series.

WHITEHALL BUYING 'NAME THAT TUNE'

American Home Products, on behalf of its Whitehall product, has negotiated a deal with CBS-TV for alternate-week sponsorship of "Name That Tune," which moves into the Thursday night 10:30 segment. Alternate client will be Carter Products. "Tune" shifts over from NBC-TV, having been forced out of its Monday night slot to make way for the new Sid Caesar show.

Whitehall has also bought into the Doug Edwards tv show on CBS, taking over the Monday night segment. Monday, Wednesday and Friday were vacated by Oldsmobile. Pall Mall has the Tuesday-Thursday slots.

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1-BIG INDUSTRY SETUP ON TV SALES PROMOTION UNITES NARTB, TVAB

The decision by the National Assn. of Radio-TV Broadcasters and the new Television Advertising Bureau in Washington last week to merge plans for a single industry-wide video sales promotion outfit was a matter of expediency, and has left in its wake a number of basic issues to be solved. However, substantially the same men who met at the merger meeting will powwow again around the middle of this month and spell out details for the new organization. In preparation for that meeting, a two-or-three-man subcommittee is reported working now on an agenda.

Envisioned is a plan to satisfy both TVAB proponents (sales promotion for stations only) and the NARTB faction which seeks an outfit, like Broadcast Advertising in radio, repping both network and local operations. Unofficially recommended has been a plan to embrace three facets: (1) Local sales promotion, (2) network sales promotion, and (3) national spot promotion.

At the mid-July meeting, TVAB will have the same five station men —headed by Dick Moore, KTTV, Los Angeles, who attended last week's Washington meeting. For NARTB, Clair McCollough and prexy Harold Fellows are certain to attend.

The decision to join forces, when TVAB had been working for better than a month and a half to create a promotion unit for station alone, was prompted immediately after NARTB announced it was giving Politz $34,000 to conduct a permanent tv set count for the country. Announced too were plans for a general sales promotion group. Neither side had any desire to buck the other so the merger was made quickly, and, according to observers, details were left for later. After the forthcoming meeting, a period of about a month will pass before the joint organization can announce final plans.

Finances are expected to cause some blistering debates at the policy-making meeting. It is understood that stations supporting TVAB originally have donated considerable coin—with the understanding that the outfit was to promote their sales needs alone (national spot and local). Exactly what NARTB will or can, under its by-laws, offer financially is presently unanswered. Coin might eventually come from webs or a loan from NARTB, it's been suggested.

A station man in N. Y. reported right after the merger that it put a

(Continued on page 34)

TV Bard Expert Gets CBS Buildup

Dr. Frank C. Baxter, the English Literature professor at U. of Southern California who has been creating considerable tv noise with his Shakespearean lecture series, will get a CBS-TV network buildup. He's been pacted as a network personality and will get a Sunday afternoon at 6 showcase during the month of August, when he goes into the Eric Sevareid spot while the latter vacations. However, in the fall, Dr. Baxter will be given his own half-hour segment.

New program, unlike his present Shakespearean series, will have a much more flexible format to encompass lectures on all the fine arts, with, of course, added visual values. Bard series have been a local presentation on the Coast, with WCBS-TV, New York, currently carrying the kinnie.

Albert's TV Subs Set

Eddie Albert is getting three weeks' leave from NBC-TV's "Saturday Night Revue" to do the peddler's role in the "Oklahoma" pic on the Coast (where tv show originates).

Emcee-actor will be away for the stanzas of July 24, July 31 and Aug. 7 and the pinchhitters for him in that order will be Cesar Romero paired with George Gobel, Hoagy Carmichael and George Jessel.

NATCH-

'Space Cadet' Hero Even Typed For Community Hoopla

Vice-President Nixon was scheduled to deliver an address on the "Citizen of the Future" at the Freedom Festival being staged this Saturday (10) at Jackson, Mich., with Ralph Bunche and Mrs. Oveta Culp Hobby among the other celebs participating.

Nixon was obliged to bow out. Pinchhitting for him on "seering" tomorrow's citizen will be Frank Thomas—none other than "Tom Corbett, Space Cadet." And, natch, he'll be delivering his oration in uniform.

Frisco Souring On Charity Telethons

San Francisco, July 6.

Low net returns to United Cerebral Palsy plus restriction of the affair to tv is causing UCP officials to mull dropping the yearly Celebrity Parade.

This year's UCP telethon televised on KGO-TV June 26 raised only approximately $185,000 and although no one at UCP office would venture a statement, estimates of the net to the charity have run as low as $38,000.

The entire question will probably be reviewed at the Board of Directors meeting this month with a good possibility that the show will be dropped. Strong elements within the charity group no longer favor it.

ABC-TV PACTS AMOCO FOR REDSKINS' GRID

ABC-TV, which earlier this year had tied down rights to the Chicago Bears and Cardinals pro football games, last week came up with another schedule and a sponsor along with it. Web signed with the Washington Redskins and with American Oil (Amoco) for 12 pro games (home and away) which Amoco will sponsor on a regional web in the southeast and which the net will offer on a co-op basis in other areas.

Series will run from Sept. 26 through Dec. 12 and will include one Saturday night game, from Pittsburgh. Jim Gibbons, sports director of WMAL, the web's Washington affiliate, will do the commentary while Bill Malone will handle color. Amoco had a similar setup last year on many of the same stations, but this year the deal was set through the net instead of on a spot basis.

Web still hasn't sold the Chicago contests.

WHLI-FM's Hi-Fi Coin

A local advertiser-handed WHLI-FM, Hempstead, L. I., the largest exclusive FM contract the station has ever inked. Island Radio Distribs, hi-fi dealers, pacted with the outlet for seven 15-minute segments weekly for the next year.

Deal was made with Joseph Lenn, sales veep at WHLI and WHLI-FM. A short while ago, WHLI-FM decided to up the number of program hours.



SAMMY KAYE
and his
SWING & SWAY MUSIC
Currently HOTEL ASTOR ROOF
New York
ABC Radio
"SUNDAY SERENADE" and
"SERENADE ROOM"
Columbia Records Exclusively

Ask for Ban On Beer, Wine Coml's Between 5-7 P.M.

Washington, July 6.

Legislation to ban radio and tv advertising of alcoholic beverages between 5 p.m. and 7 p.m. was offered in Congress last week as a "compromise" to pending measures which would outlaw advertising of beer, wine and liquor in all media.

Author of the proposal is Rep. Thomas M. Pelly (R-Wash.) who told the House there would be no question of constitutionality because his bill "merely adds a condition to the license granted to a radio or tv station under which the licensee agrees that no liquor advertising will be permitted during those hours. If the applicant does not agree, he gets no license."

Pelly said his measure was prompted by letters and petitions which "pour" into his office from parents who are "genuinely concerned" with possible adverse effects on children of radio and tv liquor commercials. His bill, he added, would declare "a moratorium" on such commercials during a period of the day "when parents can allow their children to watch tv or listen to the radio without any fear they will be subjected to

(Continued on page 34)

John Esau's Switch

Tulsa, July 6.

Switch in Tulsa broadcasting allegiances last week saw John Esau resign as v.p.-general manager of Tulsa Broadcasting Co., which among other outlets operates KTUL here, to head up Republic Television Corp. as president. Republic operates KTVQ-TV here.

L. A. Blust Jr. has succeeded Esau as v.p.-general manager of Tulsa Broadcasting, which besides KTUL operates KEPW, Ft. Smith, Ark., and KTVX-TV in Muskogee, Okla.

Sheriffs to Radio-TV: 'Bless You'

Washington, July 6.

A resolution, thanking the broadcasting industry for portraying sheriffs as honorable men rather than crooks and clowns, was voted last week at the final session of the annual convention of the National Sheriffs' Assn.

In the past, the resolution declared, radio and tv entertainment made the sheriff appear "a comedy character, often ludicrous and incompetent . . . a man without moral fibre who associated with the lawbreakers and participated in their illgotten gains."

Last year, the Sheriffs passed a resolution censuring the broadcasters for the ridicule. As a result, they say, the situation is now much improved.

TV: Make This Resolution Pronto

Video viewers are constantly struck with the repeated cautions that "with summer windows open, be thoughtful of your neighbor and kindly tune your television set down as it gets to be nearer 11 p.m."

This is a thoughtful ukase indeed—until, almost immediately, the video industry errs heinously on its own because, invariably, some spot commercial booms forth. Home viewers can't understand why in-studio engineering doesn't correct the sound level and maintain even keel on the acoustics. This should be tv's self-resolution for correction—pronto!

Hal Friedman's 'How Come You Treat Me Like You Do' TV Gripe

New York.

Editor, VARIETY:

A careful reading of your recent article, "TV's Big Broadway Passion," leaves me with one conclusion, and that is: Television does not have faith in its own educational system! The tv executives, you point out, are outbidding each other to snare theatre luminaries as producers of the big shows. That seems like an odd situation, especially since the men who shape the destinies of video have often stated publicly that tv is a new specialized medium, completely apart from the stage, movies, or what have you.

Even that distinguished gentleman, Gen. David Sarnoff, said words to that effect at the National Assn. of Radio and Television Broadcasters in Los Angeles in April, 1953. "Television," he said "must be based on the same solid foundation as was radio. For all its drama and potential for profit, television should be no place for get-rich-quick Wallingfords, more interested in what they can take than what they can give. Sure, they may ride high for a time, but they will have no staying power.

"Sooner or later the public will intervene, and they will lose out to broadcasters who have shouldered the responsibilities on which continuing opportunities for profit are founded.

"Television," continued Gen. Sarnoff, "should provide careers upon which young Americans can enter with the same proud sense of fulfilling a vital public function that they have in entering science, medicine, law, or journalism. That inner awareness of mission applies not only to stations and networks but to tv performers, production people, administrators, salesmen and technicians."

So What Happens

I agree implicitly with Gen. Sarnoff, but what happens when there's a plum tv assignment to hand out?

It goes to a man who has made a reputation in the theatre, rather than to a man who has trained for television like a doctor trains for medicine and whose application of that training can only result in tv's progress.

It cost the networks millions of dollars to educate producers like myself, and it's a puzzler to try and fathom why they don't utilize the fruits of these talents.

"Oh, but men like Leland Hayward and Bretaigne Windust lend prestige to television," is the argument I hear. "They impress the

(Continued on page 31)

'Omnibus' Gets Norcross

Norcross, Inc., the greeting card outfit, has pacted as the third sponsor of next season's "Omnibus" on CBS-TV. Others in the house are Scott Paper (renewal) and Aluminium Ltd., of Canada.

Norcross agency is Abbott Kimball.

Gen. Teleradio's Memphis Buy OK'd

Washington, July 6.

Acquisition of WHBQ and WHBQ-TV in Memphis, by General Teleradio for nearly $3,000,000 under a cash and lease deal received FCC approval last week. Agency simultaneously okayed an arrangement by which General disposes of its AM station KGB in San Diego, Calif., in order to conform with the seven-station ceiling on AM ownership.

Memphis stations were acquired from Harding College under a 15-year leasing arrangement at a total rental of $2,879,000 with option to renew at a rental of $12,000 a year or purchase for $50,000 or fair market value, whichever is greater. A similar formula was used in the acquisition by General of the Don Lee stations several years ago.

Transfer of the WHBQ properties gives Tom O'Neil his fourth VHF station and, with his Hartford, Conn., UHF outlet under construction, his fifth tv property. General also owns WOR-TV in New York, WNAC-TV in Boston and KHJ-TV in Los Angeles. Company owns radio stations in these cities and in San Francisco and Providence, R. I.

General is transferring its San Diego station to Marion R. Harris, manager of KGB, for a rental of $27,500 a year until Dec. 31, 1960, with an option granted to Harris to purchase during 1959 at the fair market value.

It's a Bumpy Road For Tandy-Cronyn 'Marriage'; Surgery Delays TV'er

The troubles that have beset "The Marriage" for some months came to a head last Thursday (1) when Jessica Tandy entered Doctors Hospital for minor surgery and the tv preem of the NBC show was postponed until tomorrow (Thurs.). The web has been trying to get the show (starring Miss Tandy and her husband, Hume Cronyn) into video almost since the time a few months back that the radio version was axed. One of the proposed summer slottings that didn't pan out was the 8 p.m. Friday time held by Dave Garroway, who since then has been axed by Pontiac, with the hot weather replacement being "The Duke," a vidpix series. After a number of other moves, "Marriage" was finally scheduled for Thursday at 10 in the "Martin Kane" period (given walking papers by the web to make room for the upcoming hour-long "Lux Video Theatre").

When it became known last Thursday morning that Miss Tandy would have to be hospitalized, trade sources figured the show was about as far from getting underway as it's ever been. NBC felt certain, however, that the actress would be sufficiently recovered by tomorrow to play opposite her husband. At one stage of the game last Thursday, a "quick study" was considered to take over Miss Tandy's role, but this was nixed.

Horse Racing On 'Eurovision' Hit

London, July 6.

Eurovision, the eight-country tele hookup, ran into unforeseen local trouble with a program of horse-racing telecast from Longchamps, Paris, on Sunday (27) when complaints were received from Lord Ammon, viceprez of the Churches' Committee on Gambling, the Salvation Army and a Scottish minister.

Asserting that "if this sort of thing could happen on the BBC" a private firm could, when commercial tv comes to Britain, make Sunday gambling its star attraction, Lord Ammon said "we must be very watchful."

Program led to an opening of bookmakers offices for the first time on a Sunday, many reporting brisk trade.

Horseracing is forbidden in this country on Sundays. Program also showed an international football match which ended in a bottle-throwing riot.

TV'S $40,500,000 BUGGY RIDE

Mile-by-Mile Scorecard

Following is a breakdown of the '54-'55 automotive expenditures as they shape up for tv:

Sponsor	Show	Network	Time & Talent
Lincoln-Mercury	"Toast of Town"	CBS-TV	$3,700,000
Buick	Milton Berle	NBC-TV	3,500,000
Oldsmobile	Max Liebman Spectaculars	NBC-TV	3,500,000
Chrysler	60-Minute Drama-Musical Comedy Series	CBS-TV	3,500,000
Chevrolet	Dinah Shore	NBC-TV	3,400,000
Ford	Leland Hayward Spectaculars	NBC-TV	3,000,000
Pontiac	New Show Replacing Dave Garroway	NBC-TV	2,700,000
DeSoto	Grocho Marx	NBC-TV	2,700,000
Plymouth	"That's My Boy"	CBS-TV	2,500,000
Ford	"Ford Theatre"	NBC-TV	2,500,000
Chrysler	"It's a Great Life"	NBC-TV	2,500,000
Nash	Disneyland	ABC-TV	2,000,000
Dodge	Danny Thomas	ABC-TV	1,250,000
Dodge	"Break the Bank"	ABC-TV	1,250,000
Nash-Kelv.	"Danger"	CBS-TV	1,250,000
Packard	Martha Wright	ABC-TV	1,250,000
		Total	$40,500,000

TV Set Mfrs. Beef Over Proposals Designed to Give UHF a Boost

Washington, July 6.

Senate Interstate Commerce subcommittee ran into opposition last week from the television manufacturing industry on two measures it is considering to give ultra high a boost. The first is to request from the Attorney General anti-trust exemption for manufacturers who agree to produce only all-channel sets. The second is to ban interstate shipments of receivers which do not provide for UHF reception.

Glen McDaniel, prexy of the Radio-Electronics-TV Manufacturers Assn., informed subcommittee chairman Charles E. Potter (R-Mich.) he would consider it "a serious mistake" to seek an exemption from the anti-trust laws, whose basic purpose is "to preserve free competition."

Members of RETMA, he said, are in "full sympathy" with this objective. "This industry, which has been referred to with good reason

(Continued on page 34)

Child Shall Lead Them

Washington, July 6.

Help in solving the UHF problem came to the FCC last week from a 13-year-old boy in Brookhaven, Ga., who submitted a detailed allocation plan which "tries to elliminate intermixture."

Educational channels were circled in red crayon and about 50 stations were simply eliminated. "I hope," he wrote, "you think this is satisfactory, but if you don't, I take defeat gracefully."

Mel Allen
philosophizes on
A Guy With Two Heads
* * *
a bright editorial feature in the
9th Annual Radio and Television Review and Preview Number
of
VARIETY

$18,652,700 Billings Pacted by ABC-TV In June Windfall

ABC-TV's whirlwind sales campaign which over the past month has brought the web's fall weeknight schedule to near-SRO status, reaped the net a record $18,652,700 in gross time sales. Figure breaks down to $15,820,400 in new business and the remainder in renewals, split among 14 clients. Figure for ABC-TV is especially staggering in light of the fact that the web's entire billings for all of last year was only about $25,000,000.

Biggest bundle is represented in the "Disneyland" sale, to American Motors, American Dairy and Derby Foods. Others in the new business category were Van Camp Seafood, for a summer "Name's the Same" ride; Firestone; Minute Maid, for "Super Circus" cosponsorship; Florida Citrus for "20 Questions"; A. E. Staley, for "Breakfast Club" segments; Lehn & Fink, for Ray Bolger; and Elgin, for "Elgin Hour."

Renewals were Brown Shoe, for "Smilin' Ed's Gang"; Ralston and Nestle for "Space Patrol" and Mars Candy for fall sponsorship of "Super Circus."

Hart Okays TV 'Lady'

Hollywood, July 6.

Moss Hart has given Max Liebman the television rights to "Lady In Dark." It will be done as an NBC-TV "spectacular," possibly with Ginger Rogers starring.

Hart wrote the book of the 1941 legit hit which starred Gertrude Lawrence. Kurt Weill wrote the music and Ira Gershwin the lyrics.

LID Raps Mutual On Flynn B'casts

Latest in the problems confronting the Mutual news department is a complaint to the FCC by the League for Industrial Democracy criticizing the weekly John T. Flynn newscast and asking for itself another stanza to give a "different viewpoint" from the web reporter. Complaint was shaped in a letter sent this week to FCC chairman Rosel Hyde by Dr. Harry W. Laidler, exec director of LID.

"The radio broadcasts of Mr. Flynn," Laidler stated, "represent only one point of view and present an utterly unbalanced picture of current problems and solutions." The LID topper singled out some of Flynn's editorial viewpoints and took them to task. Included were

(Continued on page 34)

DETROIT NO. 1 BILLINGS HDQS.

The automotive companies have become the biggest spenders in television, even outranking the soap, cigaret and food companies, which in the past have always shared the top honors among them. For the '54-'55 season, it will cost the auto companies a total of $40,500,000 (time and talent) to underwrite shows on the major television networks—a far cry from the days in radio when the automakers were strictly in-and-out customers taking an occasional fling into institutional advertising (as with General Motors' sponsorship of Arturo Toscanini and the NBC Symphony).

But today the motor companies are waging one of the toughest competitive battles in big business. It is survival of the fittest and who's got the best story to tell. Next to the networks' N.Y. headquarters, Detroit has become the No. 1 target in the thinking and the scheming, and none but the best among the webs' sales task force rates assignment to the motor capital.

The auto companies have responded in kind, for the type of big-money shows they've latched on to represent network planning and strategy at its most advanced stage. Unlike the soap splurgers (Procter & Gamble, Colgate, etc.), this is no decimal point investment where practically everything is dedicated to a cost-per-thousand payoff and where a fractional rating change can provoke an agency crisis. Instead the auto companies are, among all the clients today, the most healthy influence on the tv industry, embracing all the new concepts and the upgraded thinking among the web program planners, thus insuring at least financial success for the NBC excursion into the Max Liebman and Leland Hayward "spectaculars," the CBS variations on a "spec" theme and ABC's highly-touted "Disneyland."

Of the $40,500,000 auto outlay (see adjoining breakdown), NBC-TV will get the lion's share—$23,800,000. CBS gets $10,950,000, most of it wrapped up in Chrysler and Lincoln-Mercury, with ABC down for $5,750,000, thanks primarily to Nash ("Disneyland") and Dodge

(Continued on page 34)

NBC-TV 'BACKGROUND' VICE 'COMMENT' SHOW

NBC-TV's "Comment," installed in the controversial "Voice of Firestone 8:30 to 9 Monday time, gets the gate in mid-August and will be succeeded by four chapters of "Background." Latter is a Ted Mills - produced "news-in-depth" show with Reuven Frank, one of the web's top documentary scripters, as managing editor.

"Background" will be displayed during the Aug. 16 to Sept. 6 span. Next two Mondays will be given over to an "Atomic Power" program and a salute to USO-Camp Shows with name talent recruited. Sept. 27 will incept Sid Caesar's new show in the 8 to 9 period. Whether "Comment" will get another spot is not determined although a Sunday afternoon berthing is a possibility.

Updating 'Yankee'

Tomorrow night's (Thurs.) performance of "Connecticut Yankee" on the ABC-TV Kraft Television Theatre, starring Edgar Bergen, will stick pretty close to the Mark Twain original.

From one respect; however, it'll be the most updated version ever presented anywhere. For the Kraft production boys had the camera crew out early last Wednesday (30) shooting scenes of the eclipse for the shutting-out-the-sun climactic scenes.

NBC Pitches Price Tag in 'Memo To TV Sponsors' Taking Potshots At Big Magazines on 'Circulation'

Gertrude Berg
wants to know
How Much Rehearsal Is Enough?
* * *
a bright byline piece in the forthcoming
9th Radio and Television Review and Preview Number
of
VARIETY
OUT SOON

If radio can't get it one way it's going to get it another. NBC's current persuader in an attempt to lure the dollar to the aural coffers is an approach that travels under the banner of "Memo to a Television Advertiser." Main idea is cost and coverage—particularly unduplicated coverage — and the theme is that a sponsor who uses network video "must complement his television advertising." After a preliminary pitch, the network goes after the real objective, the major magazines, in a not too subtle attack that's bound to bring reaction from the printed media involved. Here's how the web is building its treatise:

Network tv: 47,560,000 homes, 63% of which have tv sets; 49% have sets and are in the coverage areas of the average 66-station evening tv network. Uncovered are 51% of total U.S. homes. With 51% unaccounted for, how can the advertiser improve his national coverage without repeating his message to homes already covered by his network tv, effectively and at low cost? The four possibilities projected are increase of tv station lineup, national magazines, Sunday supplements, network radio.

The answers: By increasing station lineup the sponsor could cover all 29,495,000 tv homes, or 63% of total domiciles. But full tv station clearance is virtually impossible; and mushrooming cost is out of proportion to gain in coverage, which would be up 21% at a cost hike of 50%. But assuming there is a full network used, the advertiser would miss 17,100,000 non-tv homes, 37% of the total.

Mag Breakdown

National magazines? Of four leaders cited, these are the page costs, circulation, percentage with

(Continued on page 36)

TV Webs Walk The Long Miles In Bid for Biz

Elkhart, Ind., July 6.

Annual pilgrimage to the Miles Labs homeoffice here by the radio-tv network sales toppers is under way in the traditional midsummer pitch for the drug firm's biz.

Scramble between the video webs is especially pointed this year, since its been bruited about that Miles has upwards of $2,000,000 tentatively earmarked for network tv. This has the network boys licking their chops because last season Miles bypassed national tv in favor of spot video.

Also it's understood that the Miles brass and the Geoffrey Wade agency reps have indicated an especial interest in daytime tv, the area that is coming in for more and more attention now that the evening picture is fast firming up.

The Miles decision on any video buys or any rejuggling of its AM properties is expected by midmonth.

Keen interest in the active account is evidenced by the high-level treatment it's getting from the networks. ABC's prexy Robert Kintner came out to top off the joint radio-tv pitch for his web with Chi's James Stirton and Don Roberts repping the tv and AM interests, respectively. NBC-TV sales chief George Frey headed up his contingent along with Ed Hitz, bossman of the Chi sales crew, and account man Robert McKee. Also making the Elkhart junket were DuMont reps, with the CBS delegation due in this week.

Bristol-Myers Dickers Celeste Holm TV Show

Deal was in process of being finalized this week for Bristol-Myers' purchase of the new Celeste Holm live situation comedy series on CBS-TV. It will go in as B-M's replacement for its current "Man Behind the Badge" series in the Sunday night 9:30 niche.

New show, which will originate from New York, will be called "Honestly Celeste." It deals with a girl out of Minnesota hitting the big town. Program is slated for a fall preem.

1-Way 'Road' Traffic

"Road of Life" suds opera underwritten by Procter & Gamble on both CBS and NBC Radio for a number of years, has become an exclusive in the Columbia camp. P&G has dropped sponsorship of the serial in the NBC time.

Soaper has been identified with "Road" since its launching back in 1937.

'Moondog's' 100G WINS Deal, Tour

Allen Freed ("Moondog") has negotiated a $100,000 percentage-and-guarantee deal with WINS, N. Y., effective Sept. 6. He'll do an hour-long show (4 to 5 p.m.) and a three-hour late night stanza beginning 11 o'clock. The daily stanza will feature rhythm & blues disks popularized by Freed during his three years with WJW, Cleveland. (Freed also spent four years with WXEL in Cleveland).

Freed is planning a 40-market tape program and a possible cross-country tour with acts similar to the recent "Moondog" Coronation Ball in Newark, N.J. WINS contract eliminates his current WNJR night show.

Freed is also planning a Cleveland radio tape show from N.Y.

SWIFT SERVES NOTICE ON 'KUKLA' DIVORCE

Chicago, July 6.

Swift & Co. served notice on NBC-TV that it has decided against renewing "Kukla, Fran & Ollie" next season. Swift, along with KFO creator Burr Tillstrom, had both come to the conclusion that the weekly half-hour format was not right for the show. But the meat firm, figuring Kukla and Oliver J. Dragon have done a good merchandising job, had hoped to remain identified with the show in some form next fall.

However, with Tillstrom's future status with NBC-TV up in the air pending his return in August from Europe, Swift and the J. Walter Thompson agency have decided to look elsewhere for a vehicle for the Pard dog food billings.

GUNSMOKE
With William Conrad, Parley Baer, Chester Proudfoot, Georgia Ellis, Howard McNear, others; music, Rex Roury; George Fenneman, George Walsh, announcers
Producer-Director: Norman Macdonnell
Writer: John Meston
30 Mins., Mon., 9 p.m.
LIGGETT & MYERS
CBS, from Hollywood
(Cunningham & Walsh)

With "Lux Radio Theatre" on its way to NBC as part of the general radio-tv exodus of Lever Bros. from CBS, the latter has installed two of its half-hour stalwarts, "Gunsmoke" and "Gangbusters," into the breach. There's no questioning the seriousness of the "Lux" loss—a 20-year showcase that's always stayed up among the top three shows is not so easily replaced. But the parlay of a solidly-scripted adult western followed by a time-proven crime show gives CBS a good chance to retain its Monday night following.

"Gunsmoke" deserves the term "stalwart." The web rode with it for some 18 months before snaring its first sponsor, and at that only a shortterm bankroller. But Chesterfields, one of the slick timebuyers in the business, bought the ex-Lux time and installed the show in it. "Gunsmoke" is a natural pairing with Chestie's other big radio show, "Dragnet." Programs have much in common — tense scripting, good acting and an individuality all their own that's hard to beat.

First commercial show for the ciggies this Monday (5) had William Conrad, as U.S. Marshal Matt Dillon, run into one of his old gunslinging pals who had been hired to kill the lawman. When the gunman learned his employer wanted to spring loose a prisoner who had killed an unarmed man, he backed down, avoiding the gunfight with Conrad. But when the employer tried to frame him for a murder, the gunman shot the employer, and then while resisting arrest, was shot by Conrad, who had tried so assiduously to avoid a fight.

Basic script, a good one, was embroidered with some fancy effects in the way of dialog and sound. It's remarkable how effective the sound of footsteps can be on radio; it's nothing new, but watching too much television can make one forget it. And John Meston, while maintaining terseness in his script, endowed it with flashes of humor that gave it the character of maturity.

Conrad was excellent as Dillon, and he was backed by a topflight cast. Norman Macdonell's direction was taut and his all-around supervision kept the show to a high standard. Rex Roury's music fitted the mood. Liggett & Myers pitches by George Fenneman and George Walsh were pleasantly low-pressured. *Chan.*

YOUR AMERICAN SPORTS PAGE OF THE AIR
With Ed Michael, Art Fleming, Glenn Osser Orch
Producer-Director: Drex Hines
Writer: Ira Marion
30 Mins., Fri., 10 p.m.
Sustaining
ABC, from N. Y.

ABC bit off quite a lot to chew on when it successfully bid for television rights to the NCAA college football games this year. One of its commitments is this half-hour weekly sports show about sports in general, which will run through the summer and into the fall. On first hearing, though, it's difficult how this can serve the field of college sports in any but the broadest institutional manner.

It's a format similar to many that have gone before it, a four-part setup that includes a "memory" section, a sports biog, a "where are they now" segment and a "thrill of the week" highlight. Ed Michael and Art Fleming do the honors, singly and together, aided by some sound effects and the web orchestra under Glenn Osser's baton. It's an old-hat type of show and pretty much on the dull side, in spite of Ira Marion's diligent researching into periods and personalities.

First show had a sports picture of 1927, "The Golden Year" of sport; a vignette about Roger Bannister, a report on the present whereabouts (Welfare Island, in N. Y.) of former light-heavyweight champ Mike McTigue, and a discussion about what was the highlight of the Giant-Dodger series of last week.

The web might be better off if it asked the NCAA for an out on at least this phase of the all-round promotional program it's pledged to. *Chan.*

FREDDY MARTIN SHOW
With Johnny Cochran, Bill Curtis, The Martin Men
30 Mins., Sun., 9:30 p.m.
CBS, from New York

Band remotes, which seem to have fallen out of favor in the past couple of years, get a neat lift via CBS' new summer series spotlighting the Freddy Martin orch from New York's Waldorf-Astoria. (Beginning July 10 CBS will take its mikes over to the Hotel Astor Roof to pick up Sammy Kaye's orch for a Saturday night run through the summer).

Martin has an easy-on-the ear style and he fills the half-hour with a light medley of pops and standards. It's a tuneful session excellently suited to Sunday summer listening. Martin's vocal contingent, Johnny Cochran, Bill Curtis and The Martin Men, all pitch in for okay results. Martin also manages to squeeze his keyboard soloing in, and it, too, is easy to take. On show caught Sunday (4) Martin's tunebag included such tasty items as "Young At Heart," "Steam Heat," "You Alone" and "It Had To Be You." *Gros.*

MAN'S RIGHT TO KNOWLEDGE (Socrates)
With Fredric March, Florence Eldridge, Donald Buka, Roger deKoven, others
Producer: Erik Barnouw
Director: Edward King
Writer: Arthur Arent
30 Mins.; Sun., 1 p.m.
NBC, from New York (transcribed)

Arthur Arent's dramatic treatment of Socrates' last days was the first of four radio stanzas probing Columbia U.'s bicentennial theme of "man's right to knowledge and the free use thereof." As with almost everything handled by Erik Barnouw, the show's producer and an associate professor at the college, the preem (4) was clearly an effort to popularize the profound. Generally he's successful; however, the Socrates theme has been done, and this one was not outstanding.

Story is a recap of the events leading up to Socrates' execution —of his trial and of his discourses on truth. Because scenes were sketchy and transitions often too haphazard, since author was aiming at what he considered essentials, the stanza lacked roundness. Fredric March, as Socrates, was more orator than discussionist, the role typified by the philosopher. Other parts, including Florence Eldridge's brief turn as Xantippe, were slick without much feeling. *Art.*

WOMAN TALK
With Helen Hall
Producer-writer: Miss Hall
15 Mins.; Mon.-thru-Thurs., 10:15 p.m.
WABC, N. Y. (transcribed)

"Woman Talk" is the first of WABC's, N Y., nighttime shows for daytime working gals. The station's programmers feel there's a vast and untapped audience which might like a taste of programming heretofore reserved for the housefrau. In session caught (30), femcee Helen Hall carried the ball for the entire 15 minutes. She was eloquent about intelligently chosen topics for gals.

She blended ancient history, current events and certain practicalities in discussing things like June brides, diamond buying, smoking habits of the femme filmstars, etc. Miss Hall has a firm mastery of the English language and historical miscellany that makes her an admirable essayist, but in this same virtue lay the show's major failing: her intellectualized delivery probably lost some of the audience WABC was seeking.

Integration of fact and fancy was so subtle as to possibly elude the casual listener, and to appreciate Miss Hall she had to be attended carefully. One more thing: it might be more effective were the lady gabber to give way to a brief two-way conversation during each show, because one person, especially one as voluble as she, tends to wear thin before time is up. *Art.*

Campbell Buys Lawford To Sub 'Soundstage'

Campbell Soups has bought a new half-hour Peter Lawford situation comedy series as replacement for the "Campbell Soundstage" dramatic series, for the Friday night 9:30 period on NBC-TV. "Soundstage" was given the axe after a season's whirl.

Lawford series is on film, with deal negotiated via William Morris agency. "Soundstage" was live, originating in New York. Campbell agency is BBD&O, which recently inherited biz from Ward Wheelock.

STRICTLY FROM DIXIE
With John Hicks
Producer: George Vescio
Director: Telly Savalis
Writer: Arlene Wood
25 Mins., Sat., 11:30 p.m.
ABC, from New York

"Strictly From Dixie" is right on top of the disk industry and nitery jazz kick. The platters are pegged for the hepsters but unfortunately the script is penned for the squares. This could turn out to be a hot platter show once scripter Arlene Wood gets on the ball and gives emcee John Hicks sharper disk intros. As the show stands now it's an odd mixture of jazz and corn.

Hicks' pedantic pose doesn't help either. His style is directly opposed to the free-wheeling jazz beat which adds up to a mismating of music and dialog. There's nothing wrong with the platter programming, however. On show caught Saturday (3), a flock of Dixieland staples were spun. Outstanding was "The South Ramparts St. Parade" and Muggsy Spanier's sock workover of "Lady Be Good." *Gros.*

Radio Followup

With all the juggling in the post-midnight period in New York radio, it should have become apparent to WNBC by this time that its "Music Through the Night" in its original format is certainly the NBC flagship's best bet for the early morning hours. Yet, for some unexplicable reason, the station has persisted in juggling the midnight-to-dawn segment so as to make it lose the identity that it established a couple of years back when the all-classical music format had the whole industry talking.

First, the station dropped it. Popular demand, as the station put it, brought it back a couple of months ago. Latest innovation is use of pop music in the first hour (12 to 1 a.m.) with classical music the rest of the way. Decision to program pop in that first hour is remarkable in view of the fact that other stations hastened to juggle their programming to avoid competing with the classical segment. WQXR, when "Music" was dropped, immediately moved its "Symphony at Midnight" in, and when WNBC brought "Music" back, reshuffled to put "Symphony" at 11 so as not to compete and sent in a chamber music segment, "World of Music," in to compete against WNBC's symphonic session.

Another indication of the hold 'Music' has over N.Y. broadcasters is WINS' Bob Leder's recent statement that he was planning a midnight symphonic show but had to junk the idea when "Music" returned. Then why the pops, just at the hour when classical music would be most effective? If it's because WNBC hasn't been able to garner any sponsors, it certainly isn't going to do better by programming the same kind of pop music that a half-dozen other stations air at the same time.

Incidentally, (Harry) Fleetwood, the permanent announcer-commentator, is in reserve training, with Roger Bowman doing a nice job in his place. *Chan.*

Chi's Tuneout Station'

Chicago, July 6.

WSBC, foreign language indie, has come up with a new switch in its latest sales pitches. In contrast to the "sustained listenership" line peddled by the other indies, WSBC is bragging about its pronto listener dialout when it changes lingos.

Station is offering a new bundle of six blurbs aired in the six tongues it features, including English, and the salesmen are making a big thing out of its audience turnover as the spielers turn from one language to another.

Good Luck and Good Eating
opines
Walter Kiernan
* * *
an entertaining byline piece in the
9th Annual Radio and Television Review and Preview Number
of
VARIETY
OUT SOON

From the Production Centres

IN NEW YORK CITY . . .

His CBS pals partied exiting sales mgr. **Eldon Hazard** at Toots Shor's last week. Hazard joins J. Walter Thompson in Detroit . . . WNBC program chief **Steve White** sporting new yellow and black Plymouth . . . Flacker **Lee Salters** (& O'Rourke) commuting from Rhinebeck for the summer . . . NBC program v.p. **Tod Cott** planed to Europe Saturday (3) on biz-pleasure trip . . . CBS producer **Oliver Daniel** vacationing in Labrador for two weeks . . . **Gene Autry** visited **Arthur Godfrey's** daytime airer last week . . . WNBC hantoosie **Kay Armen** signed by Metro for a lead in "Hit the Deck." . . . **Charles Gollingwood** subbing for **Ed Murrow** for eight weeks . . . CBS batonist **Alfredo Antonini** conducting three concerts at Lewisohn Stadium this month . . . Pianist **Bernie Nierow**, recent "Talent Scouts" winner, guesting on CBS' "Music Room" Sunday (11) . . . **Gwen Davies** ("Let's Pretend") back on the CBS'er after birth of her third child, a son . . . **Bob Richer** upped to assistant continuity director at WABC . . . **Alan Pine**, ex-WHAM, Rochester, has joined the staff of WHLI in Hempstead . . . **Stanley Burns**, announcer at WINS and WABC-TV, in Long Island Hospital recuperating from appendectomy.

Leon Goldstein, WMCA program boss, resting at summer home after illness . . . N.Y. and N.J. Hudson Dealers pacted for WMCA's "Johnny-on-the-Spot" 15-minute strip preceding the Giant games . . . **Tom O'Neil**, prexy of Mutual, did a tape that was repeated frequently this past weekend on each of the web's 560 some odd stations. It concerned safe driving . . . **Bob Harris**, now concentrating strictly on Broadcast Advertising promotion, has had his flack duties assumed by **Jane Pinkerton** . . . Hudson Motors has bought into WINS' baseball warmups . . . **Shirley Eggleston** into ABC "Modern Romances."

Additions to "Tex & Jinx" production crew are **Barbara Savini** and **Lee Elliott**, latter Mrs. Bob Elliot of **Bob & Ray** . . . **Millie T. Trager** back from a year's leave of absence in Europe and resumes as publicity chief of Raymond Spector ad agency and Hazel Bishop cosmetics.

IN SAN FRANCISCO . . .

David Bogard, formerly with Ruder & Finn in New York and with KGO in San Francisco, has joined KCBS as sales promotion assistant replacing **Robert Fairbanks** who was transferred to L.A. . . . **Walter Conway** is the new sales manager at KSAN. He was formerly on the KYA sales staff . . . **William Dempsey**, educational director of KPIX, has been named by the U. S. National Commission for UNESCO as one of three tv producers to attend an international study and discussion group meeting in London . . . **Henry Schacht** celebrated his 3,000th broadcast of his "Farmer's Digest" on KNBC Sunday . . . **Glenn King** returned to the air Saturday with a Saturday morning disk show on KSFO . . . **Wanda Ramey** signed for the summer on KRON-TV as "Saturday Showcase" hostess.

Macy's has signed a 13-week deal with KNBC calling for station breaks and spot announcements on KNBC personality shows at a special discount. Shows being used include **Doug Pledger**, **Bill Guyman**, **Marjorie King**, **Hal Wolf**, **Gordon Soltau** and **Ira Blue** . . . **Lee Giroux** hospitalized with complete exhaustion after his rugged 17-hour chore on the KGO-TV Cerebral Palsy telethon.

IN MINNEAPOLIS . . .

Because of their ABC affiliation the comparatively new tv arrivals, WMIN and WTCN, sharing the same channel, will boast the cream of the football crop next fall, taking much of the play from the older video entries, WCCO and KSTP. They'll have the NCAA football "game of the week" Saturdays and Thanksgiving, professional games Sunday afternoon and **Frank Leahy's** new series of sports shows. However, WCCO-TV has signed **Murray Warmouth**, new U. of Minnesota football coach, to an exclusive contract and on Sundays with Warmouth also before the camera will show the films of the preceding day's Minnesota games. Warmouth also will discuss football strategy and the general gridiron picture. WCCO-TV also is planning other of its own and radio affiliate shows for Warmouth . . . WCCO radio again to sponsor "Plowville" show for third consecutive year. It's a Minnesota State Conservation department field day which includes plowing matches and other doings such as speeches by prominent agriculturists and national figures. Event will take place and be broadcast from a southwestern Minnesota farm Sept. 17-18 . . . During past four months every municipality in 109 Minnesota, Wisconsin, South Dakota and Iowa counties have received "good neighbor" salutes from WCCO radio on its hourly station identifications. Each day 15 communities receive the plugs and station's heads feel it's a good public relations stunt.

IN CHICAGO . . .

Rudi Neubauer, WMAQ sales manager, feted by his colleagues for his 25 year service with NBC . . . **Grant Atkinson**, ex-Kling Studios new radio-tv director for Campbell-Mithun's Chi shop . . . BMI's "The American Story" series getting a near saturation spread in the Windy City. Series kicks off this month on WLS, WMAQ, WBBM, WJJD, WAIT, and WHFC. WIND in cooperation with the Board of Education's Radio Council will air the show in September . . . **George Stanton**, ex-Free & Peters sales manager, named media director at Dancer-Fitzgerald-Sample in Chicago . . . **Bill Fineshriber**, NBC Radio veep, in for huddles this week . . . WBBM newsman **John Harrington** and his producer **Jerry Dee** and families vacationing at Harrington's summer home at Walloon Lake, Mich. Also a Michigan vacationer is **Gene Dailey**, WBBM assistant program director . . . WOR sales chief **William Dix** here last week checking on the station's midwest sales office . . . **Henry Sjogren**, assistant general manager of the Chi NBC o&o's, piloting his boat through the Great Lakes from the east coast to its new Lake Michigan berth . . . NBC commentator **Alex Dreier's** report on comic books entered into the Congressional Record . . . Keystone Broadcasting continues to add to its string of affiliates with 14 new additions, bringing the total to 745.

IN PITTSBURGH . . .

Kay Neumann and her husband, **Don Comer**, spending two weeks in San Francisco and "Kay's Kitchen" on WDTV, has been taken over for that period by **Mary Brown Allgood**, associate professor of Home Economics at Penn State U. . . . **Virginia Offenhiser**, publicity director of WQED, the educational channel, and **Lex Hoedt**, with the Fuller, Smith & Ross agency in New York, have announced their engagement . . . **Paul Trauvetter**, of the ABC-TV staff in New York, is leaving to return to the faculty of his alma mater, Carnegie Tech Drama School, next season as technical director-designer. Trauvetter graduated from Tech with the class of '50 . . . **Bill Brant**, in addition to his own early morning platter shows on WJAS and three weekly tv half-hours on WDTV, is pinchhitting for the vacationing deejay **Barry Kaye** on former station for the next three weeks . . . **Portia Clark**, formerly with Encyclopedia Britannica Films, is the new librarian at Channel 13 . . . **Rege Cordic** off for a month from his daily WWSW wake-up program. He and his wife, by the way, have dated the

(Continued on page 34)

Tele Follow-Up Comment

Ed Murrow's penchant for pursuing NBC-RCA personalities into their homes (Gen. David Sarnoff, Groucho Marx, et al.) on his CBS-TV "Person to Person" showcase (although Columbia's Arthur Godfrey has also played the P-P time) provided him with a climactic Dean Martin-Jerry Lewis topper for the season's finale Friday (2). It wasn't a particularly funny show despite the pre-telecast "something-to-look-forward-to" interest that it generated (although any Jerry Lewis display isn't without its quota of laughs). If, an in the case of both Sarnoff and Groucho, the CBS "hands across the street" gesture of goodwill toward the NBC camp didn't quite pay off in high-voltage entertainment, it could easily sound and look like some conspiratorial intra-network byplay, which obviously it wasn't. Rather, the basic weakness in the N. Y.-to-L.A. cable pickup from Jerry Lewis' home on the Coast was essentially the same that, through the season, so frequently left much to be desired in the Murrow interviews with celebs. While Lewis made with the faces, gagged it up, plugged his new pic and otherwise did just about everything one would expect under the circumstances, and while the camera trip through Lewis' Pacific Palisades home (and "playhouse") certainly inspired the "only-in-America-could-this happen" effect, the letdown feeling nonetheless was no different than that attending so many other "Person" interviews.

From the very start it was readily recognizable that an imaginative idea underlied the basic premise for "Person," but the same imagination, unfortunately, hasn't been translated into the production itself. The format for the interview show has become stilted and contrived. While perhaps it rewards the curiosity of the viewer hankering for a look-see at the interior of a celeb's plushy home or apartment, even this is unsatisfactory because of the show's technical framework in which the interviewee, seldom relaxed for a moment, is required to flit from room to room. Similarly, because the show perforce tries to encompass a whole lifetime in 10 to 15 minutes, one is never permitted an insight into the personality. Even concentrating on one single facet of an individual (which sometimes Murrow's has tried with far more successful results) would help generate a warmth which the program now lacks, and help eliminate much of the self-consciousness and uneasiness which makes the subject under scrutiny look more like he's posing for a picture in a photographer's studio.

Some of the aforementioned warmth, for example, was captured in the earlier segment of last Friday's show when Murrow visited a red cap (Louis Laurent, veteran of 30 years' service) who personally "red-capped" for such dignitaries as ex-Presidents Hoover, Roosevelt & Truman. Here, at least, the camera held still long enough to permit the personality to emerge and the nonpro red cap wasn't camera-conscious or trying to sell himself. Being a simple person, leading an uncomplicated life, he just talked about his job to the tv audience the same as he would have talked to anyone visiting him at his home. *Rose.*

As part of New York's Summer Festival, the USS Iowa moored into town to pay its respects and provide a tourist magnate, and Ed Sullivan gave a boost to the Navy by taking his "Toast of the Town" aboard for the July 4 display.

As such, Sullivan became an unsmiling Bob Hope who specializes in fighting ship's concerts and servicemen's bashes. However, Sullivan doesn't have the experience in surmounting the technical as well as other problems that arise in production when giving shows aboard such gigantic vessels as the Iowa. There were some hitches which slowed the show to some extent, and some turns just didn't seem to be the outdoor type.

However, the most disappointing aspect of the layout was the audience comprising sailors and marines. This crowd had to be goaded into applause and there wasn't a single whistle at the cheesecake by the Toastettes or at Dolores Gray, who rates at least one whistle. What is this man's Navy coming to?

The very orderly aspect of crew threw some pall around the proceedings. And at the same time, it was difficult for the performers to play for such widely scattered groups. Another difficulty never surmounted was the presence of many sailors behind the performer. They probably never saw or heard the act. Thus the viewing audience faced a row of deadpans for a goodly portion of the show.

Miss Gray when not stationary or tied down to one spot did very well. Two numbers with a lot of movement got her off well. Another singing headliner, Bill Kenney of the Ink Spots now doing a single, got himself too involved in a medley of recorded hits done by the team. He waited for applause after every fragment of the tune, and his longer number at the end failed to overcome that handicap.

Jay Marshall, a naturally funny gent, who has made good on scores of video programs, didn't hit his usual response from the crowd, although his wordage registered to home viewers. Eileen O'Dare, after a slow start, came off well. The major hit of the show was the Step Bros. whose dancing hit their mark.

Sullivan showcased two imports. Les Marcellis showing a violent assortment of tricks excellently performed, look like they can be tremendous hits in large cafes and outdoor dates. Their stunts are unusual. The duo deliver some excellent flips, trick catches and imaginative formations. The singularly named Jackie, standing on his hands, shows prodigious strength in transferring bricks to form a pile on which he supports himself.

Opening tribute to George M. Cohan was hampered by technical difficulties. For the early part of the number, Miss Gray didn't get the benefit of the mike. There were some fine camera shots, but generally, the welter of production seemed lost on the ship. Shots of the harbor with a fireboat playing its hoses made a beautiful sight. Sullivan later corrected the miscue that the boat was through the courtesy of the Police Commissioner. The American Legion Commander leading the Oath of Allegiance, a Marine drill team and shots of guests comprising men who have done some heroic feats, provided the Independence Day spirit. *Jose.*

Producer Bob Quigley took careful pains to make the moveover of quizzer "On Your Account" from NBC-TV an impressive one. The stanza, part of the Procter & Gamble biz shifting from Weaver country to Paley's domain, took Quigley (turned announcer for the occasion) to Italy and the American aircraft carrier Midway, where a group of youthful swabs were entertaining Italian moppetry.

Quigley segments are on film, and this manuever will last throughout the rest of the week. On first CBS showcasing Monday (5) at 4:30 p.m. (NBC was at same hour), three or four of the sailors, each of whom held the hand of an Italian juve, were interviewed. Then emcee Win Elliot took over live in New York to quiz for cash the mothers of two of the boys as well as an in-person ex-member of the Midway.

Though it was noted that the queries on the preem were even more basic than those of other quizzers, atmosphere of "On Your Account" was not maudlin nor was the approach dishonest. Elliot was pleasant as the chief quizmaster, and Quigley the same as "foreign correspondent." On first performance the show's crew neatly avoided any embarrassing references to terrible misfortune in the lives of participants, and instead stuck to something positive and heartwarming like the interest of American sailors in little kids. *Art.*

Walter Kiernan is one moderator who doesn't take his emceeing too seriously as evidenced on "Who's Your Boss?" which has become a bright Friday evening ABC-TV show. Sylvia (Mrs. Leonard) Lyons strives a little too hard but is generally hep; Horace Sutton has an easy approach, as do Richard Kollmar and Peggy McCay who is a looker with a savvy style. She's one of the most decorative panelists extant. Show is staying on all summer and Harriet Van Horne subs for the N. Y. Post columnist's wife who is off on a European holiday. Kollmar disqualified himself in the Fanny Merrill (Gertrude Berg's secretary) identification because of pre-knowledge, and Kiernan was gallant in his show biz salute to the creator of "Molly Goldberg" . . . John K. M. McCaffrey glossed over what looked like a sensitive pro-and-con by Norton Mockridge and Miss Van Horne on DuMont's "What's the Story?" when they guessed the Pegler-Quentin Reynolds news event. *Abel.*

TOTAL SUN ECLIPSE
With Sherm Boen, Dr. F. G. Back, Tom Costigan, others
Producer: Costigan
Director: Dick Stevens
Writers: William Cate, Walter Shotwell
165 Mins.: Wed, (30) 4:15 a.m.
WCCO-TV, KSTP-TV, Mpls.

NBC combined with CBS in a pool for the major part of this epoch making total sun eclipse show, fed to the networks by WCCO-TV and KSTP-TV, Minneapolis. The first ever telecast of such a solar phenomenon, the moon's shadow passing the sun's surface to blot out daylight momentarily, and therefore without precedent, the program originated in Minneapolis because it was the largest tv city in the path of "nature's greatest spectacle." (New York and Chicago, for example, were poor cousins in this instance, getting only partial eclipses.)

In order to view the tv program, the estimated 50,000 Minneapolitans who helped to make up the eclipse audience (video and direct), arose at 4:15 a.m. to be on hand for the air doings' start (Minneapolis non-daylight CST time is two hours' earlier than New York's). The rare event lasted only 75 seconds, but in itself, of course, would have repaid the sleep sacrifice. However, dialers also were rewarded by an interesting, engrossing and informative presentation that "surrounded" the climax.

Aided by ideal weather, WCCO-TV, the pool's host station, carried off the affair brilliantly. It handled a complex and difficult assignment lacking precedents with rare skill and finesse. And plaudits were earned by CBS producer Tom Costigan and his WCCO assistant, C. D. Miller; WCCO director Dick Stevens and his station sidekicks Clarence Anderson and Jack Kalvser, and the script writers. All overcame many difficulties in creating a new tv path, with the assistance of Dr. F. T. Back, noted New York optical physicist and Zoomar lense operator.

Results added up to a comprehensive coverage that developed into a dramatic and exciting video offering which impressively emphasized the phenomenon's rarity, importance and significance. There was unloosed a fund of interesting and informative data punctuated with camera shots splendidly set up by WCCO's Don Pabilla. The whole represented a considerable amount of enterprise, ingenuity, intelligence and energy. Dialers undoubtedly included a large number of people who absented themselves only for the 75 seconds required to view the phenomenon directly instead of on their living room screens.

WCCO set up cameras at its transmitter atop the city's tallest building, on its own station roof and at an abandoned airport to shoot the eclipse's progress toward totality. From high flying Northwest Airline and Braniff planes WCCO and KSTP also shot hundreds of more feet of film which showed the degrees by which the moon swiftly bit off the sun and these were quickly processed in time for the program. Dr Back had devised four special lenses and filters and a special camera capable of providing a series of "stop motion" pictures.

With a small army of astrologers from all parts of the U.S. here to witness the eclipse, the show recruited interviewees from their ranks. There were entertaining human interest touches when the staffers talked with several amateur astrologers, one a 15-year-old girl and another a 12-year-old boy who were amazingly poised and articulate. There were brief interludes in the New York NBC and CBS stations and WCCO wound up with the scientific reactions to the eclipse, various highlights and results and more films. *Rees.*

THE DUKE
With Paul Gilbert, Allen Jenkins, Claude Stroud, Sheldon Leonard, Phyllis Coates, Lou Bring Orch
Producer: William Harmon
Director: Dick McDonough
Writers: Charles Isaacs, Jack Elinson
30 Mins., Fri., 8 p.m.
Sustaining
NBC-TV, from Hollywood

"The Duke" seems like an ambitious effort. The cast, writers and production compromise those generally associated with the bigtime in teevee and radio. The show has been given excellent production values, but unfortunately, it falls into a category that is neither satiric nor realistic.

Basic situation revolves around a prizefighter who has been led to believe that he's meant for the finer things in life. This pug now dabbles in painting and the arts and has a Harvard graduate partnered with him in a nightclub venture. It's a combination difficult to imagine and a viewer will have a

(Continued on page 36)

NBC Back on a TV Soaper Kick as 4 New Daytime Shows Preem

By LEONARD TRAUBE

Monday (5) was the target date for the two major webs' realignment of daytime schedules as both moved in to invest such programming patterns with the ingredients they think will captivate and perhaps enrapture the hausfrau from post-dawn to pre-dinner. The key to the striptures is once again the soap operas as NBC gets back on a suds kick after suffering serious losses to rival CBS—via Procter & Gamble money—because of the Weaver web's then jaundiced view of the hearts & flowers parade. As a result, the giant soap outfit moved out "Welcome Travelers" and "On Your Account," with Columbia inheriting them, but as of this holiday week NBC is back in the serial sweepstakes with some P&G coin.

In the reshuffle, NBC has a full hour of soap strips in the 3 to 4 slot vacated by the Kate Smith show. Three of the four stanzas are new in "Golden Windows" at 3:15, followed by "First Love" and "Concerning Miss Marlowe." The 3 o'clock entry is "One Man's Family" which is switched from 10:30, latter spot going to another new one, "A Time to Live." "Live" and "Love" are packaged by Adrian Samish, the web's former chieftain of daytime programming, with both starting as sustainers originating in Chi and Philly, respectively. "Windows" rates P&G money (for Cheer) on an alternating pickup of Monday-Wednesday-Friday one week and Tuesday-Thursday the next. It's a ditto daisy chain arrangement for P&G's Tide on "Miss Marlowe."

All the programs take the accepted classical course in their setting up of aspirin situations right off the bat, hoping to develop the established intricacies of plot and character as they go along. As per orthodox treatment, the endoffs are in the cliffhanger groove, but there's no question of tv's superiority in the casting, with some of the most knowing players (of legit, video, films) giving their all for "Operation Soap." "Marlowe," for instance, has such good names as Louise Allbritton and Jane Seymour; "First Love" lists Howard Smith among others with running roles in the support division. Many of the other faces on all shows are familiar to daytime devotees and the accent is clearly on videogenic qualities.

"A Time to Live" has Pat Sully as ambitious Julie Byron persuading the editor of a metropolitan daily to start her in as a parttime reporter while continuing her dull chores as proofreader. It's indicated there's plenty of cockeyed adventure in store for the typewriter tyro. Miss Sully is an attractive lass and a sincere emoter. The support troupe is a cut above okay within the hackneyed confines of such draymas, with Bill Barrett scripting and Alan Beaumont the producer-stager.

"Golden Windows" fronts petite Liela Martin as Juliet Goodwin afinanced to cynical Herb Patterson, playing Tom Anderson, who prefers to live on the lonely Maine Coast against her wishes, since she's intent on a singing career in New York. There was a real meller finish in an intruder to the house during a storm, this un-

(Continued on page 31)

CONCERNING MISS MARLOWE
With Louise Allbritton, Jane Seymour, Helen Shields, John Gibson, Patti Bosworth, Eddie Brian
Producer: Tom McDermott
Director: Larry White
Writers: John Pickard, Frank Provo
15 Mins.; Mon.-thru-Fri., 3:45 p.m.
PROCTER & GAMBLE
NBC-TV, from N. Y.
(Benton & Bowles)

GOLDEN WINDOWS
With Liela Martin, Herb Patterson, Grant Sullivan, Eric Dressler
Producer: Mary Harris
Director: Dan Levin
Writer: John M. Young
15 Mins.; Mon.-thru-Fri., 3:15 p.m.
PROCTER & GAMBLE
NBC-TV, from N. Y.
(Young & Rubicam)

A TIME TO LIVE
With Pat Sully, Larry Kerr, Viola Berwick, Les Wayland, Jack Lester, Carleton Kandell
Producer-director: Alan Beaumont
Writer: Bill Barrett
15 Mins.; Mon.-thru-Fri., 10:30 a.m.
Sustaining
NBC-TV, from Chicago

STAGE SHOW
With Tommy and Jimmy Dorsey orch; Johnny Morgan, Kitty Kallen, Lancers, Wells & Four Fays; Larry Griswold
Producers: Jack Philbin, Stanley Poss
Director: Frank Satenstein
60 Mins., Sat., 8 p.m.
SCHICK, NESTLE, SCHEAFFER PEN
CBS-TV, from New York
(Kudner, Bryan & Huston, Seeds)

During the 12 weeks that Jackie Gleason vacations, the brothers Dorsey—Tommy and Jimmy—are keeping the Sat. night 8 to 9 slot warm with Gleason's three regular sponsors — Schick, Nestle and Sheaffer pen—going along for the July-August-Sept. commercial ride. In fact, "Stage Show" is a Gleason Enterprises package and as initially blueprinted the comic himself was inked in as executive producer, but that role has since been assigned to Jack Philbin, who dittoes on the regular Gleason program.

In terms of imaginative programming for tv, "Stage Show," despite the impressive TD and JD billing, is just so much deadweight. It's precisely what the title implies, strictly in the vaude genre, with no attempt whatever made on last Saturday's (3) preem to inject anything resembling qualitative showmanship values. The show makes no pretensions toward being anything but what it is—actually there's a deliberate attempt to impress on the viewer that it's a stage show, no more no less, with opening and closing film clips showing the customers (1) going in; (2) coming out. Possibly because the show was just brought in on the nose with not even seconds to spare, it seemed to at least one viewer that the exodus of the customers was at a much faster clip than the going-in scenes.

Be that as it may, "Stage Show" is not entirely without merit. While not the most prepossessing of emcees, nonetheless the fronting of the band by the Dorseys (and getting in their added licks as virtuosi) had a rewarding payoff in their arrangement of "Marie," a slick treatment of "Granada" (their first collaborative venture under their new Bell label contract) and a "Dixieland Mambo" identified as a JD creation. Definitely a plus, too, was the reuniting on the program of Kitty Kallen and Jimmy Dorsey (for whom she once thrushed), for her vocal contribs were easily one of the show's standout attractions. Endowed with poise, sureness, delivery and looks, these four essentials, whether you read them from left to right or vice versa, make her a good bet for bigtime video.

Otherwise, "Stage Show" looks like a happy hunting ground for the standard vaude boys, with the remainder of the acts about on a par with a Palace bill. These comprised Johnny Morgan, with his cliche stories (which seemed to fracture the studio audience); Larry Griswold and his high-diving trampoline cemedics; the Lancers male quartet in some spirituals and a lullaby written by Stan Jones, and the acro-eccentric terps opener by Wells and the Four Fays.

Nestle's Nescafe commercials were given an in-person assist by both Miss Kallen and TD with the others grooved through the usual announcer channels. *Rose.*

BOB SMITH SHOW
With Clark Dennis, Honeydreamers, Bobbie Nicholson Orch
Producer: Roger Muir
30 Mins., Mon.-Fri., 12 (noon).
Sustaining
NBC-TV from New York

Bob Smith, who started an NBC radio show last week, has virtually transferred the ether proceedings to video, and with the same fine results. Smith, long associated as the headman of "Howdy Doody," seems an entirely different citizen on this display. He reveals an unsuspecting facet here. He's an affable and easy going gent, albeit he works a little too hard at the latter quality.

Smith has designed a good show with sufficient angles to maintain interest on this Monday-through-Friday strip. He's a pleasant guy with a word, having a good line of engaging smalltalk, such as the opening remarks in discussions of cleaning unneeded wardrobe, and his reading of comedy newsbits. On his opening session, he did an impression of a player piano, and a memory jaunt of 1929.

Assisting are The Honeydreamers, a good singing group comprising three boys and two girls. Their contribution of "Surrey with the Fringe on Top" was an excellent bit of business. Clark Dennis tenors nicely. Bobbie Nicholson's orch showbacks well. Nicholson is Clarabell on the "HD" show.

Smith's mingling in the audience could be eliminated without loss of anything vital. That could make it a little more different than most daytimers. *Jose.*

NOW in production! 2nd Record

Making TV History! . . . FOR PRESENT SPONSORS AND READY TO DO THE SAME FOR YOU, IF YOUR MARKET IS STILL OPEN.

"I LED 3 LIVES"

From the secret files of a counterspy for the F. B. I.

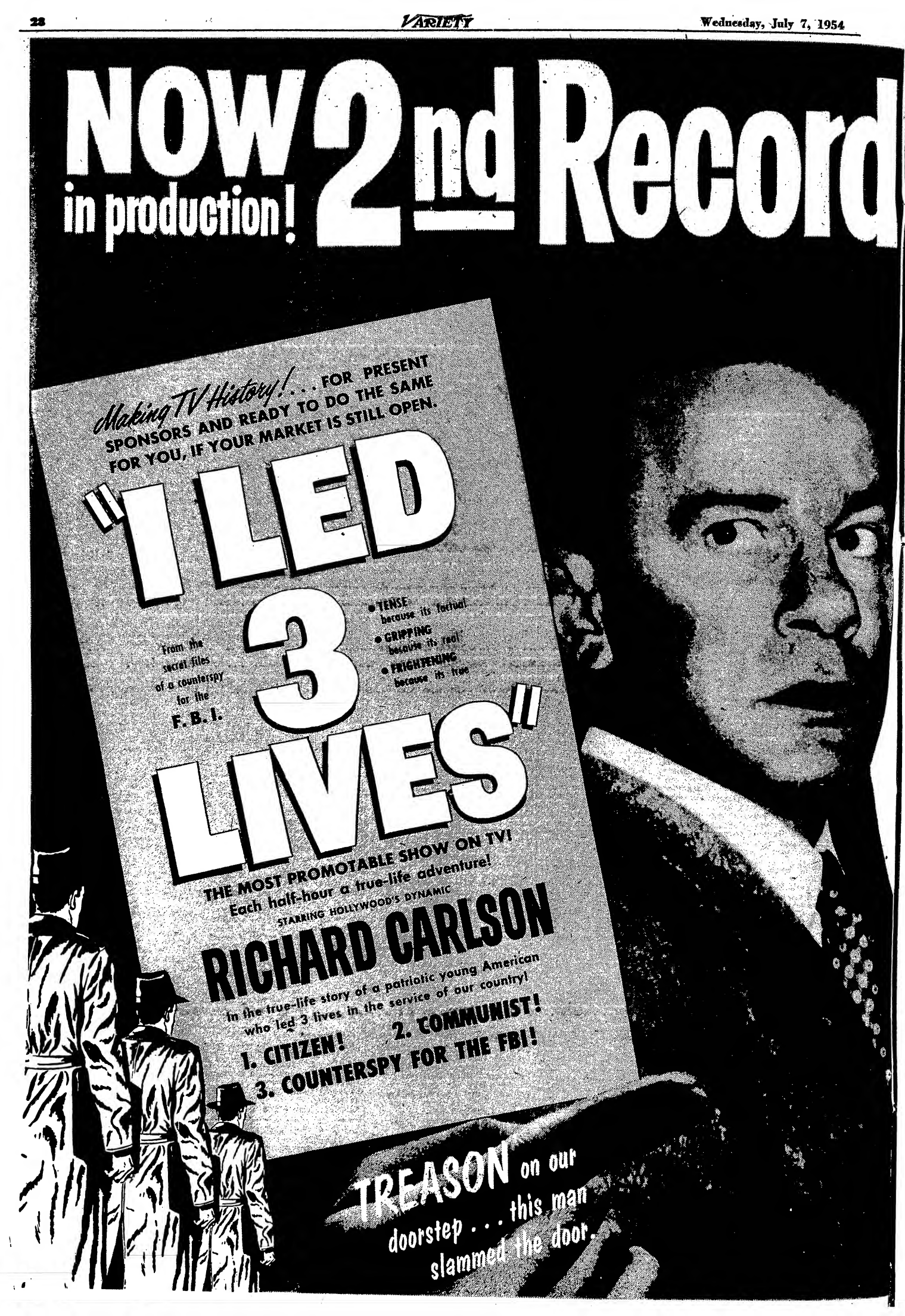
- TENSE because its factual
- GRIPPING because its real
- FRIGHTENING because its true

THE MOST PROMOTABLE SHOW ON TV!
Each half-hour a true-life adventure!
STARRING HOLLYWOOD'S DYNAMIC

RICHARD CARLSON

In the true-life story of a patriotic young American who led 3 lives in the service of our country!

1. CITIZEN! 2. COMMUNIST! 3. COUNTERSPY FOR THE FBI!



TREASON on our doorstep . . . this man slammed the door.

-Breaking Year!

Record-Breaking Ratings!

1ST NATIONALLY!

SPONSOR-TELEPULSE ratings of top spot film shows

Chart covers half-hour syndicated film programs specially made for tv

Rank	Top 10 shows in 10 or more markets Period 1-7 April 1954	Average Rating	22 MARKETS SURVEYED
1	*I Led Three Lives,* ZIV (D)	25.7	N.Y., L.A., Boston, Chi., Mpls., Seattle, St. L., Wash., Atlanta, Balt., Buffalo, Cinc., Cleve., Columbus, Dayton, Detroit, Milw'kee, Phila., S. Fran., Birm., Charlotte, New O.

1ST NATIONALLY!

FACTS AND FIGURES — April 12, 1954

BROADCASTING TELECASTING

ZIV's THREE LIVES TOPS FILM VIDEODEX

ZIV-TV's I Led Three Lives is still at the top of Videodex Inc.'s top ratings of TV films, based on a March 1-7 survey of programs that appear in a minimum of 20 markets. The survey includes percentage of TV homes, number of cities, and number of TV homes.

Program and Distributor	% of TV Homes	# of Cities	* TV Homes (000's)
1. I LED THREE LIVES (ZIV)	19.8	100	5,841

CONSISTENTLY AT THE TOP LOCALLY

Buffalo, Telepulse	53.0	New Orleans, Telepulse	58.0
Charlotte, Telepulse	59.3	Milwaukee, Telepulse	47.0
Cincinnati, ARB	47.7	Salt Lake City, ARB	39.6
Houston, Telepulse	36.0	St. Louis, Telepulse	44.3

Record-Breaking Renewals! It's terrific! Stations and sponsors rushing to renew months before expiration date. Renewed for second year by: PHILLIPS PETROLEUM COMPANY in 23 markets; COORS BEER in 8 markets; WIEDEMANN'S in 3 markets; FALLS CITY in Huntington; IDEAL LAUNDRY in Fort Smith; ECKERD'S DRUGS, INC. in Charlotte; KCBD-TV, Lubbock, Texas; WNAC-TV, Boston; KTNT-TV, Tacoma; KRON-TV, San Francisco; GOLDEN STATE CO., LTD., in 8 markets.

Record-Breaking Results! Sponsors, agencies and stations speak for us in these quotes from typical unsolicited letters.

F. L. Rice, Manager, Advertising Department
PHILLIPS PETROLEUM COMPANY
"Our average rating over 23 TV stations used has steadily increased. With I LED 3 LIVES we are getting more than our share of the viewing audience in tough, multi-station markets."

Carl L. Nelson, Advertising Manager
GOLDEN STATE COMPANY, LTD., California
"Every day we receive enthusiastic reports from our sales staff, from letters, comments from market owners, customers or people who have switched to Golden State products because of the show."



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

Nat'l Boxing Assn. Appeals to TV Webs For Coin So It Can Stay in Business

Members of the National Boxing Assn. last week made overtures to the four television networks for coin to keep pugilism's "administrative clearing office" on its feet.

NBA, situated in Washington, is the coordinating administrative center for all state boxing commissions. So far it has been supported by these state organizations, but many of them have fallen off recently, according to Abe Greene, a top exec of NBA.

Greene said that more money is needed to maintain an administrative staff in Washington, since tv has, through its national coverage, enlarged the scope of NBA problems, (largely clearing policy matters between state commissions). "Boxing is now wide-flung because of television," Greene noted. Incidentally, NBA execs donate services. Money is needed to enlarge and maintain clerical staff.

A N. Y. reporter cited a source in boxing as saying that NBA, through International Boxing Club, promoting firm, wants to ask the video webs for 1 to 2% of all future tele contracts. Harry Markson, of IBC, said on the other hand that NBA made no appeal for money to them.

At a meeting in New York among NBA, IBC and web officials, were men from DuMont and ABC-TV, while IBC's Truman Gibson "unofficially was speaking for NBC-TV and CBS-TV," according to Greene. He said telecasters present "recognized the need for services being rendered them" by NBA. "The question," he continued, "is what form support should take, with the purpose of strengthening the central clearing house."

Greene said boxing gates are down because of video—"so in effect tv is a promoting club." Tele stations and sponsors virtually put boxing clubs in biz, Greene concluded, "because the boxing is being staged for them."

$50 a Show as Fee

In Washington Col. Harvey L. Miller, exec secretary of NBA, indicated that a suggestion was made at a meeting in Detroit last month of the executive committee of the IBC that service memberships in NBA be made available to television boxing programs to keep NBA in operation. These memberships would entail a fee of $50 a program.

This proposal will be voted on at the NBA convention in Cleveland Sept. 13-15 and tv sports directors will be invited to attend.

Miller explains that it's in the interest of tv to maintain the existence of NBA which supplies the 96 state and local commissions in the country with boxing ratings, suspensions, results and general information regarding the sport. The same service would be given to tv programs if they take out memberships.

Since boxing commissions depend on gate receipts and since tv has just about eliminated the smaller rings, support for NBA is needed. Miller himself takes no pay for his work. He is director of publications at the U. of Maryland in nearby College Park.

Key advertising agency executives argue the subject in a Symposium on

Whatever Happened To the One-Sponsor Show?

* * *

a bright editorial feature in the

9th Radio and Television Review and Preview Number

of

VARIETY

TALE OF A BAER

Dean 'Off to the Races' As Result Of WCBS-TV Broadcast

William B. Baer, dean of the U. College of Arts & Sciences at NYU, was engaged a couple of weeks ago in explaining the origins of Biblical place names in the U. S., as part of his "Our Goodly Heritage," Sunday morning stanza on WCBS-TV, N. Y. His June 13 telecast referred to Goshen, N. Y., and he read from Genesis 46:29: "And Joseph made ready his chariot, and went up to meet Israel, his father, to Goshen, and presented himself unto him; and he fell on his neck and wept on his neck a good while."

That "chariot" reference did it. Some good citizens of Goshen, pioneer city of the harness racing spot and scene of the historic Hambletonian trottery, prevailed on Elizabeth Sharts, the town historian, to have Dean Baer make a tape recording of the passage for Goshen's radio station. The dean complied. Then came an invite from Louis J. Zoghyby, prexy of the chamber of commerce, for the dean to attend the "Goshen Goes to the Races" pageant tomorrow (Thurs.). The Biblical scholar will be there.

P.S.: Goshen is celebrating the racetrack's 100th anni this week.

24 More for BAB

Broadcast Advertising Bureau swelled its list of better than 800 stations by adding 24 new member outlets during the last five weeks.

Of the 24 stations added four are Canadian outlets.

Today's' Chi Biz

Chicago, July 6.

NBC-TV's "Today" is coming in for its share of the fall biz pickup.

Bundle of two new participation rides has been brought in by the Chi sales crew with the Ralston Co. ordering for September delivery a packet of 39 insertions and Armour spotting 10 blurbs during November and December for its frozen turkey line.

All-Clear For Westinghouse In Fifth TV Quest

Washington, July 6.

Questions of possible violation by Westinghouse Broadcasting of FCC multiple ownership rules because of interlocking interests of certain of its directors were resolved last week in favor of the company. As a result, the company was held to have interests in four tv stations and six AM outlets.

Westinghouse will therefore be permitted to have another video station under the FCC five-station ceiling. Company's efforts to obtain a VHF station in Portland, Ore., were set back recently when Examiner Elizabeth Smith favored Mrs. Dorothey Bullitt's North Pacific TV Co. for channel 8 over Westinghouse and two other contestants.

The Commission raised questions regarding Westinghouse's eligibility for additional stations last February after the company inquired whether interests of three of its directors—John T. Hall, John M. Schiff and Dillon Anderson—should be taken into account in determining application of the multiple-ownership rules. Agency replied in the affirmative and indicated the company had exceeded the quota of owned stations. Following a petition for waiver, the Commission granted the company time to comply with the rules.

Subsequently, Westinghouse advised that Hall had terminated his association with other broadcast interests and supplied further information regarding the interests of Schiff in Transcontinental Properties, Inc. The Commission ruled that Schiff's interests should not be attributable to Westinghouse. Anderson's interest in a Houston tv station was counted as attributable to Westinghouse.

Inside Stuff—Radio-TV

Peggy Wood, star of the "Mama" series, apparently isn't an all-out admirer of tv. As a guest of honor last week at an American National Theatre & Academy testimonial luncheon to T. Edward Hambleton and Norris Houghton, of the Phoenix Theatre, the actress remarked, "America, the richest country in the world, can't afford a Government-subsidized theatre.

"Perhaps we're fortunate," she added, "not to have the Government meddling in the theatre—at least, after some of the clambakes we see on television."

Jim Robinson of NBC was reported last week as the sole American broadaster remaining in Indochina. He's stationed at Hanoi but sent word that he may have to "get out" momentarily. He's been a regular feeder of the web's newscasts, including World News Roundup, News of the World and the Pauline Frederick program.

Robinson's teammate there is camerman Bob Hecox, whose output is largely for Camel News on John Cameron Swayze's cross-the-board telecasts.

Henry J. Taylor's Monday (5) "Your Land and Mine" broadcast on ABC Radio marked his 600th consecutive program for General Motors, sponsor of the newscast since 1945. He started the segment then as a twice-weekly show on Mutual, later bringing it over to ABC.

All told, Taylor has broadcast from 38 countries on the show since its start.

CBS Radio will launch a new series, "Memo from the U.N.," on Saturday (10) with first up "The Fireball," dealing with atomic energy in lay terms. It replaces "U.N.—On the Record" until early in September. Cecil Lewis is producer-director-scripter and narration is by Don Pringle. Slotting is 6:15-30 p.m.

First recipient of a Master of Arts degree in television at Stanford U. has joined WTVD in Durham, N. C. as program director. He's Ernie Greup, who has worked on KPIX and KRON-TV in San Francisco and taught radio-television production at Stanford.

A couple of dozen video craftsmen were on the roster as guest instructors at second annual TV Institute & Workshop held at Pasadena (Cal.) Playhouse under direction of Arnold Marquis (Productions) of Hollywood, June 21-July 3. Course directors and speakers were: Betty Mears (writing), Stacy Keach, J. D. Stevens, Laura Wilkes, Sally Hainey Stevens; Bob Packham (production-direction), Alberta Hackett, Fred Williams, George Burke; George Moskovics (sales and promotion), Dean Linger, Wayne Tiss; Bill Whitley (information-education), Phil Essman, Hale Sparks; Joe Kay (tools of tv), Al Scarlett; R. Simpson, Bill Tillisch; Seymour Klate (production design), Serge Krizman, Alex Quiroga, E. J. Kause.

Army's 1st TV Station Unveiled

Washington, July 6.

The Army's first tv station went on the air last week near the White Sands Proving Ground in New Mexico. The station, which operates on UHF, picks up the programs of KROD-TV, El Paso, Tex., and retransmits them to entertain 3,000 military and civilian personnel at the base. The facility uses only eight watts power.

Under agreement with FCC, the station is restricted to programs received from authorized sources and will discontinue operations immediately if a commerical station provides a satisfactory signal in the area.

The station is the first of a number of government tv installations to be established by the Armed Forces to entertain troops at isolated posts abroad and in this country outside the range of commercial service. The Air Force operates a pilot tv station at Limestone, Me.

Entrance of the military into the tv field, detailed before a House Armed Service subcommittee recently, brought an expression of concern from the National Assn. of Radio and TV Broadcasters last week that government stations might compete with private enterprise. In comments filed with the subcommittee regarding a bill authorizing the installations, NARTB prexy Harold E. Fellows suggested that a definition of "isolated post" be included.

Such a post may be "isolated" within the common concept of the word, he said, but yet have access to commercial radio or tv reception. Congressional policy of refusing authorization of government-owned stations intended to compete with commercial operations, he urged, "should be spelled out in unmistakable language."

Meagher's 'Get Back on the AM Ball'; Predicts a Sound Year

Myrtle Beach, S. C., July 6.

Although "there's hotter competition ahead" for radio, the profitable tv stations are not realizing a return on their investment comparable to that enjoyed by the majority of AM'ers, John F. Meagher, radio veepee of the National Assn. of Radio and TV Broadcasters, told the first annual meeting of the North and South Carolina Broadcasters and Telecasters Assn. here last week.

Predicting that the coming year will be good for the sound medium, Meagher pointed out that national advertisers put more money in radio last year than ever before, although they allocated less to network time. The slack, he said, was taken up by increased local billings.

Meagher suggested that if radio operators would give as much attention and apply as much imagination in running their stations today as they did when they first began operations they would be gratified with the results.

"Of the three classic categories of time sales," he said, "it is the local billing over which you exercise the greatest control. You don't have so much influence on whether a national advertiser will embark on a spot campaign in which your particular market will be included, and you have even less opportunity to determine his course in network advertising. But for the local advertiser, you and your station may well serve as counsel, agency and medium, and the more of such relationships you can develop, the stronger becomes your position."

Declaring that "under-the-table" deals and rate-cutting have no place in a responsible operation, Meagher advocated that salesmen be indoctrinated in the phliosophy that "radio is a profession with traditions of ethical concepts relating to all its aspects."

The advent of color tv will tend to break the fixed patterns of newspaper preference by department stores, Meagher forecast, and "radio may then gain access to sell its services for rounding out their coverage picture."

"There I Was . . ."

reflects

Guy Lombardo

as Jones Beach Impresario

* * *

One of the many editorial features in the

9th Annual Radio and Television Review and Preview Number

of

VARIETY

OUT SOON

Kintner & Co. to Coast On Disney TV Powwows

Contingent of four ABC execs, headed by prexy Bob Kintner, flew out to the Coast Monday (5) for the web's first joint meeting with all three "Disneyland" sponsors at the Walt Disney Studios. Meetings on all phases of programming, production, commercials, advertising, merchandising-promotion and participation in the Disneyland amusement park are scheduled for today (Wed.), tomorrow and Friday (9).

ABC contingent, besides Kintner, comprises v.p. and assistant to the prez Lee Jahncke, eastern tv programming chief Bob Lewine and business affairs topper Jim Stabile. Kintner and Jahncke will stop in San Francisco for huddles at o&o KGO there and will then proceed to Hollywood. Lewine and Stabile will go directly to the Disney studios, where they'll hold preliminary talks with the Disney execs and sponsor and agency toppers.

NBC's Midget Mike

NBC brought forth a midget wireless mike last week in a demonstration via a closed circuit tv production at one of its studios in New York. Involved in the performance were Joan Diener, featured in "Kismet" on Broadway, and telecomic Cliff Norton, with Ben Grauer as narrator and electronic historian. Miniature mike is worn on the person along with a tiny transmitter and antenna. Device's objective is to provide greater movement not always possible with the booms and cables. Equipment, including eight transistors, weighs less than eight ounces. Credited with the development are O. B. Hanson, RCA v.p. of operations engineering (formerly NBC's chief engineer), manager George M. Nixon, and technical aides J. L. Hathaway and Ray Lafferty.

WWRL 10% Biz Hike

WWRL, N. Y., radio indie, had a 10% increase in sales for the first half of '54 over the same period last year.

To provide added Spanish hours, WWRL tagged another hour to its daily lineup recently. Schedule now stands at 19 hours a day.

Sign David Alexander To Direct Martha Raye

David Alexander has been assigned by NBC-TV to direct Martha Raye next season. Comedienne will do 10 shows under the Hazel Bishop banner in the Tuesday slot (with Milton Berle earmarked for 20 by Buick and Bob Hope for six of General Foods' nine). Alexander's musical credits include the staging of "Pal Joey" and "Hazel Flagg" on Broadway. One of his top tv identifications was directing last February's Colgate "Comedy Hour" starring Ethel Merman and Frank Sinatra in "Anything Goes."

Miss Raye's erstwhile director (as well as scripter) is Nat Hiken, who under his new CBS pact will bring in the Phil Silvers show.

Television Chatter

New York

With **Dan Petrie** vacationing for three weeks, **Bill Corrigan** steps in for him as director of NBC-TV's "Justice" . . . **Mike Wallace** subbing for **Bill Leonard** on WCBS-TV's "Six O'Clock Report" as Leonard takes July 5 to 16 sojourn. Incidentally, Leonard goes into Saturday segment of "Report" starting July 24 with **Robin Chandler's** "People Are News" capsule scrapped . . . **Monty Woolley** to star in "Man Who Came to Dinner" in next season's CBS-TV "Best of Broadway" series sponsored by Westinghouse . . . 'Tain't true that **Barbara Joyce** arrived in Europe for six-week vacation. It's in reverse—she arrived back in the U.S. —and plays a lead on "TV Playhouse" Sunday (11) in "Man Drowning" . . . Plug placements: Cyrilla Dorn for Bromo-Seltzer, **Betty Sue Albert** for Necchi Sewing Machine, **Nancy Reynolds** for Easy-Off Stove Cleaner (all film) and **Brian Dunne** for U.S. Rubber . . . Pinchhitters: **Tom Reddy** for **Bill Hickey** on WCBS-TV "Sports of the Night" Saturday (3) when Hickey was married at St. Patrick's (a reminder that station's sales manager, **Frank Shakespeare**, has become engaged to Deborah Ann Spaeth with marriage set for October); **Peter Thomas** for **Harry Marble** on outlet's "News of N.Y.," a cut-in on the CBS web's "Morning Show," July 5 to 30.

Yesterday (Tues.), WATV, Newark, began a series of 25-minute casings, called "Coffee Club," to coincide with New York City's summer festival. Stanza, on four days weekly at 12:05 p.m., will telecast highspots in each of N.Y.'s five boroughs. Ends Labor Day . . . Manhattan Borough prexy **Hulan Jack** to inaugurate WPIX's "Tenth of a Nation," Negro vidpix documentary, on Sunday (11) . . . Of DuMont's "Marge and Jeff" strip: Real-life bachelor **Jeff Cain** to marry **Jean Sunstrom** July 23 . . . **Herb Homes** moves from directorial reigns of WPIX's "Dancetime" to same capacity in the new Bob Kennedy stanza, just preceding . . . **Jimmy Nelson** taking over emcee role on NBC-TV's "Bank on the Stars" before starting his own "Take My Word" in the fall on ABC-TV . . . **Bob Drew** set for cast of DuMont's "Plainclothesman" Sunday (11) . . . **John Horn**, of "Person to Person" field staff, and **Bob Fuller**, press chief of WCBS-TV, to Maine for vacation.

Ethel Colby, drama and film critic for Journal of Commerce, guested on **Ernie Kovacs** show last night . . . J. Walter Thompson's **Al Durante** to Cape Cod for several weeks' vacation.

Peggy McCann designated as executive secretary to **Paul White**, new executive v.p. of Bernard Schubert operation. Miss McCann is ex-Louis Cowan office and Benton & Bowles . . . TV sportscaster **Guy LeBow** signed to emcee annual Chestnut Ridge (N.J.) Horse Show Aug. 28, which will be televised . . . **Nick Keesley**, Lennen & Newell's senior v.p. in charge of radio-tv, to Coast with **Ed Plaut**, Lehn & Fink prexy, for huddles on Ray Bolger sponsorship next season.

Chicago

Les Urbach named film coordinator and editor on NBC-TV's "Out on the Farm" which bows Sunday (11) . . . **Bill Johnson** added to Klings scripting stable . . . With sponsor **Pete Demet** checking off in favor of a bowling telecast on WNBQ, **Howard Miller** is moving his two-hour deejay session to WBBM-TV next month. Deal was set by **Frank Atlass**, with Household Finance already aboard for a portion . . . **Rick Randall's** "Story Behind the Song" paneler debuts via WBKB Friday night (9) with columnist **Irv Kupcinet**, thesp **Pat Barrett** and orch leader **Frankie Masters** sitting in . . . **Don Herbert** and publicist frau **Maraleita Dutton** off on a three-week auto tour of Europe. **Daniel MacMaster**, director of the Museum of Science and Industry, will sub as moderator of WNBQ's "It's a Curious Thing" and Herbert's "Mr. Wizard" gets the kine treatment on NBC-TV . . . **Ernie Simon** has been handed the play-by-play assignment on WGN-TV's beamings of the Little League baseball game which start next Wednesday (14) with the Milk Foundation picking up the check . . . **Curley Bradley** back on the Windy City scene with a berth at Chi NBC. First job is hosting the Friday night "This Is the Story" tidbit on WNBQ . . . Sunbeam Corp. has picked Atlas Films to shoot its color blurs for use on the NBC-TV spects . . . **Byron Friend** has left the Chi NBC engineering staff to become prexy of Telecine Film Studios.

Hal Friedman

Continued from page 24

sponsors and they can get names like Ethel Merman and Mary Martin."

I don't think I'm being naive when I say that if a sponsor had to choose between a substantial tv show headed by a video expert, and a mediocre program with a noted theatrical personality at the helm, he'd pick the former.

As for getting the Broadway stars into television, give me or some of my colleagues the budget and we'll get comparable country-fair names.

But does the primary function of a tv producer lie in his ability to get names and impress the sponsor?

During my tenure in tv, I have always had the idea that a producer is one who knows the function of every element of his operation. I always thought that it was the producer's responsibility to pull together and direct the various departments of his project, and that responsibility could not, should not, be delegated to any one under him. For just as a network has one head, so must an individual operation. How can a boss man make decisions inimicable to this qualitatively different medium if he hasn't been educated in the field?

Long Haul

I have been in television eight years and only three years ago did I feel I was qualified to call myself a tv producer. I felt I had earned the title after working in every phase of television production—film department, sports, special events, dramatic shows, panel programs, variety and comedy—and that training led to one of television's most successful commercial operations, "Broadway Open House."

It was with the networks that people like myself received this kind of specialized experience. But when we graduated in television, we found that the networks were not interested in collecting dividends from their investment, but preferred instead to take their chances on talents foreign to tv.

And, frankly, what tv achievements have these theatre men given us? The Ford Show? That had Merman and Martin, but in all honesty wasn't it more an offspring of the stage, rather than television. Who knows what a tv-trained producer could have done with the basic ingredients? Even Rodgers and Hammerstein, those enormously talented showmen, drew mixed notices, at best, from their General Foods Show some months back.

And where does the sponsor stand during this theatre-craze period in tv? Mistakes in high-budget shows don't come cheaply. I'm not saying that we tv pioneers (and eight years ago it was pioneering) are infallible, but it is a reasonable assumption that anyone with tv know-how could cut down the odds on failure.

In conclusion, I'd like to point out that before entering tv I was involved in an outfit called Play Investors, Inc., for which I attempted to figure out criteria for successful theatre investments. I did achieve my aim by investing in six hits out of seven tries in a year and a half.

I withdrew from the theatre because the investment risk had become disproportionate to the returns, due to high cost of operation. My goal became television. It seemed a dynamic medium. It was a growing entity and I wanted to grow with it.

However, my growth has suddenly been stumped by the very people who nurtured me. I'm now seriously thinking of returning to the theatre. That might be one way of getting the networks to bid for my services . . . as a producer of the big ones!

Hal Friedman.

NBC-TV Soapers

Continued from page 27

doubtedly serving as a lead-in to Installment 2. Eric Dressler is in the cast as Miss Martin's foster father.

"First Love" pairs sweet Pat Barry as Laurie James and Val Dufour as husband Zachary. It's the story of a go-getter whose engineering career keeps him from the hearth. Manya Starr, a know-how hand at these things, is the writer.

"Concerning Miss Marlowe" has sophisticated Miss Allbritton as the marquee lure in a poshy setting. She's successful actress Meg-Marlowe, back from a London run and hoping to retire to family life, but friend John Raby (as Bill Cooke) brings her the news of her prospective husband's death four days before her return.

It's quite an afternoon for situation dramas.

FIRST LOVE
With Pat Barry, Val Dufour, Frederic Downs, Hal Currier, Henrietta Moore, Joe Warren, Scotty McGregor, Henry Stanton, John Dutra, Howard Smith
Producer: Al Morrison
Director: Joe Behar
Writer: Manya Starr
15 Mins.; Mon.-thru-Fri., 3:30 p.m.
Sustaining
NBC-TV, from Philadelphia

Community Antenna an Overlap Service? FCC Doesn't Think So

Washington, July 6.

A community antenna which brings into an area the programs of an outside station owned by a local outlet does not disqualify the latter from a license on duopoly grounds, the FCC ruled last week in reaffirming its grant of channel 12 to Ohio Valley Broadcasting Corp. in Clarksburg, W. Va. The authorization had been protested by Clarksburg Publishing Co. on grounds the station would obtain a monopoly on the media of mass communication in the community and would violate multiple ownership rules. The case was argued before the full Commission two months ago.

The Commission held that service brought to a community via community antenna does not involve an overlap question. "Community antenna systems are private business activities that may be varied or discontinued at will," agency declared, "and this Commission has exercised no jurisdiction over them; and Ohio Valley has no interest, direct or indirect, in the community antenna systems operating in Clarksburg.

"The service afforded by such systems, in our view, is not pertinent to multiple ownership considerations. Only service resulting directly from broadcast facilities authorized by the Commission is being considered in applying the provisions of the overlap rules."

The Commission also concluded that the authorization would not give Ohio Valley a monopoly on mass communications media in Clarksburg inasmuch as it does not publish newspapers in Clarksburg itself where Clarksburg Publishing owns the only daily newspapers. The fact that Ohio Valley has radio, tv and newspaper interests elsewhere in West Virginia, agency said, does not disquality it as a licensee in Clarksburg.

Two community antenna systems operate in Clarksburg, feeding programs of WTRF-TV in Wheeling which is 34% owner by Ohio Valley's parent company, News Publishing Co; WDTV in Pittsburgh; and WJAC-TV in Johnstown, Pa. Through these systems, Commission found, an "excellent quality" signal is received by approximately 10,000 people in Clarksburg and the number is increasing daily, with a potential viewing audience of 35,000 persons likely within the near future."

Ohio Valley owns radio stations WBLK in Clarksburg, WPAR in Parkersburg, and WFTR in Wheeling. News Publishing Co. owns morning and evening dailies in Wheeling and has newspaper interests in five other West Virginia towns.

Matthew Warren Into Barry Gray WABD Slot

The signing of newscaster Matthew Warren for the 11 p.m. slot via WABD, DuMont key in N. Y., has not precluded further dealings with commentator Morgan Beatty for another time on the network. In the meantime, it's reported that Cecil Brown is no longer in the picture.

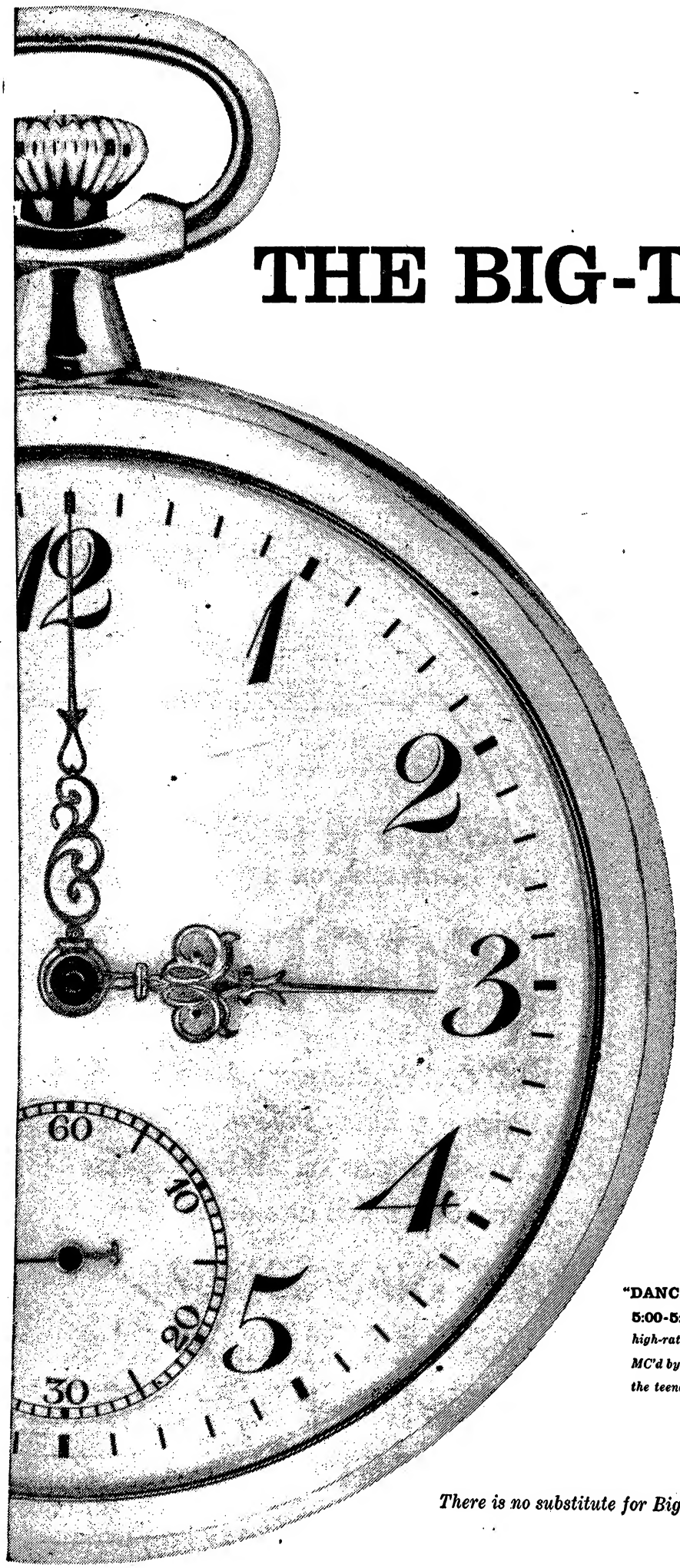
Warren, who started last Monday (5) on WABD in place of Barry Gray, is, in four weeks, going to be moved back to WTTG, Washington o&o for DuMont, for the start of a co-op network newscast. If Beatty is inked, it will give the web two network newscasts where up till now it has had none.

SPECIAL WEEKLY
rates
FROM $17.50
TRANSIENT ROOMS ALSO AVAILABLE
HOTEL Winslow
A KNOTT HOTEL
Madison Ave. & 55th St.
Ralph Hamrick, Mgr. • New York City

57th Street, 118 West CI 7-1900
GREAT NORTHERN HOTEL
Room with Private Bath from 95.00
2 Rooms and Kitchenette from 160.00
Monthly on Lease
Full Hotel Service for One or Two Persons Included
Also Moderate Monthly Arrangements

A HIT!
ROGER PRICE
STARRING ON NBC-TV
in
"DROODLES"
VARIETY . . . Wednesday, June 30, 1954
". . . . . Price is a funny fellow."
". . . . . Interesting as an off-beat quizzer."
". . . . . Droodles holds attention."
MORE THAN 136,000 DROODLES MAILED IN FOLLOWING PREMIERE BROADCAST.
A Frank Cooper Associates Production

THE BIG-TIME IS ON



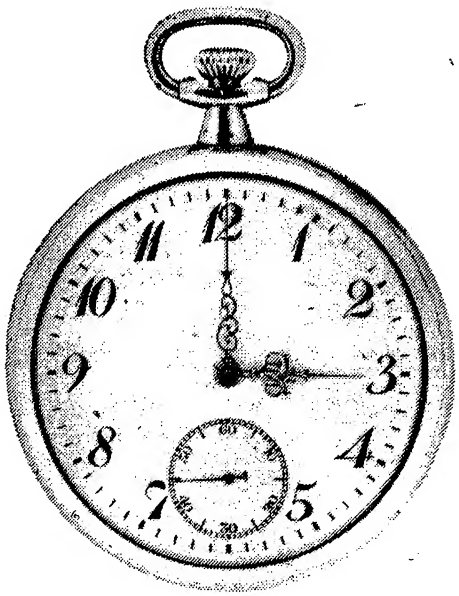


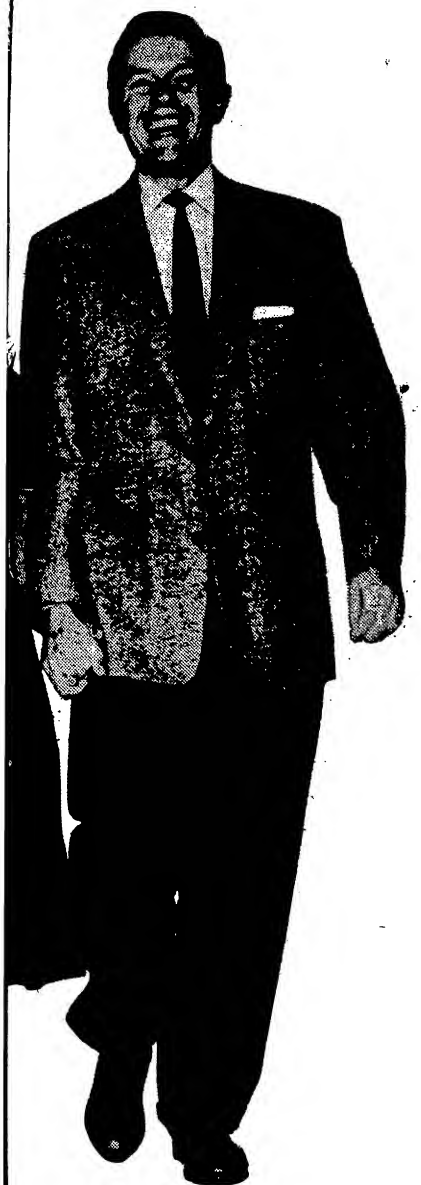
"DANCETIME" *with* **ALLEN LUDDEN**
5:00-5:30 PM *New York's original, high-rated dance show for teens— MC'd by a knowing guy who's tops with the teenage crowd*

"KARTOON KLUB" *wi*
5:30-5:55 PM *An estab with the kids now adds ne as Shari spins her box of tales and wondrous talen*

There is no substitute for Big-Time programming in the afternoon. There is no substi

WPIX-11





A new look in afternoon TV

3 stars in 3 different shows

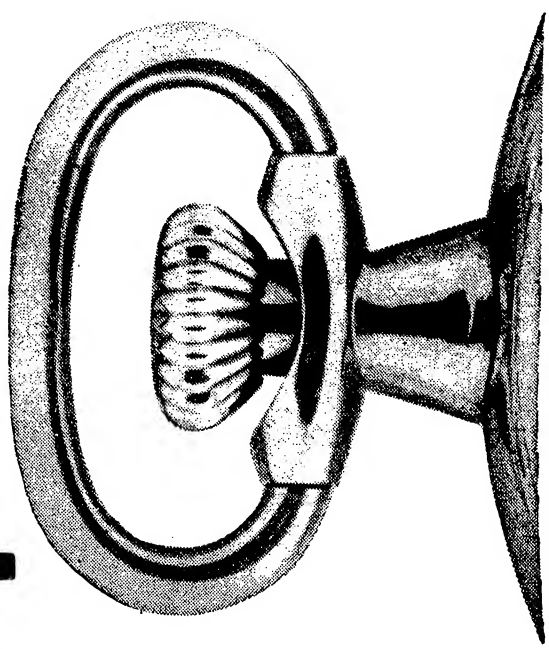
No more afternoons of "one-man-monotony" for New York Television.

WPIX-11 has revamped its afternoon program concepts and is presenting a whole new line-up of star-studded entertainment . . . *three* stars on *three* different shows.

This new programming pattern means new interest for all members of the afternoon TV family . . . new sales impact for the advertiser in the New York market.

HARI LEWIS
favorite
itement

"THE BOB KENNEDY SHOW"
3:00-5:00 PM *Handsome young singing star of Broadway and TV—the housewife's choice for an afternoon of music, fun and variety*



for **WPIX-11**

TV Set Mfrs.

Continued from page 25

as being the most competitive of American industries,' adheres to both the spirit and the letter of the federal anti-trust laws. . . . We believe any weakening of the application of the anti-trust laws is contrary to the best interests of the American public."

McDaniel also opposed exercise of authority by Congress to ban interstate shipment of straight VHF sets as "an abuse of power." Such action, he said, "would mean the intervention by government in the regulation of the manufacture of tv sets and would be of doubtful constitutionality. Each of these consequences in itself is ample justification for rejection of the suggestions."

Although the manufacturing industry is "vitally concerned" with the well-being of the broadcasters, said McDaniel, "under no circumstances do we believe that it would be proper or desirable to solve the problems by carving out exceptions to the anti-trust laws or by imposing federal regulations on the manufacture of television sets."

In his testimony at recent hearings before the subcommittee, McDaniel strongly supported the proposal by Sen. Edwin C. Johnson (D.-Colo.) to remove the 10% manufacturer's excise on all-channel receivers. Such a measure, he said, would encourage the production of sets with UHF reception and stimulate inclusion of UHF in color receivers.

Johnson, who is a member of the Finance as well as the Interstate Commerce Committee, is pushing for inclusion of his measure in the tax revision bill before the former committee believes there is a good chance of its adoption.

Meanwhile, the subcommittee is planning to call in members of the FCC this week for discussions revolving around the various proposals made at the hearings to assist UHF. It is expected, among other things, that the subcommittee will give its blessing to the FCC proposal to relax the multiple ownership rules to allow networks and other big operators to have holdings in two ultra high stations, in addition to five VHF.

LID's Beef

Continued from page 23

Flynn's views on housing, TVA and the current administration.

Laidler urged the FCC to request that Mutual give either LID or "some similar group" a weekly show providing the other side of issues. In his letter to FCC, Laidler said he contacted Tom O'Neil, Mutual prexy, a few weeks ago concerning just such a show, but he received a negative reply.

In past weeks, Don Pryor, exec secretary of National Issues Committee, a group led by Mrs. Eleanor Roosevelt, lambasted Mutual program policies because of two Facts Forum exposures. Just a little over a week ago, a $1,000,000 slander suit was filed in Washington by Paul C. Fisher, Chi pen manufacturer, against commentator Frank Edwards, his sponsor CIO, Mutual and WWDC, the Washington station from which the Edwards' show emanates.

DuMont

Continued from page 23

as with the last two mentioned, are just bait at this time.

On a co-op basis, the web has the nightly 15-minute "Marge and Jeff" strip in some 40 markets and Monday night fights in about the same. DuMont intends turning the new Matthew Warren 11 p.m. newscast into a co-op network show within four weeks. Also on the co-op front, DuMont just lost the National Basketball Assn. games, so successful last winter on Saturday afternoons, to NBC-TV.

ABC-TV's nearly-full weeknight sked, providing strong adjacencies is believed in part responsible for DuMont's commercial plight. Two DuMont shows have already moved over to the former and probably will stay through next winter. These are "20 Questions," picked up at ABC-TV for Florida Citrus, and Mogen David's "Dollar a Second." Reason for the "Questions" moreover is that the new sponsor wanted the strength of a slot before Danny Thomas' vidpix series on Tuesdays. "Dollars," Fridays at 9 p.m., follows an hour-and-a-half of commercially sold time, capped off by Ray Bolger. Wednesday night at ABC-TV, with the new Walt Disney series, is another time providing adjacencies as a lure to ex-DuMont advertisers. Also, ABC's near sellout status gives the web an easier time in clearing affiliates than that had by DuMont.

NARTB-TVAB

Continued from page 24

wrench in TVAB plans to garner more of the national spot biz stations need to survive. He felt that no matter what kind of arrangement is made, that so long as stations and webs are in the same promotional organization, networks would restrain the national spot pitch because it's in direct competition with network sales. In other parts, how the merger will effect the attitude of vidpix distribs is not known.

Moore said in N. Y. late last week that, unlike BAB, the new organization will not be directly under NARTB aegis at all. Just what kind of support NARTB will offer was not indicated.

Moore said that "NARTB had under advisement for a couple of years the formation of a bureau, but TVAB did not know that." (This point was avoided in Chi before the NARTB meet this year, at the time when TVAB was formalized.), TVAB then felt it must get started because, according to Moore, it was the only time all the stations could get together for months more to come.

From the Production Centres

Continued from page 26

stork for the first time . . . **Fred Davey**, WENS announcer, picked to do some Boston Redsox television commercials during the vacation season.

IN PHILADELPHIA . . .

Hugh Jones, son of **Paul Jones**, Bulletin columnist, has been added to publicity staff of WCAU stations . . . **Larry Brown**, WPEN disk jockey, raised $200 for Multiple Sclerosis campaign, with request programs at 25c per . . . **Jesse Hadsell**, formerly of WOWO, Fort Wayne, has joined Gray & Rogers ad agency here . . . **Richard Schlegel**, operations manager at WCAU-TV for last three years, has been named production consultant in station administration at CBS-TV, New York . . . KYW women's commentator **Ruth Welles** spending vacation in California, with **Ruth Weir Miller** substituting . . . **Bill Givens**, KYW farm director, has been awarded certificate of appreciation for "Seeds for Democracy" program, which raised 15,000 packets of seeds to restore agriculture in Philippines . . . Changes in WCAU-TV sales staff have upped **E. Gordon Walls** to post of local sales manager, and brought in **Frank Elliott**, former president of Elliott-Lewis Co., as director of sales development.

IN WASHINGTON . . .

May Wynn and **Robert Francis**, featured players in Columbia Picture's "Caine Mutiny," to be interviewed by WTOP's **Mark Evans** for a show to be televised on large screen of RKO Keith's as special highlight of film's preem . . . **Joe Goodfellow**, director of sales for WNBW and WRC, NBC's capital stations, back at his desk after San Francisco huddles with web's West Coast spot sales reps . . . ABC commentator **Gunnar Back**, Capitol Hill newsman whose coverage of the McCarthy-Army hearings for the tv pool brought him national attention, inked by WWDC-MBS to switch his three-time-a-week "Congress Today" broadcast to that station . . . GOP **Sen. E. D. Crippa**, of Wyoming, recently appointed to fill the seat of the late Sen. Lester Hunt, made his capital radio debut on CBS' "Washington, U.S.A." past Saturday (3) . . . **Jay Royen**, NBC flack, attended the National Convention of the American Library Assn. in Minneapolis as guest speaker, and also powwowed with KSTP-NBC program manager **Brooks Henderson** on the weekly platters made here by Minnesota Congressional reps for use on the home station.

IN OMAHA . . .

Mal Hansen, WOW farm director here, was a speaker at the 65th annual meet of Nebraska Stock Growers Assn. in Chadron . . . **Bob Steelman** leaving KMTV to become manufacturer's rep for a fishing-tackle firm in Texas . . . **Virgil Sharpe**, KOWH sales-program director the past two years, upped to station manager. Station is owned by Mid-Continent . . . New Omaha police boss **Henry Boesen** started a series of safety radio programs on KOIL last week . . . Scottsbluff, Neb. City Council has okayed tv piped in to a large micro-wave receiving station and distributed by coxial cable to residences of the city paying for the service monthly. Cost is between $4 and $7 per month per customer.

Beer, Wine Ban

Continued from page 24

harmful or objectionable advertising."

In introducing his bill, Pelly emphasized that he is not identifying himself with either the dry or wet forces. "I am not advocating a return to prohibition," he said, "nor do I feel that my bill is a backdoor approach to prohibition—an accusation very often hurled at the Bryson bill. On the contrary, I do align myself with those who believe in moderation in the use of alcoholic beverages, and with those parents who feel that their children should be allowed to watch tv and listen to the radio during the early evening hours without concern over the advertising they are about to see or hear."

Pelly declared his measure is "a most reasonable solution to a growing problem," created by the increasing number of tv sets in use and the need for protecting "receptive young minds" against commercials "presented in an attractive atmosphere or accompanied by an appealing jingle or tune."

TV's Buggy Ride

Continued from page 25

(Danny Thomas and "Break the Bank.")

Chrysler Corp. moves into the No. 1 spot among all the automotive spenders, with a tv network budget of $13,650,000 represented by the CBS-TV Chrysler dramamusicomedies, DeSoto sponsorship of Groucho Marx, Plymouth's "That's My Boy," Chrysler's "It's a Great Life" and Dodge's Danny Thomas and "Break the Bank."

General Motors is in the No. 2 spot with $10,100,000, representing Buick's Milton Berle display, Oldsmobile's participation in the Liebman "specs"; Chevrolet's Dinah Shore show; and Pontiac's new show going into the Friday night at 8 NBC-TV period as replacement for Dave Garroway.

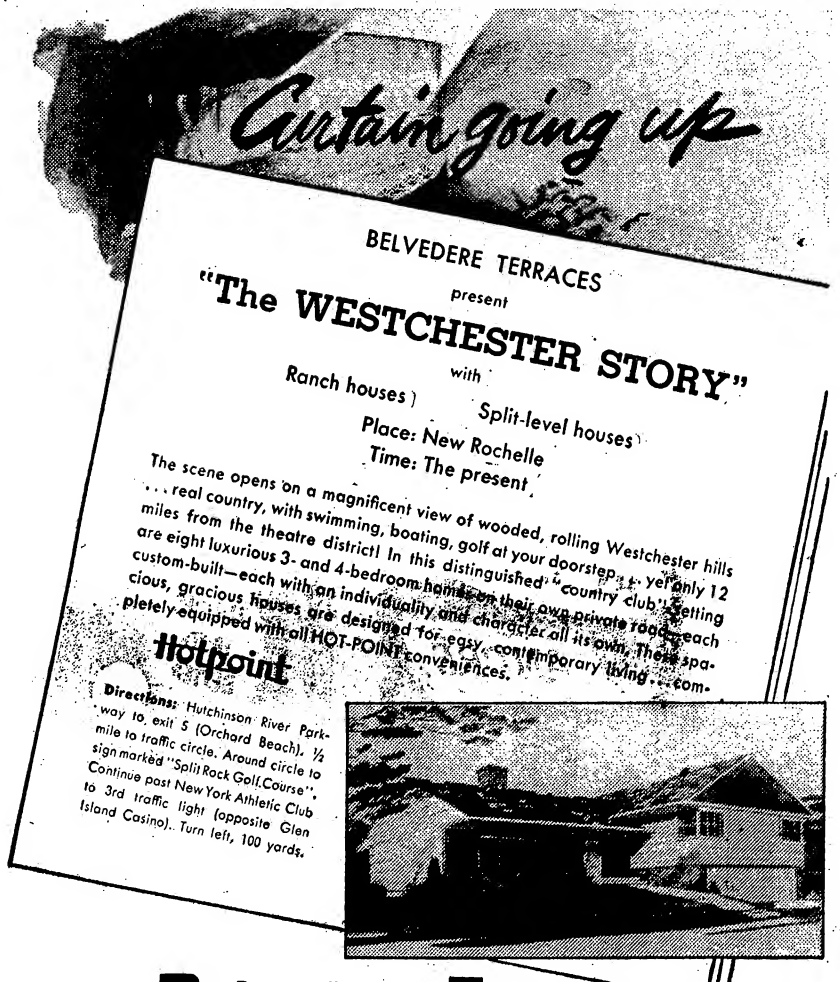
Ford Motor Co. is in No. 3 spot with a $9,200,000 tv outlay, represented by the Lincoln-Mercury "Toast of the Town"; "Ford Theatre" vidpix series and the Ford co-sponsorship of the Hayward Monday night "specs."

Cat's Paw Into Radio

Cat's Paw Rubber Co., which last year spent over $500,000 in television but nothing in network radio, has bought the Monday segment of ABC's morning radio soap strip, "Modern Romances." Deal was set via the S. A. Levyne agency of Baltimore.

Sale leaves the Tuesday-through-Friday segments of the 11 a.m. strip still to be sold, with Ex-Lax having cancelled its four-days-a-week bankrolling recently.

San Antonio—Pat Devauchelle has joined the staff of KMAC here as a continuity writer.





Eileen BARTON
LATEST CORAL RELEASE
SWAY
B/W
WHEN MAMA CALLS
Dir.: William Morris Agency



EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL. 7-5800



Custom Shirt Makers
to Stage, TV & Screen Stars
SPECIALIZING IN DRESS and SPORT SHIRTS
Fred Sanders, Inc.
77 W. 47th St., NYC, PLaza 7-5865

Your Lucky Strike Hit Parade says:

"So long for a while"

And presents a special summer service



During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.

P.S. Be sure to watch Your Hit Parade's summer replacement

"PRIVATE SECRETARY" STARRING **ANN SOTHERN**

Saturdays at 10:30 P.M. (N.Y.T.)
NBC Television Network

Television Reviews

Continued from page 27

hard time associating himself with anyone in a situation of this kind.

Paul Gilbert, as the pug who works on both kinds of canvases, recites his lines with an obvious aim for the comedy. Allen Jenkins does well as the frustrated fight-trainer trying to get him to abandon the pitfalls of culture and go back to an honest job of mayhem. His character seems to be the best delineation. Clarence Stroud's conception of the Harvard man is hardly like the general run of boniface. Other major characters are by Phyllis Coates, who plays a girl from the upper strata who interests herself in the pug, and Sheldon Leonard, as a fight promoter.

As it stands, the show has an assortment of characters each trying to assert himself. There's no meshing of the individuals into a harmonious pattern. However, once the writers get to know the characters they may get around to creating a likeable show. On the basis of the preem, they've got far to go.

Jose.

EXPLORING GOD'S WORLD
With Carrie McCord, Lydia Jean Shaffer, Glenn Walken
Producer-director: William Workman
30 Mins.: Sun., 10:30 a.m.
WCBS-TV, N. Y.

"Exploring God's World" should draw favorable response from the juve element at which it's targeted. Show's religioso theme is intelligently treated so as to sustain kiddie interest and also convey its theological message. Format is to introduce the moppets to religion through a study of nature, "make it yourself" games and Biblical readings.

Carrie McCord, as program's narrator, displayed a pleasant personality and a savvy in the handling of the small fry on initialer, Sunday (4). She did a proficient job in outlinging some of the facts responsible for winds and also in showing the at-home tykes how to make a pin wheel and a weather vane. Giving her an okay assist were two youngsters, Lydia Jean Shaffer and Glenn Walken, regulars on the show.

Program, presented by CBS-TV with the cooperation of the Connecticut Council of Churches, is a summer replacement for "Look Up and Live," religious variety series which returns to the net Oct. 3.

Jess.

COLLEGE OF MUSICAL KNOWLEDGE
With Tennessee Ernie, The Cheerleaders, Frank De Vol Orch
Producer: Paul Phillips
Dircetor: Jim Hobson
Writers: Phillips, Milt Hoffman
30 Mins.; Sun., 7 p.m.
TONI CO.
NBC-TV, from Hollywood
(Leo Burnett)

If this show was in the cornball groove in the days when Kay Kyser presided over it, it's now even more so with Tennessee Ernie on the podium. Ernie dresses and acts like a city slicker but drawls like a well-heeled hillbilly and that should up to a commercial personality parlay. Ernie, in fact, does shape up as a host that will appeal to this show's fans.

Format is standard quiz fare. Two groups of contestants are asked to guess the titles of songs, as played by Frank De Vol's band, for an initial $50 prize. The winners of each group then tackle the $100 main prize which goes into a cumulative weekly jackpot if it is not answered correctly. Except for the final poser, Ernies does everything but spell out the answers for the contestants in the usual manner of the generous quizmaster. He's friendly and folksy and he gets a fair share of laughs with gags that are never barbed.

Ernie, a Capitol Records pactee, also delivered a couple of tunes on the preem, handling "This Must Be The Place" and "Three Coins The Fountain" in a non-hillbilly style. The Cheerleaders, a mixed vocal quintet, belted over a couple of bright tunes and De Vol batoned as well as furnishing some good comedy support to Ernie.

Plugs for the hair curling product were slugged home hard with Ernie delivering one long commercial with a very intimate touch.

Herm.

THE WORLD OF MR. SWEENEY
With Charles Ruggles, Glenn Walken, Helen Wagner, Carol Veazie, Harry Gresham, others
Producer: Sam Schiff
Director: Alan Neuman
Writer: Arthur Stander
15 Mins.; Mon.-thru-Fri.; 7:30 p.m.
CO-OP
NBC-TV, from N. Y.

Some excellent scripting by Arthur Stander that's tailor-made for Charles Ruggles gives this summer filler a chance for fall survival, perhaps as a daytimer. "The World of Mr. Sweeney," which over the past year has done a once-a-week stint on the late Kate Smith show, is being used as a replacement for NBC's 7:30 musical strip, and though there isn't a chance it can stay in that spot, NBC might well ponder its use in the daytime.

For while Ruggles is placed in a pat format, a sort of one-man "Lum 'n' Abner," Stander's scripting and Ruggles' thesping put the show into a category all its own, a rural comedy with a good deal of sophistication. Ruggles is cast as a storekeeper in a small town who on the side is something of a village oracle. Out of this pattern, Stander has written in some neat and humorous character sketches and bubbling situations. Ruggles handles his role ingratiatingly, and he's backed by a well-picked and competent cast.

Sam Schiff, who handled production on the Kate Smith segment, has everything well in hand here, and Alan Neuman's direction keeps things at a leisurely but sure pace. But the key elements are Ruggles acting and Stander's writing, and as long as they hold up, NBC has a valuable property on its hands.

Chan.

Color TV Schedule

NBC

Today and Home (mobile unit pickup in Cleveland)—July 8-9, 7 a.m. and 11 a.m.

The Marriage—July 8, 10 p.m.

WNBT, N. Y.

Here's Looking At You—July 5-9, 1:30 p.m.

WCBS-TV, N. Y.

Time for Color (film)—July 12, 5 p.m.

POLICE REPORTER
With Gil Violante
Producer: Tom Jones
5 Mins.; Mon. thru Fri., 11:25 p.m.
WTOP-TV, Washington

This five-minute cross-the-board report from town's police blotter is an innovation here and a worthy addition to the local tv scene. Because of its voteless status, Washington is peculiarly lacking in civic consciousness. Impact of show should do much to rouse natives to problems of crime and juve delinquency.

Gil Violante, veteran police reporter for the defunct Times Herald, is an old hand at the crime beat. He shows his familiarity and background in skill with which he handles the news. Best of all, he adds an air of breathlessness and color to even the most routine items. Normally, he selects hot-off-the-blotter reports and offbeat items. But even when the news lacks luster, his manner and typical reporter's appearance adds special interest. He reports at a desk in standard shirt sleeve attire, using stills to illustrate the news.

This is a welcome hiatus between the national newscast and the late films. Violante, a newcomer to the medium, appears a bit stilted and deliberate in the face of the tv lens. A natural in appearance, experience, and even in name, he should improve in ease and spontaneity as he becomes more at home before the camera. Show lends itself to sponsorship, since there is a public service accent to type of news handled and manner of presentation.

Flor.

WHAT DO YOU HAVE IN COMMON?
With Ralph Story, others
Producer: Bill Brennan
Director: Seymour Berns
30 Mins., Thurs., 9 p.m.
Sustaining
CBS-TV, from H'wood

With "Lux Video Theatre" moving over to NBC-TV in the fall, "What Do You Have In Common?" has been assigned to keep this spot warm until Chrysler comes in with its 8:30 to 9:30 dramatic and musical series out of the same CBS Television City on the Coast. Credited for its creation is James Fonda, the web's program director in Hollywood, and packager is John Guedel, whose Groucho Marx quizzer gives him a claim to tv fame.

Show brings together contestants in clusters of three who operate against time and for money prizes to determine what they have in common in conception with an unseen-to-them fourth party—such as "dated same girl," had same real estate agent, used same exterminator man, etc. The cross-examination session could be a lot of fun but on opener wasn't particularly rewarding in this or any other department. The possibilities are there, but as they say in leggers headed from the sticks for the Stem, it needs work.

For the finishing gimmick, the threesome making the best time gets a crack at pinning down the common bond of three persons whose pictures are flashed on the screen. On last week's show these were Gov. Thomas E. Dewey, ex-Gov. Adlai E. Stevenson and the late Wendell Willkie. For the $1,000 boddle, this was near to a low point in exertion of gray matter. Ralph Story is a pleasant sort of emcee.

Trau.

ROMPER ROOM
With "Miss Claire" Coleman
Producer: Burt Claster
Director: Ed Moore
60 Mins., Mon.-Fri., 10 a.m.
TASTYKAKE
WFIL-TV, Philadelphia

WFIL-TV, which produces "University of the Air" during the regular sessions, gets down to the kindergarten level for the summer. With songs, games, stories and lessons, "Romper Room" aims to instruct and amuse the four and five-year-olds during the hot weather doldrums.

In standard "talks to the kiddies" style, slowly as in a labored translation, "Miss Claire" (Claire Coleman) teaches behavior, how to play ring-around-rosy, mulberry bush and "how-to," this time how to make a paper village. A "Do Bee" and "Don't Bee" demonstrates correct from incorrect habits, e.g., the ungrammatical slogan "Do Bee a Clothes Neat" "Don't Bee a Clothes Dropper." Snack time takes care of the sponsor with the sprouts munching cake and milk.

As an indication of the sophisticated fare to which toddlers are exposed nowadays, a cartoon featured during the snack period introduces the little ones to a raid on a cafe, with the Black Maria gathering up the customers and dumping these celebrants behind bars for the finale. Miss Coleman had the doubtful assistance of some un-camera conscious juve participants in the show caught. As a viewer tie-in, drawings sent in by moppets at home are exhibited on screen.

A recent Temple graduate, Miss Coleman has the youth and attractiveness to appeal to the kids and to romp with them. Series is also being presented in Norfolk, Baltimore, Washington and Scranton.

Gagh.

NBC Price-Tag

Continued from page 25

tv homes, and unduplicated by video:

Life, $22,385; 5,400,000; 61.1%; 2,155,000.

Look, $14,328; 3,399,000; 63.2%; 1,251,000.

Satevepost, $17,270; 4,559,000; 56%; 2,006,000.

Collier's, $13,057; 3,168,000; 60.2%; 1,261,000.

Sunday supplements? Another quartet with same bracketings:

This Week, $30,283; 10,573,000; 66.2%; 3,574,000

Parade, $16,577; 5,869,000; 58.6%; 2,430,000.

Metro, $35,750; 14,234,000; 73%; 3,843,000.

American Weekly, $26,180; 9,458,000; 69.2%; 2,913,000.

From these figures, NBC builds a story on its network radio as the medium with the "largest unduplicated addition" to a sponsor's tv advertising and "at lowest cost," citing the web's 200 stations, 46,500,000 homes and 98% of latter covered. "Non-tv America" comes out as 37%, with 17,100,000 such homes, and the unduplicated circulation is "eight times" that of Life and "over four times" that of This Week.

On the question of the "delivered audience" and the unduplicated factor, the web declares that in 47 radio-tv combinations studied by Nielsen, the highest delivered audience duplication for any combo was 4.3% and the average duplication for all 47 was only 1.9%.

The conclusion: "You can complement your tv best by selecting a radio schedule to reach audience groups not attracted to your tv show."

Next in line by NBC: "Memo to a Magazine Advertiser."

CASSINI TV SHOW GETS A REPRIEVE

The Cassini Show, 11:30 to midnighter on WNBT, N. Y., wasn't aired on Sunday (4) in what would have been the start of its second telecycle. Officially it was stated that guest talent was hard to come by for the holiday night, but privately it was conceded that the week's gap would permit a study relating to the show's future. For one thing, the NBC o&o'er has been questioning the advisability of shelling out for a live crew at that late hour. But this is related to the format itself, with program headed by Igor and Oleg Cassini given a general pasting by the critics. Stanza has had three sponsors from the start.

A decision was arrived at late today (Tues.) by WNBT general manager Ham Shea after a huddle with all parties concerned to resume the program next Sunday.

Larry DuPont's Post

Dallas, July 6.

Larry DuPont has been named director of radio and television for the Tracy-Locke Co.

DuPont is a pioneer in tv programming in the southwest and will handle all radio and tv advertising for the firm for Dallas, Houston and New Orleans.

St. Louis—Ted Liss, former writer and producer for CBS in Chisago has been appointed production manager for KWK-TV soon to tee off operations.

Chi Agencies Gripe On Morgan TV Subbing, But CBS Sticking to Guns

Chicago, July 6.

Chi ad agencies with clients repped on Gary Moore's daytime CBS-TV spread are protesting long and loud over the web's decision to sub with Henry Morgan when Moore and Durward Kirby both take off on a four-week vacation July 26. Beefs, which reportedly have gone up to the top CBS brass, are not directed against Morgan personally but rather are a reflection of a belief on the part of the agency lads that his humor is a bit too sophisticated for the housewife clientele.

Not mentioned in the dispatches to the web is the worry on the part of the percentagers that Morgan may revert to his product panning routines, thus getting the agency guys in hot water with their clients.

At last report, CBS was sticking to its guns, seeking to calm the worries with the pitch that this is "a new Morgan" who will fit okay into the daytime picture.

WTMJ-TV LOCAL TINT SHOWS BOW JULY 19

Milwaukee, July 6.

WTMJ-TV, the Milwaukee Journal station, joins the exclusive color tv pioneer club July 18 when it pumps out its first tinted local show. The Sunday afternoon Grenadiers music-variety show will be the first to get the in color treatment. The station plans to eventually showcase practically all of its hometown offerings at least once in color, using its just-installed RCA equipment.

First locally sponsored show to go before the color cameras will be a special program July 20 bankrolled by the Blatz brewery. One-shot will be buit around the Layton School of Art.

Survey taken by the station a couple months back showed there were 55 color sets in the Milwaukee area, but it's now estimated the "circulation" has jumped up to between 75-100 units. WTMJ-TV has been beaming the NBC-TV color shows for several months.

WHAS-TV Planning To Build 2,000-Ft. Tower

Louisville, July 6.

WHAS-TV is exploring the building of a 2,000 foot tv tower. Nearest thing to it would be a 1,500-foot tv tower now being erected in Oklahoma. The tallest tower already built is WHIO-TV's 1,104 tower at Dayton. WHAS-TV's present tower is 600 feet.

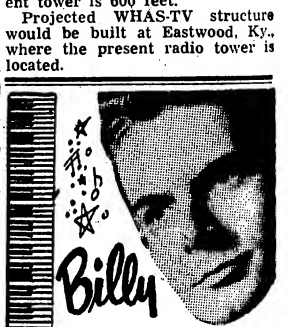
Projected WHAS-TV structure would be built at Eastwood, Ky., where the present radio tower is located.

to increase sales
profitably...economically reach
Channel 8-land



Represented by
MEEKER TV, Inc.
NEW YORK CHICAGO LOS ANGELES SAN FRANCISCO

Steinman Station
Clair McCollough
President

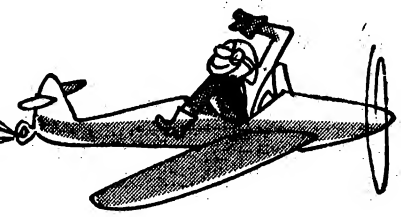


Billy NALLE at the Piano • Organ • Celeste
I REMEMBER MAMA
SUSPENSE
WINKY DINK AND YOU
• Radio Registry •



COLGATE COMEDY HOUR
Sundays
Mgt.: William Morris Agency

Some people are born leaders



...like WCAU-TV...

tops in Philadelphia!



WCAU-TV is now transmitting to the booming Philadelphia area from its new maximum-height, maximum-power SKY TOWER—1000 feet tall with 316,000 watts! Reaching out into a 35-county, 4-state area, WCAU-TV is now the only Philadelphia station operating with both maximum height and maximum power. With the tenfold increase in power doubling its coverage area—WCAU-TV now reaches 6,360,000 people—2,000,000 more than before!

Ten big markets are available to buyers from this one station: Philadelphia, Chester, Allentown, Bethlehem, Levittown, Reading, Camden, Trenton, Atlantic City and Wilmington—an unparalleled opportunity for advertisers.

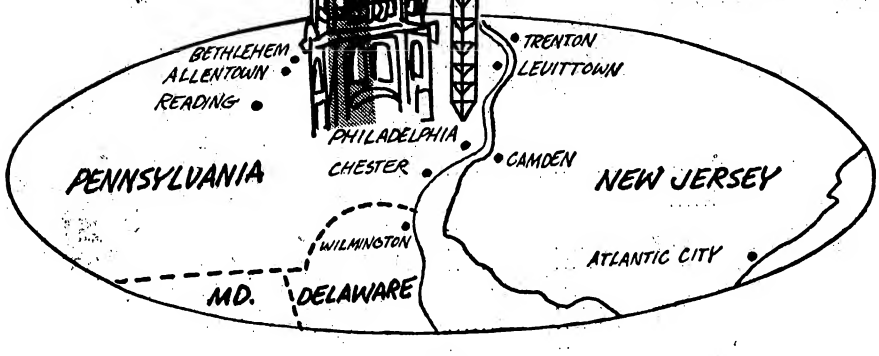
Even before construction of the SKY TOWER, WCAU-TV enjoyed an unchallenged position of leadership in Philadelphia. Now—WCAU-TV reaches 45% more people than before—twice as many square miles—10 major markets!

Look at the breakdown:

Coverage	35 counties
Population covered	6,360,178
Total families covered	2,292,300
Total retail sales	$8,935,730,000
Total effective buying income	$13,418,528,000

WCAU-TV

blanketing America's greatest industrial expansion area



The Philadelphia Bulletin Station • CBS Affiliate • Represented by CBS Television Spot Sales

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

NEW YORK

Approx. Set Count—4,175,000

Stations—WCBS (2), WNBT (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MAY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Rheingold Theatre (Dr)	WNBT	Ziv	Sun. 10:30-11:00	21.5	55	39.0	Blue Ribbon Bouts	WCBS	20.0
							Sports Spot	WCBS	11.5
2. Superman (Adv)	WNBT	Flamingo	Mon. 6:00-6:30	17.6	55	*32.2	6 O'Clock Report	WCBS	*6.0
							Early Show	WCBS	*8.9
3. Foreign Intrigue (Dr)	WNBT	J. W. Thompson	Thurs. 10:30-11:00	17.2	40	42.6	Place the Face	WCBS	17.7
4. I Led Three Lives (Dr)	WNBT	Ziv	Sun. 10:30-11:00	16.3	32	51.2	What's My Line	WCBS	33.3
5. Favorite Story (Dr)	WNBT	Ziv	Mon. 10:30-11:00	13.0	25	51.8	Studio One	WCBS	24.1
6. Capt. Midnight	WABC	Tatham-Laird	Sun. 6:00-6:30	12.4	41	30.5	Baseball	WPIX	7.8
7. Amos 'n' Andy (Com)	WCBS	CBS	Sat. 10:30-11:00	11.2	23	48.8	Your Hit Parade	WNBT	31.5
8. Badge 14 (Myst)	WOR	NBC	Wed. 9:00-9:30	9.6	14	67.3	Kraft TV Theatre	WNBT	29.2
9. Mr. District Attorney	WCBS	Ziv	Sat. 7:00-7:30	9.3	38	24.4	Man Against Crime	WNBT	7.9
10. Annie Oakley (W)	WABD	CBS	Sat. 7:30-8:00	8.2	20	39.7	Beat the Clock	WCBS	21.9

*Weekly average rating.

BALTIMORE

Approx. Set Count—625,000

Stations—WMAR (2), WBAL (11), WAAM (13)

1. I Led Three Lives (Dr)	WBAL	Ziv	Wed. 10:30-11:00	27.6	59	46.7	Blue Ribbon Bouts	WMAR	19.0
							Bouts; Sports Spot	WMAR	10.5
2. Badge 714 (Myst)	WBAL	NBC	Sat. 10:30-11:00	21.4	43	49.7	Premium Playhouse	WMAR	16.0
3. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	16.7	72	23.2	7 O'Clock Final	WMAR	4.3
							Civic Opera	WMAR	4.8
4. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	14.8	89	16.7	Film Funnies	WAAM	1.7
5. Liberace (Mus)	WBAL	Guild	Tues. 10:30-11:00	12.4	25	49.6	Name's the Same	WAAM	15.5
Ramar of the Jungle (Adv)	WBAL	TPA	Mon. 7:00-7:30	12.4	64	19.4	7 O'Clock Final	WMAR	6.7
							News—J. Daly	WAAM	2.9
7. City Detective	WMAR	MCA	Sun. 11:00-11:30	11.7	65	18.1	News; Weather; Sports	WBAL	6.7
							Political, Marque	WBAL	2.9
8. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	10.3	72	14.4	7 O'Clock Final	WMAR	3.3
							News—J. Daly	WAAM	2.9
9. Wild Bill Hickock (W)	WBAL	Flamingo	Fri. 7:00-7:30	7.6	63	11.2	7 O'Clock Final	WBAL	3.3
							News—J. Daly	WAAM	1.4
10. Abbott & Costello (Com)	WMAR	MCA	Sat. 11:30-12:00	6.9	58	11.9	Teen Canteen	WBAL	5.0

COLUMBUS

Approx. Set Count—340,000

Stations—WLW-C (4), WTVN (6), WBNS (10)

1. I Led Three Lives (Dr)	WBNS	Ziv	Tues. 8:30-9:00	30.9	50	61.3	Circle Theatre	WLW-C	22.2
2. Death Valley Days (W)	WBNS	McCann-Erickson	Sun. 8:30-9:00	30.2	54	56.9	TV Playhouse	WLW-C	19.1
3. Mr. District Attorney (Adv)	WLW-C	Ziv	Wed. 9:30-10:00	28.2	55	51.1	Wrestling	WTVN	10.2
4. City Detective	WBNS	MCA	Fri. 9:00-9:30	26.5	45	59.1	Cavalcade of Sports	WLW-C	20.8
5. Badge 714 (Adv)	WLW-C	NBC	Mon. 9:30-10:00	23.5	42	56.2	Studio One	WBNS	20.6
6. Superman (Adv)	WBNS	Flamingo	Wed. 6:00-6:30	23.1	92	25.3	American Wit and Humor	WLW-C	0.7
							News—J. Daly	WTVN	2.5
7. Boston Blackie	WLW-C	Ziv	Tues. 9:30-10:00	22.6	42	53.5	Name's the Same	WTVN	16.2
8. Captured (Myst)	WBNS	NBC	Sun. 9:00-9:30	20.4	35	58.2	Loretta Young	WLW-C	26.9
9. Wild Bill Hickock (W)	WBNS	Flamingo	Sat. 6:00-6:30	17.5	84	21.0	Public Service Film	WLW-C	2.4
10. Kit Carson (W)	WBNS	MCA	Thurs. 6:00-6:30	15.6	84	18.7	News—J. Daly	WTVN	2.5
							News—Joe Hill	WTVN	1.5

YOUNGSTOWN

Approx. Set Count—110,000

Stations—WDTV (2), WNBK (4), WEWS (5), WXEL (9), WKBN (27), WFMJ (73)

1. Racket Squad (Adv)	WKBN	ABC	Mon. 8:30-9:00	25.9	39	67.3	Godfrey's Talent Scouts	WEWS	31.1
2. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	16.2	22	74.1	Strike It Rich	WKBN	26.5
3. Badge 714 (Myst)	WFMJ	NBC	Tues. 7:00-7:30	15.2	60	25.4	Captain Video	WKBN	5.9
							It Takes All Kinds	WKBN	2.7
4. I Led Three Lives (Dr)	WEWS	Ziv	Fri. 10:30-11:00	14.1	26	53.6	Cavalcade of Sports	WFMJ	17.8
							Greatest Fights	WFMJ	13.5
Superman (Adv)	WKBN	Flamingo	Wed. 6:00-6:30	14.1	52	27.2	Wild Bill Hickock	WNBK	3.2
6. Foreign Intrigue (Dr)	WEWS	J. W. Thompson	Sun. 10:00-10:30	13.0	21	61.0	Loretta Young	WFMJ	18.9
7. Liberace (Mus)	WFMJ	Guild	Thurs. 8:30-9:00	11.9	20	59.7	Four Star Playhouse	WKBN	22.7
8. Kit Carson (W)	WFMJ	MCA	Wed. 6:30-7:00	9.7	45	21.5	News; Sports; Weather	WKBN	7.3
Ramar of the Jungle (Adv)	WKBN	TPA	Sun. 7:00-7:30	9.7	21	45.6	Paul Winchell	WFMJ	17.3
10. Biff Baker, U.S.A.	WEWS	MCA	Thurs. 10:30-11:00	8.9	18	47.0	Stars on Parade	WKBN	20.0

LEXINGTON, KY.

Approx. Set Count—15,000

Stations—WAVE (3), Louisville; WLW-T (5), Cincinnati; WCPO (9), Cincinnati; WHAS (11), Louisville; WKRC (12), Cincinnati

1. Liberace (Mus)	WAVE	Guild	Wed. 9:30-10:00	31.8	59	53.6	Blue Ribbon Bouts	WHAS	17.5
	WHAS						Sports Spot	WHAS	10.7
2. I Led Three Lives (Dr)	WLW-T	Ziv	Thurs. 8:30-9:00	27.8	46	60.2	Pee Wee King	WAVE	27.1
3. Kit Carson (W)	WAVE	MCA	Sun. 5:00-5:30	25.9	69	34.5	Cisco Kid	WCPO	3.9
4. Ramar of the Jungle (Adv)	WKRC	TPA	Tues. 7:30-8:00	19.1	28	68.4	Milton Berle	WAVE	40.6
5. Cowboy G-Men (W)	WAVE	Flamingo	Sun. 4:00-4:30	17.9	67	26.6	Super Circus	WCPO	6.1
6. Boston Blackie (Myst)	WLW-T	Ziv	Sat. 10:00-10:30	14.8	35	42.7	Hollywood Theatre	WHAS	15.2
7. Wild Bill Hickock (W)	WHAS	Flamingo	Sun. 6:00-6:30	13.8	43	31.9	Cisco Kid	WHAS	10.7
8. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 9:30-10:00	12.9	28	45.3	Cavalcade of America	WHAS	13.9
9. Life With Elizabeth (Com)	WCPO	Guild	Mon. 7:30-8:00	11.4	21	53.5	Voice of Firestone	WAVE	16.8
10. Cisco Kid (W)	WHAS	Ziv	Sun. 5:30-6:00	10.7	34	31.1	Wild Bill Hickock	WLW-T	10.0

Just Like a Network

Chicago, July 6.

ABC-TV and Kellogg are setting up a unique network lineup of 25 smaller markets for the heretofore spot-booked "Superman" and "Wild Bill Hickok" vidpix that's raising eyebrows in station rep shops. Project poses anew the perennial question as to when a network show is not a network show with ABC-TV in effect bicycling two series under web rates.

Deal is contingent upon ABC-TV affiliates' willingness to go along and is tied in with Kellogg's half-hour sponsorship of "Super Circus," with the client reportedly getting regular "Circus" discounts on the vidpix placements. Understood Leo Burnett agency, handling the account, views the plan as means to get exposure in those secondary markets unable to carry "Circus" live and in which Kellogg will not buy kine versions.

Also the network rate is lower than the spot rate at stations being selected, mostly post-freeze UHF'ers. Web is countering charges it's acting as a film distrib by saying the series falls into the "delayed feed" category. Half-hour telepix will run on alternate weeks.

ABC-TV hookup does not affect Kellogg's spot use of the two films, currently in over 80 markets. It does affect Flamingo Films' syndication rights on both series for non-Kellogg markets, cutting the vidpix distributor's potential sales to local clients by 25 cities.

Vidpix Technicians Resolve Dual Union Problem as Groups Merge

Long-discussed merger of the CIO-affiliated Assn. of Documentary and Television Film Craftsmen into the older AFL IATSE has been okayed by both bodies, and ADTFC will disaffiliate from the National Assn. of Broadcast Employees and Technicians (NABET), dissolve its organization and join as members of IATSE.

ADTFC was formed at the end of the war by a group of younger telefilm and documentary technicians who found they could not get into IATSE at the time. It was once headed by the late Richard Flaherty, top documentary producer. Its present membership is about 300, with most of them concentrated in N. Y., but some in other cities. It's a vertical union, with various types of technicians in its ranks, and supplies producers with complete crews, unlike the IATSE method of making a crew out of several horizontally organized locals.

Merger action came after a joint meeting by ADTFC reps and the IA's East Coast Motion Picture Studio Council, the latter organized two years ago to promote ways and means of ending the dual union problem in the east. Merger has the effect of leaving one union to negotiate with producers in N. Y. and the east. ADTFC members will first join the IA radio and tele department, and later will be broken down by trades and assigned to individual IA locals. Locals involved are Cameramen's Local 644, Studio Mechanics Local 52, Editors and Cutters Local 771, Assistant Directors Local 161 and Makeup Artists and Hair Stylists Local 798.

Carl M. Stanton
V.P. in Charge of NBC Film Division contrasts
Syndication Films Vs. Live TV Network Shows
* * *
an interesting byline piece in the upcoming
9th Radio and Television Review and Preview Number
of
VARIETY

Guild Films In 600% Biz Hike; $5,000,000 in '54

Guild Films' $2,200,000 billings for the first six months of 1954 represent a 600% increase over its $350,000 for the same period last year. With two new series due for release this summer and fall, the firm expects to gross well over $5,000,000 in its third year of operation.

Greatest billings figure was racked up by the firm's "Liberace" series, now in over 190 cities. "Life With Elizabeth" is in 104 markets, "Joe Palooka" in 54. Florian Zabach Show," which isn't figured in the billings total, has already been sold in 19 markets for total contracts of about $425,000.

On the production side, the firm has increased its list of clients from 39 to 309, its weekly telecasts from 148 to 360 and its completed half-hour shows from 26 to 160. Guild has 11 contract players signed to longterm pacts, as compared to one, Liberace, at this time last year. Guild will have produced 260 half-hours this year on five shows.

Joe Mohr Gets Nod As 'Intrigue' Lead

One of the more coveted acting plums in vidpix, providing as it does a minimum of 39 weeks in Europe, has just been doled out—with Joe Mohr as the winnah. Mohr, with considerable pix background on the Coast and seen last season on tv as one of the feature players on "My Friend Irma," succeeds James Daly as the lead for the "Foreign Intrigue" series. Daly is currently in N.Y., after winding 39 of the "Intrigue" telefilms abroad, and he now wants to remain berthed in the U.S.

Prior to the Daly series, Jerome Thor had a two-season crack at "Intrigue." He, too, wanted to return to N.Y. For its fourth season, "Intrigue" will also have a completely new format, with the action based at a European hotel "for the international set."

Schnall to 'Fireside'

Hollywood, July 6.

Marvin Schnall joins producer-director Frank Wisbar as casting director for his "Fireside Theatre" vidfilms this week.

Schnall was with Columbia casting for 12 years, and for the past two years has been casting director of Col's tv subsid, Screen Gems.

Connell's Widow Sues To Halt TV'ing of 'John Doe' As an Infringement

Suit was filed in N. Y. Federal Court last week to stop televisio showings of the feature film "Meet John Doe" by Louise Fox Connell, widow of the late author Richard Connell, on whose story the pic was allegedly based. Mrs. Connell named Motion Pictures for Television as the defendant, charging it was licensing the pic without consent and infringing on the original story, and she asked for an injunction, damages and an accounting.

Mrs. Connell charged that her husband's story, "A Reputation," written prior to 1922, was the basis for the film, which was acquired for tv by MPTV several years ago. She claimed that in 1950, the renewal rights reverted to her, and since that date, MPTV has had no legal right to distribute the film.

SG Signs More Execs

Expansion of the eastern administrative and production staff of Screen Gems, which began some months ago, continued last week with the signing of three more execs by the Columbia Pictures subsid. Ben D. Kranz joined the firm as production manager; John Brandt as layout art director, and Arthur Topol as assistant sales service manager.

Kranz comes from the legit field, where he's been a production manager since 1929, latest of his shows having been "King of Hearts." Brandt moves over from Warner Bros.

Flamingo's 800G 8-Wk. Vidpix Gross

Flamingo Films, the Harris Groups' telefilm distribution outfit which they reactivated two months ago, has piled up $800,000 in sales in its eight weeks of operation. Figure was revealed by Sy Weintraub, one of the partners in the group, who pointed out that this doesn't include sales on "Superman," which Flamingo controls, and "Wild Bill Hickok," which it distributes for Bill Broidy in non-Kellogg markets.

Figure includes sales on "Cowboy G-Men," "Beulah," "International Police," "Flamingo Theatre" (the "Jewellers Showcase" reruns), the "Superman" cartoon series, "Baseball Hall of Fame" and other shorts. Not yet in distribution are "Top Secret" and "The American," former already finished and the latter in production on the Coast. Additionally, Weintraub said Flamingo is negotiating for other properties as part of an intensive production schedule for the fall.

35 STATIONS SIGNED FOR BONDED SERVICE

Bonded TV Film Service has signed 35 stations to its consolidated print shipment service since it originated the service three weeks ago. Don McClure, Bonded sales chief, said more stations had indicated interest in the plan and that distributors also are favorable.

Plan, to which stations subscribe, operates in such a manner that all collect film shipments to the stations are picked up daily by Bonded, and shipped in bulk to the stations. For those shipments where the distribs pay the shipping cost, Bonded has been pitching the advantages of joining their shipments in the daily bulk shipments for reduced costs for the distribs.

OF Designates 2 For Key Midwest Sales Slots

Official Films last week filled two key sales spots with the signing of Frank O'Driscoll, former central division manager of Motion Pictures for Television, to work out of Detroit, and Jack Garrison, former general manager of the suspended St. Louis UHF'er, KACY-TV, to work out of St. Louis.

O'Driscoll resigned from MPTV some three weeks before the shakeup created by the consolidation of MPTV's feature film and syndication divisions. He had already made a deal to join Official under sales chief Herb Jaffe, who had been eastern sales manager of MPTV Syndication. Garrison was with KSD-TV for some seven years before taking over management of the UHF'er.

Tierney Into Telepix Via 'Concrete Jungle'

Lawrence Tierney will make his telepix debut as a policeman in "The Concrete Jungle," a new telepix series being produced by Rivet Productions for fall syndication by Ray Gordon Productions. Series is based on police cases from Police Col. Maurice A. Fitzgerald's "Handbook of Criminal Investigation" as edited by N. Y. Inspector Paul B. Weston.

Marty and George Fass are scripting the series, which will have Tierney as instructor in a police class discussing various cases. Original score is being written by Jacques Belasco. Series will also be taped for radio.

Bid to Organize Vidpix Syndicators Gains Momentum; Distribs Hot for It

George Shupert
Pres., ABC Syndication, Inc.
tosses around some
Trends in Network Syndication Vidpix
* * *
one of the many editorial features in the
9th Radio and Television Review and Preview Number
of
VARIETY

Movement among syndicators to form an industry association is rapidly gaining ground, with virtually every top telepix distribution outfit expressing interest if not actually engaging in off-the-cuff discussions about such an organization. While there's been no formal meeting of the minds as yet, such a meeting could come about within the next few weeks.

Most pressing factor in bringing about such discussions is the question of the vidpix industry's role in the newly-formed Television Advertising Bureau. That there will be vidpix participation is an accepted premise, since tv-films will be the entertainment program medium through which TVAB will promote national spot tele. But the manner of telepix participation hasn't been worked out yet, and whatever the final mode of participation, it's likely to involve an industry association.

Until recently it was assumed that syndicators would be invited to associate membership in TVAB. But recent indications have been that the vidpixers instead would be asked to get together by themselves and elect a representative to serve on the TVAB board. A meeting of TVAB toppers and leading distribs had been scheduled for last week but was called off and no new date set.

If the latter course is adopted—and most distribs don't favor it because it limits both their participation and representation — they'll have to get together to elect a rep, and once assembled, would probably discuss ways and means of bettering their position within TVAB. If they're invited to associate membership, the chances of uniting are less immediate, but the prospects are still there.

Sounding 'em Out

Extent of interest in the problem is indicated by the fact that Ziv prexy John Sinn has sent a letter to top distribs sounding them out on such an organization. Ziv has always held itself aloof on the distribution side (although it was instrumental in forming a producers' group on the Coast), yet Sinn has thought enough about the question to ask other distribs their opinion. He emphasized that he's not proposing an organization per se, but that if it's found that problems transcending those that the individual distrib can handle actually exist, he's for it. Sinn said he sent the letters after he had received a letter from a station mentioning interest in such a group by other distribs.

Actually, a movement toward organization has been gaining ground since the NARTB convention in Chicago, when the syndicators not only found themselves frozen out of the program but looked upon as a sideshow element. The more responsible execs came back to N.Y. with the feeling that this shouldn't happen again, and several indicated that even if no representative group is formed, they individually will take up the cudgels with

(Continued on page 40)

British Pix Union In New Threat On Telefilm 'Boycott'

London, July 6.

British film unions have officially announced that they would boycott American product here unless Hollywood unions cease their "blackmail" of sponsors of telefilm series made in Britain. Warning was a followup to last week's not so gentle reminder that a "policy of ban and counter-ban would undoubtedly react unfavorably on American film actors and technicians."

New action left no doubt as to the seriousness with which British Actors Equity Association (equivalent to SAG) and Association of Cinematograph and Allied Technicians (equivalent to IATSE) regard the present situation. An official announcement declared that Hollywood AFL Film Council, which has been campaigning against what the Yank union calls "runaway film production," must cease its efforts to pressure American television sponsors into ignoring the telefilm series which are lensed here. The alternative, the union announced, is that the British trade union members will refuse to screen U. S. films on television or in theatres and the government will be asked to restrict the importation of Hollywood product in the future.

At the moment, British unions have indicated they will approve of a measure under which up to 20% of films shown on television will be foreign in origin. However, union sources here indicated that continued pressure on the part of the Hollywood unions could result in a request that the 20% be revised sharply downward— if not eliminated entirely.

Facts Forum Cuffoing 'Answer to Americans' As Half-Hour Film Show

"Answers for Americans," the Facts Forum show carried until recently by ABC-TV, has been put on film in a weekly half-hour series, and will go out to 125 tele stations in the U. S. According to Hardy Burt, FF's N. Y. boss, the filming of the stanza will give the series much wider viewing. Before it was carried on 39 network stations.

Lineup of stations was made by Marjorie Mars in FF's Dallas office. Pix are underwritten by FF, the organization sponsored by Texas oil millionaire H. L. Hunt. Burt said that the series is being offered free to all stations carrying on a sustaining basis. Provision has been made for an opening and closing commercial, and if a station sells the series, only then will a return be made to FF, Burt indicated.

Lewis Sound Films did the filming for the "Answers" series. Show is built around a panel covering various phases of political and social life. First two shows concern the United Nations and Congressional investigations.

Ziv's 'Corliss' Set For Fall Release

Ziv Television Programs has placed a fall release date on its new "Corliss Archer" syndicated series, currently in production on the Coast. Although Ziv sales toppers had already started to sell the series as long as two weeks ago, the firm made the official announcement of acquisition of the F. Hugh Herbert property this week. It's the second Ziv acquisition of a major property in the past month, first being the deal with Eddie Cantor.

Series will be directed by Eddie Davis, with scripts by Helen McCaffrey and Ann Baker in the starring role. Mary Brian, John Eldredge and Bobby Ellis comprise supporting cast. Series is being filmed in color on the Coast. Ziv currently has six series in production, among them "Corliss," the Cantor show, "Favorite Story," "I Led Three Lives," "Cisco Kid" and "Mr. District Attorney."

Majors Should Get Into Vidpix Production Pronto, Sez Jack Webb

By DAVE KAUFMAN

Hollywood, July 6.

Major motion picture studios would do well to go into telefilm production, thus consummating the long-discussed marriage between pix and tv, it's asserted by Jack Webb. For one thing, vidpix, operating on a time-clock basis and with small budgets, will never offer any serious competition to motion pictures. From a standpoint of sheer economics, such a televenture by the pix plants would mean the supplanting of the old B picture operation by vidfilms so that the overhead of the studios would be sliced considerably.

Webb, who just finished producing a theatrical film version of his tv "Dragnet" at Warner Bros., is the first tv producer to undertake the actual transition of his tele property intact to films. Webb, producer-director-star of "Dragnet," feels his film, being released in six months, will be in the nature of a test case, i.e., if "Dragnet" does well at the b.o., majors will be strongly tempted to transfer more vidfilm properties to the screen.

"There is certainly room for both the tv and picture industries. For one thing, the picture industry can develop new techniques, something which we can't afford to do. After all, we wouldn't even have tv pix if it weren't for the picture industry. When people pay to see a motion picture they're buying quality no tv show can afford.

"The majors would do well to get into tv pix production. It would cut their overhead, and might evolve as a wonderful economy move. TV's contribution on one series would be small, but if they had enough series it would reduce the nut and keep a lot of their people working. Screen Gems, Columbia's subsidiary, has done very well. So has Republic's tv operation.

"Majors could make these television pictures for less than we tv producers can. TV is here to stay—it can't be wished away—and I don't see why the picture industry doesn't embrace it. It would enhance the telefilm's quality, and such a marriage would benefit both.

'Gotta Get Realistic'

"You can't turn your back on tv, so why not be realistic and get into it? It's ridiculous and child-like to think you're going to change the habits of the American people so that they will watch nothing but tv. For one thing, there is not enough time on tv; sponsors are standing in line waiting to put shows on. Motion picture execs should remember you cannot properly tell a story in 29 minutes. A tv picture, no matter how good, is still just a vignette. I know from personal experience if I could have had just another 10 minutes on some of my 'Dragnet' telefilms I could have done much better. This time-clock basis of our operations is detrimental to writers and to other creative talent. TV will never enjoy the full freedom which pictures and the stage have. I think a picture-tv marriage is inevitable and will work through sheer logistics.

"TV can be a proving ground, a clinic, a school for new talent for the majors. Even the better hour-long live shows merely prove they could have been much better if they had been longer and with more budget, so I see no reason for the studios to fear tv."

Webb opined there is a lot of creative talent in Hollywood, but said it's difficult to develop it under circumstances where a producer is confined to a budget of around $22,000 per vidpic.

Vidpixers Ask

Continued from page 1

tiser. If a sponsor is to pour a lot of coin into an expensive show, he expects some assurance that he'll have that show for more than 26 weeks. Ziv, he points out, has been preaching the value of sponsor identification with a specific property, built up over a long period, and on that basis alone, it can't afford to stop production on a series in order to realize its residuals. Such a move in the long run would lose the firm all its longstanding clients.

In the long run, of course, the problem will straighten itself out—after three or four or five years, the distribs will be able to put their currently successful shows into reruns as new properties come into vogue. While they won't be making profits on the then firstrun shows, the residuals from the current ones will furnish the black ink. Meanwhile, Sinn says, the distrib owes it to his clients to keep furnishing them fresh films for their series as long as they demand it. Telepix is a big business, he says, and it must be a responsible one.

Ziv itself has two factors in its favor, aside from its radio business. Firstly, it's been able to acquire reruns of network telepix (namely "Fireside Theatre," of which it holds some 120 half-hours) and make a profit on those. Secondly, it's been shooting all its pix in color, and when the time is ripe for commercial tint, it will be able to put all its backlog into rerun (firstrun color) almost immediately.

NEW 'BLACKIE' SERIES ON TAP FOR ZIV

Ziv Television Programs is planning to resume production sometime in the fall, on its "Boston Blackie" series after a layoff of over a year. Ziv prexy John Sinn said exact shooting schedule hasn't been set yet, but new "Blackies" would be in the can around the end of the year.

Total of 78 "Blackies" were made originally, and it's been one of Ziv's most successful series, still in many markets the third and fourth time around. In New York, it's already been in its fifth run.

WGN-TV Sets Aug. Telepix Festival

Chicago, July 6.

In what has become an annual event with practically the unanimous support of the vidpix distribs located in Chi, WGN-TV has scheduled its third Film Festival Aug. 5. Festival is essentially a trade screening for Windy City advertisers and agencies of all the currently available product and is sponsored by the Chi Trib station as an industry service. The showcasing is not limited to pix targeted for the host station.

Both afternoon and evening showings are scheduled for WGN-TV's main audience studio, with the expectation that between 25-30 individual series will be unspooled in part. All will be firstrun material, according to WGN-TV film director, Elizabeth Bain, who's organizing and editing into capsule form the pix to be shown.

As outlined by WGN-TV sales manager Ted Weber, the Festival is an outgrowth of the station's "history of success in film programming which has set the pattern for the industry."

STERLING TO ROLL INDUSTRIAL VIDPIX

A series of half-hour vidpix, free to all its stations, is being mulled Sterling Television. Film, which the firm would build into a complete show, would come from industrial vidpixers now being collected.

Sterling is the first vidpix distrib in commercial tele to enter industrial films. Idea of this service, according to Chuck Dolan, head of the new department, is to maintain Sterling's reputation as a volume film supplier. Total of 149 stations have been lined up for the industrial film.

In the past few weeks, Dolan has brought five Household Finance pix into the house as well as Swift & Co. prints. The latter, incidentally, are the first going out to stations in the immediate future. But the distribution of industrials, either as individual pix or as part of the complete package, will not hit full speed until sometime in September, when, as Dolan envisions it, industrials handled by Sterling will be rolling out at the rate of a half-hour a week. He said there are some multi-picture deals in the offing that will make the one-a-week pace feasible.

New British Batch Of Features Set For U.S. TV Preem

American-British TV Movies, up to now solely a distributor of feature films for television, has entered the syndication field via acquisition of three British-made series. At the same time, however, it has acquired 29 brand new British features, bringing its total holding of the English features to 90.

New features come from several studios, including Eros, with which American-British has been most closely tied. Firm will do a repeat of its trick last spring of world premiering new British films on American tv before they play in British theatres, and this time out there are seven films in the group that are concurrently in American theatrical distribution. In fact, two of the pix opened in N.Y. during the past few days.

On the syndicated side, American-British will distribute a new half-hour "Scotland Yard" series; a quarter-hour BBC-produced children's show, "Muff in the Mule"; and a series of "Cafe Continental" variety segments produced by Jack Buchanan and starring Isabel Bigley as performer and hostess.

"Scotland Yard," comprising 26 half-hours, were produced by Anglo Amalgamated Ltd., in which American-British toppers Nathan Kramer and Michael Hyams have an interest. They're the only series running theatrically in Britain as 30-minute theatrical featurettes. "Muff in the Mule" has been on BBC-TV for the past five years as its top moppet show, and BBC has gone into a studio for original filming of the series, with the first 26 in the can.

Color Vidpix Reviews

PLANNING A RURAL COMMUNITY CENTER
Producer: Owen Murphy Productions
15 Mins., Fri. (2), 3 p.m.
NBC-TV, from N. Y.

NBC-TV's third test colorcast on 35m film, this time in Eastman color with live-action (as opposed to the animated film of the day before) came out by and large satisfactorily for on-the-air tintcasting. Film, "Plannig a Rural Community Center," lensed by Owen Murphy Productions for the Rural Research Bureau, is reported to be the first Eastman process show produced and processed in the east.

For the most part, the film, an educational subject title of which is self-explanatory, showed up nicely on color sets. Only real defects were a tendency for a greenish cast to appear from time to time, especially when white was shown. Another tendency was for an occasional pink cast, less frequent than the green. According to NBC color film topper Stan Parlan, however, these casts were caused electronically in an effort to compensate for blues in the print, and with time and experience the color engineers will be able to make their adjustments without overcompensating.

Otherwise, picture was perfectly acceptable for broadcasting. Flesh tones were at times a little pale or a little ruddy, and sometimes there was too much red or orange, but for the most part the colors were true. More important, they held consistently, and they were sharp in outline and detail. If the web can get all its color film to meet these standards, it should have few worries. There will be problems, of course, but if it can get satisfactory prints from the labs, the electronic end should work itself out with time and experience. *Chan.*

IT'S EVERYBODY'S BUSINESS
Producer: John Sutherland
15 Mins., Thurs. (1), 3 p.m.
NBC-TV, from N. Y.

Second 35m color film to be shown by NBC-TV in the past week, "It's Everybody's Business" should leave no doubt as to the use of one type of tintfilm for color video. This is the animated film, which used as an insert on the web's "Mrs. U.S.A." color segment, showed far better quality than the live portions of the show.

Film itself is an industrial, prepared in 35m Technicolor by John Sutherland Productions for the U. S. Chamber of Commerce and tapped by NBC-TV for the test run. Film quality, in terms of color values, sharpness, consistency of color and compatibility in black-and-white, was near-perfect. Outlines were sharp, colors held even in quick movement, there was no fading or intensifying.

Of course, fact that it was animated in its entirety is responsible in large measure for the good values obtained. Animation is subject to thorough color control throughout—there's no lighting problem involved. But the test proved two things—one being that animation is here to stay as far as color video is concerned, the other being that as long as a good print is put in the scanner, a reasonably good facsimile of that picture should be received on the color set. As for actual color values themselves, it was difficult to tell most of the time whether the color intended was the one seen on the set, but in a couple of cases, an American flag, and money, the whites, blues, reds and greens were all that could be desired. *Chan.*

H'WOOD TO BROADWAY' 'INSIDE STUDIO' STUFF

First syndicated series made in cooperation with major motion picture studios to plug the film industry in general and specific pix will go into release in the fall. Series, "Hollywood to Broadway," is being produced by Demby Productions in N. Y. and will be distributed by Atlas Television Corp.

Program will feature interviews of top Hollywood and Broadway personalities by emcee John Conte and will also include film clips from upcoming pix. Four films have already been shot at the Vernon Lewis Studios in N. Y., with distribution deal calling for a total of 52 half-hours. Initial shows include film scenes with Humphrey Bogart, Van Johnson, Fred MacMurray, Jose Ferrer, Burt Lancaster, Danny Kaye and Van Heflin, with Kitty Carlisle, Ona Munson, Paul Stewart and Una Merkel as interviewees from legit.

Telepix Followup

FIRESIDE THEATRE
(Valley of the Shadows)

Frank Wisbar's exceptionally good direction of "Valley of the Shadows," an offbeat western, makes this "Fireside" one of his best of the season. Seeleg Lester and Merwin Gerard have jampacked this with action, and Wisbar's tempo keeps it sizzling. Adding to the overall success of "Valley" is topdrawer thesping by the cast, Dabbs Greer as the hero and Jeff York, the heavy, being particularly good.

When a wounded outlaw staggers into town, Greer is the only one with the guts to help him, the others fearing retribution from the desperado's colleague, who shot him. Greer takes the wounded man to his home, and meanwhile, sure enough, the baddie and his gang race into town, searching for the guy they shot. Town's terror-stricken, but after Greer stands up to the gang and gets a hit on the head for his courage, they band together to chase the baddies away for keeps. Clear-cut moral is that bullies prevail only so long as the decent people refuse to stand up to them.

Lorna Thayer, Russ Conway, Jim Hayward, Nolan Leary and Teddy Infuhr are competent in the supporting roles. *Daku.*

Hi Brown Pacts Lockhart to Vidpix

Hi Brown, who recently wrapped up production of 39 "Inner Sanctum" vidpix for the NBC Film Division, has signed Gene Lockhart to star in a new situation comedy series, also slated for syndication by the NBC subsid. While his deal with Lockhart is set (via the William Morris office), he hasn't concluded his negotiations with NBC yet, but presumably the web would go into a coproduction deal with him on a setup similiar to that of the "Inner Sanctum" operation.

"Sanctum" was lensed in N. Y. at Fox-Movietone studios under the banner of Galahad Productions, a partnership between NBC and Brown, with the web's subsid doing most of the financing. New comedy series will either be lensed under the Galahad banner or another corporation similar in makeup. No date or place has been set for production, although it will likely be done in New York. Series, incidentally, has nothing to do with the pilots Lockhart did for Screen Gems last year as part of the "Ford Theatre" series. This was also a situation comedy, but Screen Gems was unable to sell the pilots.

Bid To Organize

Continued from page 39

the NARTB to see that it doesn't happen again.

Biggest deterrent to an organization at present is the fact that no exec appears to be willing to take on the responsibility and effort of spearheading an organizational drive. Most of the top outfits have expressed willingness to participate, but none to assume the leadership. Typical example is industry vet George Shupert, ABC Syndication prexy, who says he was misquoted several weeks ago when it was reported that he wouldn't participate in a group. Shupert says he's all for an association, but simply hasn't the time to devote toward organizing one.

Outcome of the TVAB deliberations, however, may eliminate the question of who's to spearhead such a movement and bring about an organization without anyone taking the actual initiative.

New Telepix Shows

HIGHLIGHTS OF THE WEEK—SPORTS
With Bob Wilson, Gene Kelly, Byrum Saam, Jim Leeming
Producers: Tel-Ra Productions
30 Mins., Fri., 10 p.m.
GILLETTE
NBC-TV, from New York
(*Maxon*)

Gillette is using this Tel-Ra series for the summer on the NBC-TV lineup which carries that sponsor's fights the rest of the year. Not only did the first of the vidpix (2) fail to justify the title, "Highlights of the Week in the World of Sports," since some of the topics seemed almost as dated as snowballs, but the half-hour was poorly edited and often poorly shot.

In all probability the series is a very low-budget deal for Gillette. As an indication of that, for example, it appeared as though Tel-Ra squeezed in, as at least one-third of the footage, what looked like stock clips. This filler only distracted from the actual sports coverage, which was weak enough by itself.

Due to editorial indecision, the stanza seen was neither feature nor spot coverage. At one point, the producers treated a past horse race as an event of the moment. On the other hand, a tennis match of similar vintage was covered as an item long gone. This could mean that Tel-Ra just spliced clips by other companies, thus accounting for the discrepancies in approach.

Among some of the sports items showcased were Ham Richardson winning the National Collegiate Assn. tennis championship; a recent Giant-Dodger game and an Aqueduct handicap. These appeared to be the only things that made the "of the Week" title seem almost appropriate. Another five subjects consisted of a baseball game among Congressmen, the Silver State Stampeded, a session on safe swimming (which, of all, had that most seen-before quality) and a motorcycle race, all handled by different narrators. Camera was poorly handled in most parts, since very little feel of the sport involved was transmitted to viewer. Shots were tight and offered little sequence. *Art.*

D.J. CUFFOS HERE TO STAY ON 45S

Those Disk Best Sellers

Early this year Decca and its prexy, Milton R. Rackmil, were engaged in a proxy fight because (1), the company's profits from its individual operations allegedly had dwindled; (2), Rackmil was riding two horses as president of two major show biz operations, Universal Pictures and Decca Records Inc.; and (3), the diskery allegedly hadn't had a bestseller in months.

A few months later, and as of now, Decca is 1-2 on the disk bestsellers (Kitty Kallen's "Little Things Mean A Lot" and the 4 Aces' "Three Coins In The Fountain").

And right behind are two such independent labels as Cadence's Archie Bleyer with "Hernando's Hideaway" and London's Frank Weir with "The Happy Wanderer."

Proving again that, from nowhere, can come the disk business' hits. There was a long spell when Columbia's Mitch Miller couldn't make a wrong move—"if he burped on wax they'd buy it"—and RCA Victor "couldn't get itself arrested," so bullish was Col and so downbeat was Vic. Then the pendulum swung in that direction too.

Such has been the history of the record business over the years, so far as the pops are concerned.

The majors are smart for that reason to build merchandising projects and packages which don't depend on the pops exclusively. And that's what most of them are doing. And wisely.

Abel.

Sad Sales Saga for Wax Comics; Freberg's 'Dragnet' Last Big Laugh

Sales returns on the recent flock of comedy disks are no laughing matter to the disk companies. Ever since the breakthrough of Stan Freberg's "Dragnet" parody on Capitol, the diskeries have been churning out comedy platters but none has even come close to 1,200,000 disk sales rackup of the Freberg slice.

Diskery artists & repertoire men now are proceeding with caution on their comedy-on-wax turnout. Mercury Records has gone so far as to hire comedy writer Jerry Lieberman to tourn out special comedy material pegged for the wax market. Lieberman's first effort will be waxed by Larry Alpert, "Bagels and Yox" comic.

In the past year the platter comedy vogue was picked up by RCA Victor with Wally Cox, Columbia with Red Buttons and Art Carney and Coral with Phil Foster, Eddie Lawrence, Joey Adams and Buddy Hackett. The indie Jubilee label got into the act with dialect comic Happy Lewis. Jubilee, incidentally, has scored in the comedy field with its longplay album release of "Radio Bloopers."

Many record execs are now of the opinion that comedy platters have little replay value. They believe that the disk-buyer plays it in the store once or hears it on a deejay program—and that's it.

Saucy Tomato

Those singing commercials are continuing to move in on the pop disk market. In recent months several of the jingle plugs have been adapted into pop material and now one of the jingle thrushes has been pacted to a major label.

The thrush is Peggy King, who was nabbed by Columbia Records last week. Mitch Miller, Col's pop artists & repertoire chief, tagged Miss King after hearing her warble the Hunt's Tomato Sauce commercial on the radio.

BBC BANS 'MY FRIEND' IN POP RELIGIOSO NIX

London, July 6.

The Eddie Fisher waxing of "My Friend" has been banned by the BBC. Veto is in line with the BBC policy against religious pop songs, and follows their ban of "Answer Me, Oh, My Lord," the lyrics of which had to be changed to "Oh, My Love," and "From Your Lips to the Ears of God."

Chappell Music, which publishes the "Friend" number over here, were surprised to learn of the ban, since Edmund Hockridge and Leslie Hutchinson broadcast the song over BBC last week-end, with exactly the same lyrics as those on the Fisher disk.

Victor Int'l Pacts Hot Mex Pianiste

Consuelo Velasquez, Mexico's top femme pianist-composer, has been inked to a longterm pact with RCA Victor. Deal was set by Frank Amaru of Victor's International Department.

Pact stem from sales figures currently being chalked up by Miss Velasquez's first piano album, "Invitation to Romance." Victor is planning to bring Miss Velasquez, who penned "Besame Mucho," to the U. S. to record more sides.

AFM Nixing Wax Takes Of Live Concerts

The American Federation of Musicians is frowning on the recording of live concerts. In every case the AFM has been referring it to the local involved when the requests come in and the locals have been turning down these deals about 90% of the time. Only in exceptional instances, as Columbia Records recent on-the-spot waxing of a benefit bash for The Lighthouse, do the locals okay such deals.

Locals' clampdown on the recording of live concerts stems from the difficulty in maintaining an adequate checkup system on the diskeries. Locals maintain that it's gotten too tongh to police the diskeries to see if the men are being paid double for the date. Another reason for the locals' ban that many of the concerts are waxed on spec and if the disker isn't pleased with the playbacks, the release is dumped with no compensation for the tooters.

The recorded live concert vogue started rolling a couple of years ago with Columbia's release of Benny Goodman's 1938 Carnegie Hall appearance. Since then both majors and indies have been taking their recording equipment into theatres, ballrooms and night clubs.

MGM Pacts Combos

MGM Records continued its new talent prowl with the pacting of a Philadelphia vocal combo, The Stuarts, and The Billy Moore Quartet last week. Initial release by both groups will hit the market July 16.

In the hillbilly field, diskery inked Texas crooner Ray Maney to a longterm deal.

BIGGEST BEEFS FROM NEW YORK

Radio outlets, which are squawking against the introduction of the 45 rpm disk jockey service, are trying to sweep back the ocean with a broom, according to major disk company execs. The diskers are not too concerned with the beefs since they believe it's a short-term opposition at best, or self-defeating stubbornness, at worst, on the part of the stations.

The switch to 45 rpm deejay cuffos had to happen, the diskers contend. All the laws of progress and economy dictated the move and now that it's been made, there's no sign by any of the major companies to backtrack even in the face of demands from some top name jockeys in some key cities. The 45 rpm switch, incidentally, was made at the behest of a couple of smaller companies inside the Record Industry Assn. of America. RCA Victor, which launched the 45s five years, was reluctant to make the suggestion but approved it once the other companies indicated how they felt.

It's pointed out that the radio stations have accumulated vast libraries of 78s over the past 12 years when the system of cuffos went to effect. Naturally, the stations are reluctant to obsolete libraries which are valued, in some cases, at $100,000 or more. The stations and jockeys are also opposed to the 45s because of alleged cueing problems. The latter problem is purely fictitious, according to the diskers, since the major diskers are making devices available that enable the jockey to cue as easily with the 45s as with the 78s. It's only a question of a few weeks before the jockeys will get habituated to the 45s and then they'll be able to handle the smaller disks with the same blindfolded facility.

The problem of the disk libraries is more difficult, but will eventually be ironed out. The disk majors point out that at the present time, most of the pop standards are available only on 45 rpm at the present time. The reissue programs of most of the majors hence will see the bulk of the old, worth-

(Continued on page 48)

Spot Is on Tape For NAMM Meet

Chicago, July 6.

When the National Assn. of Music Merchants convenes here July 12 for its annual convention, one of the major spotlights will be focused on tape. In the past couple of years, the tape industry has expanded rapidly and all of the major tape machine manufacturers will be represented with exhibit space.

Another important facet of the NAMM conclave will be the high-fidelity displays. The top companies, such as RCA Victor and Columbia, are due to showcase their respective hi-fi phono lines together with advances in techniques of manufacturing disks for better reproduction.

As usual, general radio-tv and instrument manufacturers will be represented at the music merchants meet along with standard publishers.

Bill Zeitung Exits RCA To Teach at Dartmouth

Bill Zeitung, who had been in charge of RCA Victor's pop album repertoire for the past few months, has ankled the diskery for an academic spot at Dartmouth College. He will teach music and the arts.

Jack Lewis, who was brought into the Coast recently, to head up Victor's jazz operation, will temporarily double in the pop album spot. He'll work under Joe Carlton, pop artists & repertoire chief.

Jack Denton Sparks BUDECO as New French Collection Agcy. Vice BIEM

Paris, July 6.

Revolting against alleged "monopolistic" tactics by BIEM (Bureau Internationale D'Editions Mechanique), European music execs have organized a new society to protect their copyrights and collect mechanical royalties. New outfit, a non-profit society, is called BUDECO (Bureau du Defense de Copyright). Jack Denton, local head of Francis-Day, is a prime mover of the new outfit.

BIEM, strongest collection society on the Continent, sparked the formation of the BUDECO after serving notice that all authors, composers and publishers had to join local societies in their own countries through which BIEM works. In France, the BIEM works through SDRM (Societe des Dioits de Reproduction Mechanique); in Belgium, the SONDREM; in Holland, the STEMRA, etc. BIEM makes the deals with the disk industry, broadcasters, etc., and the local societies execute the deals. A few Anglo-American publishers, such as Chappell, France-Melodie (the Metro-20th-Fox "Big Three"), Francis-Day, etc., do not belong to local societies, but have a direct, limited deal with BIEM for mechanical royalty collections.

The new society, BUDECO, was founded as a protest against the order to join the local societies and it will aim to help its members in all copyright protection and collection matters in France, Belgium, Switzerland, and Holland. BUDECO will accept limited mandates from publishers who wish to assign only a part of their catalog to the society.

BUDECO recognizes BIEM's priority as the international organ on matters pertaining to the use of recorded music on radio and gives BIEM the right to control fees in this field. BUDECO, however, is trying to make deals with American publishers to collect royalties on the sale of disks, tapes, etc., in the various countries.

BUDECO estimates that it will charge a maximum of 10% of the collections as an expense fee. Eventually it's hoped the society's bite will be reduced to 6 or 7%. At the present time the local mechanical rights societies charge from 20 to 25% of the total fee. Turnover taxes are in addition, and payments to Americans from France now are reduced by 42% by such fees and taxes. BUDECO also hopes to speed up payments of mechanical fees to publishers who, in some cases, have to wait more than a year for their coin.

Suzanne Blum, daughter of the late French Premier Leon Blum, in action as legal advisor to BUDECO. She is similarly advisor to Metro, Universal, Columbia and other film companies.

RCA Lets 'Em Eat Cake

RCA Victor temporarily went into the pastry business last week when it marked the fifth anni of the introduction of the 45 rpm system.

With compliments of RCA prexy Frank M. Folson, large chocolate birthday cakes, shaped like 45 rpm disks, were sent to music critics and editors to mark the occasion.

Joy Music's Excl. Longterm Pact On Javits-Springer

In another move to develop songwriting talent, Joy Music has inked Joan Javits and Phil Springer to a longterm exclusive deal. Team, after writing independently, were put together last year by George Joy, company topper, and they came up with a big hit in "Santa Baby," and a moderate click in "Lovin' Spree," both of which were sliced by Eartha Kitt for RCA Victor.

Signing of the Javits-Springer team comes in the wake of Bob Merrill's amicable exiting from the Joy firm to set up his own publishing company. During Merrill's tenure with Joy, he turned out about a half-dozen major hits, mostly for Guy Mitchell, who is managed by George Joy's son, Eddie. (Latter's wife, Mindy Carson, is also in the Joy talent management setup.)

Joy Music, back in the days when it was known as Santly-Joy, has had several important songwriting teams in its stable over the years. In the 1930s, Joy signed the then unknown writer, Johnny Burke, and teamed him with Arthur Johnston. That duo came up with "Pennies From Heaven," "One, Two, Button Your Shoe" and "So Do I." Burke was later teamed with Jimmy Monaco and again cleffed a series of hits. More recently, Vic Mizzy and Mann Curtis were under contract to Joy when they wrote "My Dreams Are Getting Better All The Time" and later Bennie Benjamin and George Weiss were wrapped up by Joy for another group of bestsellers.

Although "Santa Baby" and "Lovin' Spree" were written under the Joy aegis, these Javits-Springer tunes are not now in the Joy catalog. They are copyrights in the BMI Trinity Music firm which is now wholly owned by Joe Csida, who was, up to a few months ago, general manager for Joy Music and one-third partner in Trinity, along with George and Eddie Joy. The Joys are now back in ASCAP's fold 100%.

Miss Javits, incidentally, is niece of Congressman Benjamin Javits of Manhattan.

500G 'My Friend' Suit Is Anything But That

Joe Diamond and Paul Cohen have had papers served on George Paxton, Ervin Drake, Jimmy Shirl and RCA Victor in $500,000 suit on the tune "My Friend." Diamond and Cohen, repping Kingsley Music, claim that Drake and Shirl, composers of the tune, had agreed to turn it over to Kingsley but subsequently gave the copyright to Paxton.

Cohen, who's Decca's hillbilly artists & repertoire chief, also claims that he collabbed on the tune and that he had set up a disking assignment for Red Foley before Drake and Shirl made the Paxton deal. RCA Victor waxed the tune with Eddie Fisher. Diamond is topper of Forrest Music.

BG TO BLOW AGAIN ON B'WAY AT BASIN ST.

Benny Goodman is set for his first Broadway nitery stand in eight years. The clarinetist will head up a sextet at Basin St., jazz nitery, on a two-week stand beginning July 13. Since his collapse last year during the jazz concert tour with Louis Armstrong, Goodman has been appearing with symphony orchestras and chamber groups. His first jazz date with the combo was at Chicago's Blue Note about two months ago. Goodman currently is checking possibilities of a European tour in the fall.

Backing Goodman on the Basin St. date will be Charlie Shavers, trumpet; Israel Crosby, bass; Morey Feld, drums; Mel Powell, piano, and Steve Jordan, guitar.

Dr. Sirmay Now a Veep

Dr. Albert Sirmay, Chappell Music exec, has been named viceprexy in charge of musical productions for the firm.

Sirmay has been with Chappell for many years as music editor.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Bennett: "Cinnamon Sinner"-"Take Me Back Again" (Columbia). After clicking with a series of schmaltzy ballads, Tony Bennett changes paces with a snappy rhythm number in "Cinnamon Sinner." He belts the clever lyric for sock commercial impact, Percy Faith's baton supplying the instrumental color. "Take Me Back Again" reverts back to the familiar Bennett groove of sentimental balladeering. It's a good number.

Frank Sinatra: "The Gal That Got Away"-"Half As Lovely" (Capitol). "The Gal That Got Away," Ira Gershwin-Harold Arlen tune from the Warner Bros. pic, "A Star Is Born," is a standout piece of material for Frank Sinatra. It may not be an immediate hit, but this is a quality song that will be around for a long time. It's peculiarly suited for Sinatra's easy, but expressive piping style. "Half As Lovely" is a light, pleasing ballad neatly handled by Sinatra, who seems to be singing better than ever before.

Leroy Anderson: "Bugler's Holiday"-"Summer Skies" (Decca). Leroy Anderson gets around to batoning one of his own selections about once a year and he makes the wait worthwhile. In "Bugler's Holiday," he has a charming instrumental marked by chasing trumpet choruses. It could bring back the instrumental vogue. "Summer Skies" is a lilting, more atmospheric piece also rating plenty of spins.

Tony Travis: "Mama, Mama Mama"-"It's Easier Said Than Done" (Victor). Tony Travis, Coast singer making his bow on wax with this coupling, makes an okay impression, but the material is not likely to send him winging. "Mama" is a fair calypso-styled item, while the flip is a conventionally tailored ballad with no special peg to hang Travis' baritone pipes on.

Vicki Young: "Riot In Cell Block No. 9"-"Honey Love" (Capitol). "Riot" is a blues & rhythm number with a big enough kick to dent the pop market. It's a straight yarn about a prison riot and Vicki Young gives it a lowdown rendition with dirty saxes in the background. "Honey Love" is a calypso-styled number with double-entendre lyrics that disk jockeys might well steer clear of. Miss Young knows how to handle this type of material with the right kind of inflection.

Billy Williams Quartet: "Sh-Boom"-"Whenever Wherever" (Coral). Launched via the indie label route, "Sh-Boom" is getting plenty of attention and this slice by the Billy Williams group will add to the impetus. It's a smooth, fast-moving rhythm number slated for lotsa juke plays. Reverse tune is slower-tempoed, but also has a strong beat for this vocal combo to work over.

Tommy Mara: "I Need Someone"-"Rough Ridin'" (MGM). Tommy Mara is young crooner who has been showing considerable promise, but the results have not matched the potential. "I Need Someone" is a lacklustre entry which Mara can do little with. On the flip, Mara is essaying something which has been done earlier and better by Ella Fitzgerald for Decca.

Art Carney: "Them"-"The Dodo Bird" (Columbia). After launching tv comic Art Carney on comedy vocals, Columbia has now switched him to kiddie songs where his appeal may be stronger. "Them" is a cute juve number remotely based on the current pic of the same title. "Dodo Bird" has the same simple melodic structure and some baby talk aimed for the diaper set.

Al Martino: "Give Me Something To Do With The Wine"-"On And On" (Capitol). Al Martino is another singer who has failed to cash in on his potential, although he did have one big disk a couple of years ago. This is a fair coupling. "Wine" is saddled by an awkward title and the quasi-Italian flavoring has been overdone in recent months. "On and On" is a ballad that does familiar things with familiar ideas.

Don Cornell: "I'm Blessed"-"Hold My Hand" (Coral). That religioso angle has undoubtedly been overworked in the last few months. This number parlays religious and romantic ideas into a big ballad which Don Cornell belts to the hilt. The excess of similar numbers recently will probably militate against a breakthrough. Flip, from the RKO pic, "Susan Slept Here," is a so-so ballad.

Homer & Jethro: "Hernando's Hideaway"-"Wanted" (Victor). As expected, Homer & Jethro have come up with cornball satires on two current clicks. Their humor is broad and these boys tend to repeat ideas used in previous take-offs. The massacre of "Hernando's Hideaway" has laughs for their fans. "Wanted" gets a similar treatment in hillbilly style.

Best Bets

TONY BENNETT ..... **CINNAMON SINNER**
(*Columbia*) ..... *Take Me Back Again*
FRANK SINATRA ..... **THE GAL THAT GOT AWAY**
(*Capitol*) ..... *Half As Lovely*

RCA's 'Listener's Digest' a Milestone

RCA Victor's new "Listener's Digest," a 10 EP disk package that's being sold in conjunction with Victor phonographs, fully lives up to its subbilling as an "exciting new short cut to great music." It's another milestone in popularizing the classics, in the same idiom as the "Operas Sung & Acted" series, wherein top-flight thespians enact in English the famed arias which operatic stars interpret vocally in their original French and Italian languages.

George R. Marek, director of artists & repertoire for Victor, has prepared a nifty 40-odd page booklet of composers' profiles, culled from Good Housekeeping of which he is also music editor, and program notes by such divers personalities as Robert Hague, Irving Kolodin, James Lyons and Charles O'Connell.

The disking biz has come a long way in recent years, notably since post-World War II as the new speeds have opened new horizons for productions, anthologies, cavalcades, original operatic casts, original legits (Broadway, the Old Vic Co., etc.), and this "Listener's Digest" falls within the orbit of still another advance. It is frankly intended to "popularize" the classics, just as the name legit-enacted precedes to the operatic arias are intended to extend the middlebrow approach to and appreciation of the classics.

The intrinsic value of "Listener's Digest" figures at $15.70, or 10 times the $1.57 cost per EP, but it is being packaged with a $34.95 improved hi-fi turntable; the entire package—machine and album—to sell for $39.95.

So this 20-sided anthology—10 EPs—is a great forward stride in widening the impact of such artists as John Barbirolli, Ania Dorfmann, Arthur Fiedler, Pierre Monteux, Artur Rubinstein, Artur Schnabel, Frederick Stock, Leopold Stokowski and Arturo Toscanini, to give them their alphabetical billing. Highlights by these artists are from the works of Beethoven, Brahms, Tchaikovsky, Dvorak, Franck, Grieg, Rimsky-Korsakoff. The profiles are illustrated with human interest biogs of each subject—nothing stodgy or pedantic. It's all part of the savvy approach of this Marek project to make these longhair recordings a simplified and easy-to-listen-to introduction to great music. It's excellent showmanship, a fine contribution to the cultural uplift of the American disk-buying public—and, of course, an obviously slick merchandising approach. It should enjoy the peak sales that this neatly packaged anthology (in attractive box container) merits. *Abel.*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
149th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
DOLL DANCE
and
NIMBLE FINGERS

Waring's Decca Encore

Fred Waring has been repacted by Decca for another year.

The orch leader has been with the diskery for almost 20 years, joining it shortly after it was organized back in 1934.

Socko Packaged Jazz Sets by Tatum, Getz, Satchmo, Mezz, Hamp, Others

Longhair Disk Reviews

Gluck: Orfeo ed Euridice (London; $5.95). Welcome reissue of the stately, classic opera, in abridged version, a little formal perhaps but very appealing, especially with the late Kathleen Ferrier in an impressive, dramatic role as Orfeo. Fritz Stiedry directs soloists, orch and chorus firmly, with authority and style.

Debussy: Box of Toys (Remington; $2.99). Orchestral version of the ballet for children, from the piano score, offers pleasant, evocative, pictorial music, well performed by the RIAS Symph under Jonel Perlea.

Dvorak: Quintet in A for Piano & Strings (Columbia; $5.95). Warming work, with varied melodies and moods of folk-music style, ably presented by Clifford Curzon and the Budapest Quartet.

Straus: Elektra (Decca; $5.85). Three highlights from the opera (Elektra's monolog, "Allein"; "Ich will nichts horen," and "Was willst du, fremder mensch) impressively sung by Elisabeth Hongen, Christel Goltz and Ferdinand Frantz,

(Continued on page 48)

Norman Granz, jazz impresario who pioneered packaged jazz sets several years ago with his "Jazz Scene" anthology and "Fred Astaire Story," has come up with another important kingsized contribution to musical Americana with his five-platter series devoted to "The Genius of Art Tatum," under the Clef label. Tatum, one of the giants of modern jazz due to his prodigious technique and fertile imagination on the piano, is showcased on some three-and-a-half hours of wax and the blind pianist doesn't get pedestrian for a second. An historical rundown of Tatum's disk output may have been more interesting, but as second best, these recently made sides give the widest possible samplings, going from "Tenderly" to "Humoresque" through "Stomping At the Savoy" to "Makin' Whoopee." In all, 34 numbers, some of which run around 10 minutes apiece, are presented on this five 12-inch LP albums (Clef 612-13-14-15-18, $4.95 each).

Granz has also been turning out some firstrate progressive jazz on his other label, Norgran Records. In this category, "Interpretations

(Continued on page 48)

VARIETY Scoreboard

OF

TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution
Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**KITTY KALLEN** (Decca)	Little Things Mean a Lot / Chapel In The Moonlight
2	3	**ARCHIE BLEYER** (Cadence)	Hernando's Hideaway
3	2	**FOUR ACES** (Decca)	Three Coins In The Fountain / Wedding Bells
4	4	**FRANK WEIR** (London)	Happy Wanderer / Little Shoemaker
5	5	**KAY STARR** (Capitol)	If You Really Love Me / Man Upstairs
6	..	**CREW CUTS** (Mercury)	S-h Boom / Crazy 'Bout You, Baby
7	6	**PERRY COMO** (Victor)	Wanted / Hit and Run Affair
8	7	**FRANK SINATRA** (Capitol)	Three Coins In the Fountain / Young At Heart
9	..	**GAYLORDS** (Mercury)	Little Shoemaker / Isle of Capri
10	10	**EDDIE FISHER** (Victor)	My Friend / Green Years

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	*LITTLE THINGS MEAN A LOT	Feist
2	1	*THREE COINS IN THE FOUNTAIN	Robbins
3	3	*HERNANDO'S HIDEAWAY	Frank
4	4	*HAPPY WANDERER	Fox
5	5	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
6	7	*I UNDERSTAND JUST HOW YOU FEEL	Jubilee
7	6	*WANTED	Witmark
8	..	*LITTLE SHOEMAKER	Shapiro-B
9	..	†SH-BOOM	Hill & Range
10	8	*MY FRIEND	Paxton

Cugat Making Like a Toreador; Ork's Arena Dates

Barcelona, July 6.

Xavier Cugat has arrived in his native Spain after a 23-year absence. He was born in Barcelona on Jan. 1, 1900, and many years ago left his home town as a second violinist in a small orchestra going on tour in the Americas. Now he is back, escorted by 18 members of his family and relatives also coming to visit the Spain of their ancestors.

Cugat will tour Spain giving concerts in bullfight rings. Setup comprises 22 musicians, four dancers and two singers. First concert will be at the Monumental arena in Barcelona next week.

SPA's Gurian to Coast

Ted Gurian, accountant for the Songwriters Protective Assn., is heading to the Coast this week to audit the books of Coast publishers. He'll be west for two weeks.

Gurian is scheduled to make regular trips to the Coast for SPA checkup purposes.

CAPITOL'S TALENT TO SPARK NAT'L MEET

Colorado Springs, July 6.

Top Capitol Records talent will be shuttling back and forth between the Coast and here this week to entertain label execs gathered for the first national convention of the Hollywood diskery. Sessions start Thursday (8) and continue through Sunday.

Connie Russell, Frances Faye, Stan Kenton and Mel Blanc are among those due in tonight in the first wave of talent.

Fall and winter program for 1954-55 will be discussed by the label's exees in a series of talks on merchandising and promotional plans. In addition, field personnel will get a glimpse of overall operational blueprinting, including plans for the homeoffice building. Prexy Glenn E. Wallichs will preside over the sessions.

In the past, Capitol has held divisional meetings, east and west. Sessions here this week will form the basis for future national conventions of key personnel.

Victor Vacation

RCA Victor's disk plants will shut down July 16 to Aug. 2 for the company's annual vacation period.

Inventory will be taken during this period on July 29-30.

Best British Sheet Sellers

(Week ending June 26)

London, June 29.

Secret Love...Harms-Connelly
Happy Wanderer...Bosworth
Friends, Neighbors....Reine
Heart of My Heart...F.D.&H.
Little Shoemaker.....Bourne
Things Mean a Lot...Robbins
Wanted.....Harms-Connelly
Someone Else's Roses..Fields
I Get So Lonely.....Maddox
Cara Mia.....Robbins
Idle Gossip.....Bren
Changing Partners....Mellin

Second 12

Cross Over Bridge New World
Don't Laugh At Me.....Toff
Young at Heart.....Victoria
Such a Night.....Sterling
The Book.....Kassner
Bimbo.....Macmelodies
Bell Bottom Blues.....Reine
Make Love to Me.....Morris
D'dw'd Stage Harms-Connelly
I See the Moon.....Feldman
Shadow Waltz.....Sterling
Never Land...Keith Prowse

McCune Back to Texas

San Antonio, July 6.

Bill McCune orch, which opened the St. Anthony's Peraux Room when it was converted into a supper club two years ago, returns for a repeat stand on July 22.

McCune comes here from the Hotel Astor, N. Y., and will return there following the local engagement.

French Payo-la-la Developed Into Fine Art; Pubs Pay Everyone in Sight

By ABEL GREEN

Paris, July 6.

French music publishers make no bones about their payola.

It is forthrightly set up, from subsidizing the disk artist to influencing the secretaries (program managers) of the French government state-owned radio stations in France and North Africa.

If a publisher thinks some new tune is specially good for a certain artist, the usual fee is 100,000 francs (under $300); the station's "secretaries" (managers) are paid 20,000 francs (under $60 each) to see that the recordings are given their place on the kilocycles; and there is even a little gray for the accompanying bandleader who also gets 20,000 francs for "a special orchestration" which usually costs him only about 6,000 francs (under $18).

For this sum the publisher gets 100 platters. Two each go to the Radio Diffusion Francaise outlets, and the others the pub keeps to influence the other diskeries—providing the original artist's version catches on, and gets sufficiently into the air.

Otherwise, the French plugging system more closely parallels the yesteryear traditional direct-to-the-artist's contact. Songsmiths get to know the sundry cafe, music hall, radio and other performers; solicit them directly for song exploitation, and in turn the artists look to the songsmith as much as the publisher for source material.

GALE SETS NAMES FOR KENTON JAZZ PACKAGE

The Gale Agency has set its lineup for its fall touring package, "Stan Kenton's Festival of Modern American Jazz." The unit will include Kenton's orch, which is vacationing until Setember, Art Tatum's Trio, Shorty Rogers, Charlie Ventura, Mary Ann McCall, Johnny Smith and Candido. Package will kick off a 10-week tour in San Diego Sept. 16. All the dates for the trek east virtually have been set. This tour will mark Kenton's second time out with the "Festival of Modern American Jazz."

Kenton will skip a European jaunt this year, although plans are now under way for a trek there in 1955. Kenton's decision to stay out of Europe this year stems from the overload of American bands, which have been set for fall swings there.

Bob McLenahan, vet Capitol salesman in Northern California, has been upped to assistant district manager in Los Angeles.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Cleveland—(Record Mart)	Phoenix—(Recordland)	Los Angeles—(Denel's Music)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	KITTY KALLEN (Decca) "Little Things Mean a Lot"	1	3	1	1	1	10	1	10	3	1	1	2	4	3	3	2	3	1	3	2	1	3	182
2	3	ARCHIE BLEYER (Cadence) "Hernando's Hideaway"	3	1	3	3	3	9	3	9	2	2	3	1	1	..	1	3	4	3	1	3	2	2	169
3	2	FOUR ACES (Decca) "Three Coins in the Fountain"	4	2	2	2	3	2	5	4	4	2	4	..	2	4	..	9	2	4	..	3	..	129
4	4	FRANK WEIR (London) "Happy Wanderer"	4	7	7	..	4	..	4	..	..	8	4	3	2	7	2	..	6	4	5	7	8	5	100
5A	5	KAY STARR (Capitol) "If You Really Love Me"	6	..	..	..	..	..	6	..	5	..	6	..	..	..	6	..	..	6	7	4	5	10	49
5B	..	CREW CUTS (Mercury) "Sh-Boom"	..	..	5	..	..	1	5	3	..	..	..	8	..	..	..	..	5	..	..	..	..	1	49
7	11	FRANK SINATRA (Capitol) "Three Coins in the Fountain"	2	..	..	..	..	..	..	..	..	..	..	3	..	..	1	..	..	..	1	..	4	44
8	14	GAYLORDS (Mercury) "Little Shoemaker"	10	..	4	..	..	4	9	..	..	..	..	..	..	1	..	10	1	..	10	..	..	..	39
9	7	FOUR TUNES (Jubilee) "I Understand How You Feel"	..	10	..	..	..	..	..	6	7	7	..	..	4	5	..	..	5	..	9	..	9	37
10	6	PERRY COMO (Victor) "Wanted"	5	..	..	6	..	..	..	8	3	5	..	..	..	..	..	..	..	7	..	..	7	36
11	14	CREW CUTS (Mercury) "Crazy 'Bout You, Baby"	7	2	..	..	..	..	4	..	..	..	..	..	..	..	..	8	..	10	..	..	..	6	29
12	8	FRANK SINATRA (Capitol) "Young at Heart"	9	..	..	..	6	..	..	..	5	9	..	..	10	..	6	..	..	..	..	..	..	..	21
13	17	EDDIE FISHER (Victor) "My Friend"	..	..	8	..	..	..	..	..	..	..	5	..	..	7	..	..	9	..	..	6	..	20
14A	..	EDDIE FISHER (Victor) "Green Years"	..	9	..	..	..	..	..	..	10	..	..	8	..	..	4	..	..	6	..	..	..	18
14B	..	THREE SUNS (Victor) "Moonlight and Roses"	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	18
16	14	FOUR KNIGHTS (Capitol) "Oh, Baby Mine"	..	..	..	4	..	..	10	8	..	..	..	..	..	..	..	9	..	..	..	..	7	..	17
17A	11	PATTI PAGE (Mercury) "Cross Over the Bridge"	..	..	..	5	..	..	7	..	7	..	10	..	..	..	..	..	..	..	..	..	..	..	15
17B	10	CHORDS (Cat) "Sh-Boom"	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	15
19A	24	JUNE VALLI (Victor) "I Understand How You Feel"	..	..	10	10	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	4	..	13
19B	17	H. WINTERHALTER (Victor) "Little Shoemaker"	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	8	13
21A	23	PATTI PAGE (Mercury) "Steam Heat"	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	7	7	..	..	..	..	..	12
21B	22	PAUL FORD (Capitol)) "I'm a Fool to Care"	..	..	..	..	..	..	2	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	12
23	8	NAT (KING) COLE (Capitol) "Answer Me, My Love"	..	..	..	..	..	8	..	10	6	..	..	..	..	..	..	..	..	..	..	..	9	..	11
24A	20	VERA LYNN (London) "If You Really Love Me"	..	..	..	7	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24B	..	CLOVERS (Atlantic) "Lovey Dovey"	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE	PAJAMA GAME	GLENN MILLER MEMORIAL	GLENN MILLER STORY	MUSIC FOR LOVERS ONLY	ROSE MARIE
Mario Lanza	Broadway Cast	Glenn Miller	Film Soundtrack	Jackie Gleason	Film Soundtrack
Victor	Columbia	Victor	Decca	Capitol	M-G-M
LM 1837	ML 4940	LPT 3057	DL 5519	H 352	E 229

Newport, R. I., Into Jazz Act With 10G Roundup Of Top Jazz Performers

The country's jazz kick has grown to such an extent in the past six months that now even the ri-i-chi summer resort, Newport, R. I., has gotten into the act by drumming up a "Jazz Festival" as a tourist lure. The bash has been set for the July 17-18 weekend with many top jazz names already slotted for an appearance.

George Wein, who operates Storyville, Boston jazz nitery, is producing the shindig with jazzologist John Hammond assisting. The concerts will be held at the Newport Casino. Spot has a seating capacity of 7,000 and tix will be peddled at a $5 top.

Initial budget for the bash was set at $10,000, but with the lineup of names still growing it's expected that Wein will have to shell out much more. Already set are Ella Fitzgerald, Erroll Garner, who'll fly in from a date in Montreal, Gerry Mulligan, Oscar Peterson, George Shearing, Eddie Condon, Bud Freeman and Bobby Hackett. Currently being dickered are Sarah Vaughan, Charlie Parker, Lester Young, Dizzie Gillespie, Teddy Wilson and Roy Eldridge. Stan Kenton will act as moderator and emcee.

Newport's "Jazz Festival" committee is headed up by Louis Lorillard. Advisory members include such well known names in the arts as Cleveland Amory, author; George Avakian, Columbia Records' director of pop albums; composer Aaron Copland; conductor Dean Dixon; publisher Arnold Gingrich; Boston Pops conductor Arthur Fiedler, and jazz lecturer Professor Marshall Stearns, among others.

BANDS CLICKING IN FRISCO NIGHT SPOTS

San Francisco, July 6.

Big bands are drawing in Frisco night clubs and possibly are more successful here than on one-nighters in this territory. Count Basie, in a one week stand at the Downbeat Club where he drew over 4,000 paid at the door at a $1.25 door tab, was the fifth band to do good business in a Frisco nightclub this year.

Woody Herman started the year at the Diamond Knee with a money making date and Harry James followed at the same spot. Perez Prado and Duke Ellington both drew well at the Downbeat. Basie got $4,000 for his one-week date.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of 10 points for a No. 1 mention. 9 for a No. 2 and so on down to one point. Cities and jockeys will vary week to week to present a comprehensive picture of all sectors of the country regionally.

*ASCAP. †BMI.

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST												SOUTH												MIDWEST												OAK WEST						TOTAL POINTS
						Jack Lacy—WINS—New York	Ed Reilly—WBRY—Waterbury	Jackson Lowe—WUST—Washington	Hugh Wanke—WCAO—Baltimore	Sherm Feller—WVDA—Boston	Donn Tibbetts—WKBR—Manchester	Bob Berry—WOTW—Nashua	Larry Brownell—WKBW—Buffalo	Mort Nusbaum—WHAM—Rochester	Elliott Gove—WSYR—Syracuse	Jerry Williams—WIP—Philadelphia	Sid Dickler—WEDO—Pittsburgh	Joe Hyder—WADK—Newport	Frank Tucker—WCOV—Montgomery	Bob Clayton—WPIN—St. Petersburg	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Harry Nigoia—WJBW—New Orleans	Bill Dawson—WAKE—Greenville	Roger Clark—WNOB—Norfolk	Carl Stutz—WRVA—Richmond	Stan Dale—WJJD—Chicago	Sandy Singer—KCRG—Cedar Rapids	Don Bell—KENT—Des Moines	Larry Gentile—WJBK—Detroit	Carl Shook—WJIM—Lansing	Steve Cannon—WMIN—St. Paul-Mpls.	Chuck Norman—WIL—St. Louis	Bill Dawes—WCPO—Cincinnati	Tom Edwards—WEEE—Cleveland	Rudy Erlis—WTOL—Toledo	Bill Baer—KRSD—Rapid City	John Michaels—WOKY—Milwaukee	Dick Gilbert—KTYL—Phoenix	Bob Harris—KFRE—Fresno	Jim Ameche—KLAC—Hollywood	Ira Cook—KABC-KMPC—Hollywood	Russ Coglin—EKOW—San Francisco	Len Ross—KBMI—Las Vegas	Bruce Vanderhoef—KDYL—Salt Lake	
1	2	6	Kitty Kallen	Decca	*Little Things Mean a Lot	..	1	4	1	5	1	1	3	..	1	1	..	1	1	1	..	1	4	10	..	1	..	2	2	2	2	2	7	2	3	1	1	6	1	1	3	1	1	1	297
2	1	10	Four Aces	Decca	*Three Coins in Fountain	4	2	1	7	..	2	3	1	1	2	10	1	2	3	2	5	5	5	1	1	3	2	1	1	..	1	1	8	4	1	1	..	2	..	8	2	2	3	2	2	294
3	3	10	Archie Bleyer	Cadence	*Hernando's Hideaway	..	..	..	..	1	3	4	..	3	4	..	4	..	4	6	2	7	6	..	..	..	1	..	3	4	4	5	1	2	3	2	7	8	4	2	5	1	..	3	3	266
4	8	13	Kay Starr	Capitol	†If You Really Love Me	..	..	..	8	..	10	..	5	..	..	6	..	3	6	8	..	..	..	..	..	..	..	..	..	5	..	3	5	..	..	..	4	..	..	6	3	4	2	6	7	96
5	6	6	Eddie Fisher	Victor	*Green Years	3	..	..	9	6	..	..	..	..	..	..	..	6	5	..	1	4	1	3	3	..	..	9	..	..	5	8	..	..	..	..	..	..	..	..	..	..	..	..	..	86
6	5	12	Frank Weir	London	*Happy Wanderer	..	4	..	..	..	4	..	9	..	..	..	..	5	..	..	..	..	..	..	..	..	..	4	4	..	3	..	7	..	..	..	2	..	7	9	..	5	..	..	5	75
7	10	11	Betty Madigan	M-G-M	†Joey	..	7	3	..	7	..	..	..	2	..	..	2	..	..	..	4	..	2	..	8	9	..	..	..	..	7	..	..	..	6	..	6	..	..	..	..	..	..	..	..	69
8	4	21	Perry Como	Victor	*Wanted	..	..	..	2	..	..	6	..	..	..	..	..	7	..	7	3	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	7	8	..	4	..	52
9	24	4	Perry Como	Victor	†There Never Was a Night	..	..	5	..	..	6	..	..	5	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	7	..	6	9	..	..	46
10A	11	7	Patti Page	Mercury	*Steam Heat	..	..	10	..	..	..	..	6	..	..	..	..	..	..	..	..	8	8	6	..	5	10	8	..	..	..	3	..	..	..	..	..	..	..	..	..	..	8	..	4	45
10B	9	3	Gaylords	Mercury	*Little Shoemaker	1	8	..	..	..	5	..	..	..	..	..	3	..	..	..	8	..	..	..	..	..	6	..	..	..	..	..	..	4	8	..	..	..	..	..	..	..	..	..	..	45
12A	17	9	Crew Cuts	Mercury	†Crazy 'Bout You, Baby	..	3	..	10	7	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	7	..	..	..	6	9	..	..	..	3	..	..	..	..	..	4	..	3	44
12B	15	4	Frankie Laine	Columbia	*Some Day	..	5	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	4	5	9	7	..	..	..	9	7	..	..	..	..	..	..	44
14	24	2	Crew Cuts	Mercury	†Sh-Boom	..	9	..	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	..	..	..	9	..	6	..	..	1	..	5	9	..	..	..	..	..	..	..	..	..	10	40
15	22	4	Joni James	M-G-M	†In a Garden of Roses	10	..	..	..	..	9	..	..	..	..	..	..	..	..	..	9	9	..	..	2	..	..	..	..	6	..	..	6	..	..	..	..	2	..	..	..	7	..	..	..	39
16	41	5	Hugo Winterhalter	Victor	*Little Shoemaker	2	..	..	3	..	..	4	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
17	12	23	Frank Sinatra	Capitol	†Young at Heart	..	..	..	3	..	..	..	..	..	5	..	..	8	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	29
18	27	13	Kay Starr	Capitol	†Man Upstairs	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	6	..	..	..	..	..	5	..	6	..	..	..	8	..	..	..	..	..	..	..	..	..	..	26
19A	..	1	Les Paul-Mary Ford	Capitol	†I'm a Fool to Care	..	6	..	..	2	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	25
19B	16	7	June Valli	Victor	*Understand How You Feel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	25
21	43	3	Hugo Winterhalter	Victor	*Magic Tango	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
22	30	23	Nat (King) Cole	Capitol	*Answer Me, My Love	..	..	..	..	..	..	..	..	..	..	7	..	..	3	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	22
23	20	3	Nat (King) Cole	Capitol	*Make Her Mine	6	..	6	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
24A	27	8	Four Aces	Decca	*Wedding Bells	..	..	..	..	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	20
24B	13	11	Henri Rene	Victor	*Happy Wanderer	..	..	..	..	..	..	..	..	5	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	20
26	..	10	Doris Day	Columbia	*I Speak to the Stars	..	..	9	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27A	20	8	Frank Sinatra	Capitol	*I Could Have Told You	..	..	2	..	..	..	..	..	7	..	8	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
27B	30	3	Eileen Barton	Coral	†Sway	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	18
29	18	7	Frank Sinatra	Capitol	*Three Coins in Fountain	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
30A	7	10	Four Tunes	Jubilee	*Understand How You Feel	..	..	8	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	15
30B	..	3	Dean Martin	Capitol	†Sway	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	..	..	..	..	..	..	..	15
32	36	21	Patti Page	Mercury	*Cross Over the Bridge	..	..	..	5	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	14
33A	30	3	Four Lads	Columbia	*Gilly, Gilly Ossenfeffer	9	..	..	..	..	8	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	13
33B	..	4	Eddie Fisher	Victor	*My Friend	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33C	13	4	McGuire Sisters	Coral	†Goodnight, Sweetheart	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	9	..	..	..	..	..	..	..	..	..	..	..	13
36A	19	5	Perry Como	Victor	†Hit and Run Affair	7	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
36B	..	1	Rosemary Clooney	Columbia	*Hey There	5	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
36C	..	10	Gaylords	Mercury	*Isle of Capri	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	12
39A	..	1	Connie Boswell	Decca	*If I Give My Heart to You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	5	..	..	..	..	..	..	..	10	..	..	..	..	8	..	..	..	..	..	..	..	..	11
39B	35	9	Frank Sinatra	Capitol	*Don't Worry 'Bout Me	..	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39C	29	9	Vera Lynn	London	†If You Really Love Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	11
42	22	3	Jo Stafford	Columbia	†Thank You for Calling	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
43	..	2	Georgia Gibbs	Mercury	*Wait for Me, Darling	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9
44	27	16	Tony Martin	Victor	†Here	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	7
45	36	2	Kitty Kallen	Decca	*In Chapel in Moonlight	8	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	6

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IT'S GONNA BE A ~~HOT~~ HIT SUMMER

with these sizzling

RCA VICTOR RECORDS

Eddie Fisher
My Friend
Green Years
20/47-5748

Perry Como
Hit and Run Affair
There Never Was a Night So Beautiful
20/47-5749

The Ames Brothers
Leave It To Your Heart
Let's Walk and Talk
20/47-5764

Hugo Winterhalter and a Friend
The Little Shoemaker
The Magic Tango
20/47-5769

Vaughn Monroe
They Were Doin' the Mambo
Mister Sandman
20/47-5767

Sunny Gale
Goodnight, Sweetheart, Goodnight
Call Off the Wedding
20/47-5746

Eartha Kitt
Mink Shmink
Easy Does It
20/47-5756

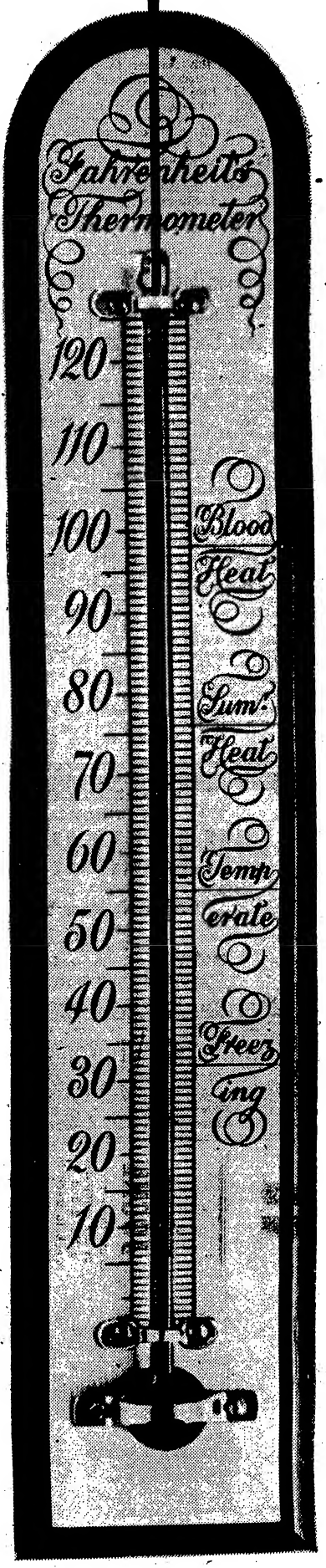
Tony Martin
Boulevard of Nightingales
Angels in the Sky
20/47-5757

Lou Monte
Vera's Veranda
Chain Reaction
20/47-5778

The Three Suns
Crazy Legs
Moonlight and Roses
20/47-5768

Leo Diamond
China Nights (Shina No Yoru)
Hold On To Your Dreams
20/47-5765

June Valli
I Understand
Love, Tears and Kisses
20/47-5740



RCA VICTOR
FIRST IN RECORDED MUSIC

RCA ® HIS MASTER'S VOICE

"New Orthophonic" High Fidelity recordings

Inside Stuff—Music

Coast publicist Barney McDevitt, who has been drumbeating for bands for almost a quarter of a century, has begun work on an autobiography that will be a virtual cavalcade of the music business since World War I. McDevitt has flacked just about every top band and musical personality, either directly or as a result of engagements at the Hollywood Palladium which he represents.

Publicist got his start in 1920 with Paul Whiteman in Atlantic City. He has since been associated with such names as Fred Waring, Morton Downey, the Dorseys, and such femme personalities as Betty Grable, Judy Garland, Lana Turner and Alice Faye. In addition, McDevitt staged the first swing concert, at the Imperial Theatre in New York in 1936, when Artie Shaw made his debut. Current film interest in music stories cued McDevitt's start on a project he has long discussed.

A sample of the manner in which songsmiths nowadays control their works with greater business acumen is the 7½-year-deal which Leo Robin and Jule Styne made on "Gentlemen Prefer Blondes" with Jack Robbins who originally published the musicalization's score. At the end of that period, Robbins has the privilege to continue publishing the first song he picks; then the two songsmiths each select a number they want to retain as copyright owners; Robbins gets the No. 4 song selection, and so on down.

John Hancock, Boston insurance firm, is paying tribute to George M. Cohan in an institutional ad set for the leading national mags during the month of July. Head in the ad reads "He was our Yankee Doodle Boy . . ." and the copy lists many of his legit and Tin Pan Alley credits.

N. O. Summer Pops Series Fold; Tooters Ask Coin From City

New Orleans, July 6.

With the folding of the New Orleans Summer Pops concerts after a financially disastrous season last summer, some 50 unemployed union musicians here are willing to take a chance without pay if the city can present a series of light-music concerts this summer.

Seymour Sokoloff, member of Local 174, AFM, disclosed a plan outlined by a six-musician committee whereby an eight-week series of twice-weekly concerts could be presented at popular prices in air conditioned Municipal Auditorium.

The New Orleans city council has offered the group's newly formed Crescent City Concerts Assn. $5,000 if other civic-minded individuals and businesses would put up another $10,000. Sokoloff said a total of $15,000 is required for the series, covering only basic expenses, not musicians' salaries.

The concerts upon which the musicians were dependent for summer income, were discontinued after 10 years.

FIRST CORAL DISKS IN BRIT. DUE THIS MONTH

London, July 6.

Tie-up between American Coral and British Vogue labels means that some U. S. artists hitherto unavailable here will be heard on disks in Britain.

First releases, scheduled for within three weeks, will include "Manhattan," with Georgie Auld, Les Brown orch's "Gal From Joe's"; and items by Teresa Brewer, Don Cornell, etc. The first Coral-Vogue releases will be 78s, but longplay platters are scheduled to follow in due course.

Satchmo to Frisco in Fall

San Francisco, July 6.

Louis Armstrong switches clubs for his annual appearence in San Francisco hitting the Downbeat this fall instead of the Hangover.

Armstrong opens Oct. 7 for 10 days. Club has Billie Holiday opening Sept. 11 for two weeks.

Norman Granz has signed Meade Luz Lewis to his stable of jazz artists and has already recorded him in an LP of boogie-woogie with Louis Bellson on drums.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*Coins in Fountain (Robbins)	1	2	1	1	1	2	1	1	1	1	1	1	1	128
2	2	*Things Mean a Lot (Feist)	3	3	2	2	2	1	2	3	3	2	2	2	2	114
3	3	*Hernando's Hideaway (Frank	2	1	4	3	4	4	3	2	2	3	3	3	3	106
4	4	*Happy Wanderer (Fox)	4	..	6	4	5	..	8	5	6	5	5	4	4	65
5	5	†Really Love Me (Duchess)	9	..	3	..	7	5	4	6	5	7	4	10	..	50
6	7	*My Friend (Paxton)	5	..	5	5	6	3	..	..	..	9	9	..	6	40
7	8	*I Understand (Jubilee)	8	6	7	..	8	..	5	..	10	4	6	..	9	36
8	6	*Wanted (Witmark)	10	..	8	..	3	..	..	7	4	6	8	8	..	34
9	9	*Answer Me, Love (Bourne)	7	4	9	..	9	..	..	..	9	..	10	..	5	24
10	10	†Young at Heart (Sunbeam)	..	10	10	8	..	7	..	..	7	10	..	7	..	18
11	12	†Man Upstairs (Vesta)	6	..	..	..	..	..	..	..	..	..	7	6	..	14
12	..	†Joey (Lowell)	..	..	..	7	..	..	..	4	..	..	..	..	..	11
13	..	*Isle of Capri (Harms)	..	..	..	6	..	..	7	..	..	..	..	..	..	9
14A	10	†Man With the Banjo (Mellin)	..	..	..	10	10	..	..	..	..	..	..	9	7	8
14B	..	*Make Love To Me (Melrose)	..	..	..	..	..	6	..	..	..	8	..	..	..	8

Court to Examine H&R Claim of Pact Breach on 'Wanderer'

N. Y. Supreme Court Justice Samuel Coleman last week granted Hill & Range the right to an examination on its claim that it was bypassed on U. S. and Canadian rights to the tune, "Happy Wanderer." H&R claims that starting March 5, it had a series of exchanges of cablegrams with Bosworth Publishing, British firm, and that those cablegrams constituted a verbal contract for the rights. On March 19, Bosworth informed H&R that it had given the rights to Sam Fox Publishing via the British firm, Keith, Prowse, Music, Fox's agent in the deal.

H&R is suing for 250,000 and names Bosworth, Keith Prowse, and Fox as defendants. Justice Coleman set tomorrow (Thurs.) as the examination date for Fox.

DECCA, U TO TEAM UP ON 'OBSESSION' PUSH

Decca Records and Universal-International Pictures, which teamed on the soundtrack set of "The Glenn Miller Story," are planning another joint promotion on the soundtrack of the U pic, "Magnificent Obsession," Jane Wyman-Rock Hudson starrer based on the Lloyd C. Douglas novel. Decca album of the score, composed by Frank Skinner, will be timed with the pic preem in Cleveland, July 15.

Tieup between Decca and U is cued by the diskery's majority stock ownership in the film company.

Duke Ellington booked into the Downbeat Club in Frisco July 29.

2 BLACKWOOD QUARTET MEMBERS DIE IN CRASH

Memphis, July 6.

R. W. Blackwood, 34, and Bill Lyles, 30, of the Blackwood Bros. quartet, were killed last week when their private plane crashed at the Municipal Airport at Clanton, Ala., where the foursome were skedded for a one-nighter. They crashed along with John Ogburn, young son of a Coldwater banker who went for the ride.

The Blackwood Bros., an RCA Victor group, were aired via transcription over nearly 350 outlets and were a hit with religious groups in this section of the country. Services were moved to the Memphis auditorium when hundreds of their admirers from the Southern region wired intentions of attending the combined funeral. WMPS in Memphis broadcast one-hour of the services which attracted Memphis' and mid-south's leading church ministers.

Curtis Joins Chandler For Decca's Wax Buildup Of U-I Teenager Idols

Hollywood, July 6.

Second Universal-International contract star to blossom out as a platter personality is Tony Curtis, who, like Jeff Chandler, has been signed by Decca Records. Plattery has been studying the talent roster at the studio which is now a subsidiary of the record firm.

Curtis recently finished a U-I musical titled "The Sailors in Paris" and will probably make his wax debut with tunes from that picture. He'll cut other sides later.

Actor is currently one of the nation's hottest box office prospects, particularly with teenagers. And Decca is well aware that teenagers buy more than 75% of all records sold.

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The Swingiest, Singiest Summer Novelty
THE CUDDLIN' SONG
words and music by Sunny Skylar
RUSS MORGAN and his Orchestra
Decca Record No. 29182
MARY KAYE TRIO
Hugo Winterhalter Orchestra
RCA Victor Record No. 20-5784
BERNIE LEIGHTON
Orchestra with 3 Beans and A Peep
Columbia Record No. 40255
Essex Music, Inc. • New York, N. Y.

5,500,000 WOMEN SUPPORT PERFORMANCE FEE TO COMPOSERS FOR JUKE BOX USE OF THEIR MUSIC

The General Federation of Women's Clubs, representing 5,500,000 American club women, at their annual convention in Denver, Colorado, passed the following resolution on Tuesday, June 1st:

> "WHEREAS, The General Federation of Women's Clubs has supported the principles upon which the copyright laws have been based, including the vested right of authors, composers, inventors, etc. in their own creation; and
>
> "WHEREAS, We are concerned about exemptions and exceptions in the copyright laws which in practice can lead to inequities in various fields (such as is now evident in the use of musical compositions in coin-operated machines without compensatory payments); therefore
>
> "RESOLVED, That the General Federation of Women's Clubs in convention assembled, June 1954, supports legislation for amending copyright laws which will remedy inequities which now prevent the application of principles upon which the copyright laws are based and the rights which they were intended to protect."

•

This forward-looking action is welcomed by all those in the music field as an important step in obtaining legislation which would grant justice to the men and women who create our nation's songs, and eliminate the present discrimination against all other commercial users of music who pay a public performance fee.

The Federation, in passing this resolution, now adds its voice to such other important national groups as the American Bar Association; American Patent Law Association; American Society of Composers, Authors and Publishers; Authors' League of America; Broadcast Music, Incorporated; Los Angeles Copyright Society; Music Publishers' Protective Association; National Federation of Music Clubs; National Music Council; Songwriters' Protective Association; local bar associations; United States Copyright Office (Library of Congress); and the United States Department of State—which have endorsed legislation to modernize the C[illegible] Act.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 MADISON AVENUE, NEW YORK 22, N. Y.

D. J. Cuffos Here To Stay

Continued from page 41

while 78s transformed to the new speed. In the classical field, of course, the 78s are completely dead and stations must have 33 and 45 rpm equipment to play the longhairs.

Opposition to the 45s is strongest in New York where the disk jockeys have a close liaison with the publishers and songwriters and, hence, can get any disk they want on any speed. That situation also will soon pass, according to the diskers, since the cost of a 78 rpm to a publishers is 23c and a 45 rpm 14c. Eventually, the publisher will swing to 45s for his jockey servicing program.

The fact that the indie diskers will still continue to service the jockeys in the old speed is of small concern to the majors. It's underlined that 80% of the annual hits come from the top six companies, all of which are now on the 45 rpm kick. Hence, no jockey can program any show with current hits if he depends on the indies.

The situation among the jockeys will soon be similar to the one existing in the jukebox field. At the present time, there are virtually no more 78s coin machines being manufactured. Well over 50% of all machines now in circulation are using 45 rpm disks as the 78 rpm machines are rapidly disappearing for resale in foreign markets.

No. Calif. Stations Split Preferences

San Francisco, July 6.

A poll on northern California radio station librarians and program directors by Melody Sales, distributor for Mercury, Clef, Fantasy and Good Time Jazz, disclosed that 22 stations prefer 45 rpm disks, 20 don't want them or can't play them and prefer 78 rpm, and 9 are presently converting from 78 to 45.

Melody will continue to service 78s to those who want them. Melody is one of the few Mercury distribs supervising its own promotional samples.

Clef and Norgran jazz packages will begin going out shortly on 45 EPs instead of LPs.

Of the stations in the San Francisco-Oakland Bay areas, four are now equipped to play 45s:

KRE, Berkeley, and KROW, Oakland, two of the hottest independants popwise, are converting to 45s but there is a possibility some others will remain at 78 for some time. KNBC, the NBC station, is equipped for 45s but prefers 78s.

Melody exec Al Bramy points out that some of the fine old catalog items kept for years in station libraries and continually played will suffer because of a disinclination of the jockey to switch speeds constantly from 45 to 78 and vice versa. However, Russ Coglin, assistant manager of KROW and the station's top deejay, doesn't see it this way at all. He points you that the jock or engineer is already switching speeds between 78 and 33⅓ in transactions. KROW is switching one table to 45 and getting new multiple speed arms which will allow for more LP playing in the future.

Melody Sales conducted a similar survey a year ago and turned up only half dozen stations equipped or interested in 45s.

Capitol's Cueing Disk Finds D.J. Acceptance

Hollywood, July 6.

In a move to assuage disk jockey and radio station resentment to the record companies' switchover to 45 rpm cuffo platters, Capitol Records has come up with a special 12-inch plastic cueing disk which makes handling and spinning the 45s easier. Cap's cueing platter has a special set-in groove in which the 45 rpm disk can be placed with a special thumb groove to facilitate insertion and removal of the small disk. The cueing platter is double the weight of an ordinary disk which, according to deejays who've tested the disk, expedites their turntable chores.

Cap already has shipped out 5,000 cueing platters to 2,250 stations. Each station has received two platters each. The cueing platters went out with Cap's first 45 rpm deejay shipment. Diskery expects to continue sending out the cueing platters with each new 45 rpm shipment for some time to come.

Initial reaction to the cueing platter has been in Cap's favor. For example, Hal Ward, of WKBK, Buffalo, wired Hal Cook, Cap's sales veepee, that the cueing platter has washed away all resentment to the diskery's 45 rpm conversion.

VARIETY 10 Best Sellers on Coin-Machines

1.	LITTLE THINGS MEAN A LOT (10)	*Kitty Kallen*	*Decca*
2.	THREE COINS IN THE FOUNTAIN (7)	*Four Aces*	*Decca*
3.	HERNANDO'S HIDEAWAY (5)	*Archie Bleyer*	*Cadence*
4.	HAPPY WANDERER (8)	*Frank Weir*	*London*
5.	IF YOU LOVE ME (REALLY LOVE ME) (9)	*Kay Starr*	*Capitol*
6.	WANTED (18)	*Perry Como*	*Victor*
7.	GREEN YEARS (2)	*Eddie Fisher*	*Victor*
8.	CRAZY 'BOUT YOU, BABY (1)	*Crew Cuts*	*Mercury*
9.	LITTLE SHOEMAKER (1)	*Gaylords*	*Mercury*
10.	I UNDERSTAND JUST HOW YOU FEEL (2)	*Four Tunes*	*Jubilee*

Second Group

I UNDERSTAND JUST HOW YOU FEEL	*June Valli*	*Victor*
SOME DAY	*Frankie Laine*	*Columbia*
HAPPY DAYS AND LONELY NIGHTS	*Fontane Sisters*	*Dot*
OH, BABY MINE (I GET SO LONELY)	*Four Knights*	*Capitol*
MAN UPSTAIRS	*Kay Starr*	*Capitol*
LITTLE SHOEMAKER	*Hugo Winterhalter*	*Victor*
YOUNG AT HEART	*Frank Sinatra*	*Capitol*
ISLE OF CAPRI	*Gaylords*	*Mercury*
HIT AND RUN AFFAIR	*Perry Como*	*Victor*
IN THE CHAPEL IN THE MOONLIGHT	*Kitty Kallen*	*Decca*
STEAM HEAT	*Patti Page*	*Mercury*
SH-BOOM	*Crew Cuts*	*Mercury*
MY FRIEND	*Eddie Fisher*	*Victor*
CROSS OVER THE BRIDGE	*Patti Page*	*Mercury*
HERE	*Tony Martin*	*Victor*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Mambo

Continued from page 1

aged merchandise. This accent on longplay and extended-play disks has facilitated selling in ordinary retail outlets where the salesmen don't have to remember the names of too many artists of song titles, most of which they can't even pronounce. There are, of course, several dozen disk stores around the country that specialize in Latin disks and where the customer can feel free to order in Spanish.

The top company in the Latin field is RCA Victor, followed by Seeco, Tico and Verne. With the rapid growth of the mambo market in the last year, the other majors have entered the field with Columbia Records cutting a Latin house band, Capitol Latinizing Billy May's crew, and other labels doing likewise. Compared to jazz, sales of Latin albums are big business, running to 35,000 for a topseller. Victor, for instance, puts out 50 Latin albums a year.

While native Latin numbers get a wide circulation via the mambo craze, the pop hits, at the same time, are being converted into the mambo idiom. Such tunes as "Moulin Rouge," "Love For Sale," "Terry's Theme From Limelight," "Me And My Shadow" and a flock of other standards have all been given the marimba arrangement for release in the South American market. At the present time, Vaughn Monroe has combined both the pop and the Latin idiom in "Doin' the Mambo" for his biggest hit in years under the Victor banner.

Cap Plugs EP Albums

Hollywood, July 6.

Capitol has had such success in occasionally packaging pop singles in "albumette" form that the platery will begin to concentrate on this packaging. Next to be released, on a single artist basis, will be a 45 Extended Play album of Frank Sinatra's latest hits, including "Three Coins in a Fountain."

Plattery has an unusual EP package ready for release in the "Hits from 'By the Beautiful Sea'." Disk combines the best of Cap's pop artist etchings of tunes from the Broadway musical for which the firm also published the original cast album.

Sock Jazz

Continued from page 42

by the Stan Getz Quintet" (MG N-1000, $4.95) and a set by Getz and Dizzy Gillespie (MG N-2, $3.95) are standout. Grantz's liner comments about Getz's immaturity and personality weakness are unusually frank and apt. Also on the same label, Lester Young and the Oscar Peterson Trio have sliced two swinging 10-inch albums that rank with Young's best productions in recent years (MG N-5, 6; $3.95).

As part of its reissue program, RCA Victor has issued a 12-inch set of some pre-war and postwar sides by Louis Armstrong under title of "Louis Armstrong Sings the Blues" (LJM-1005, $4.85). Satchmo's vocals include such standards as "Basin Street Blues," "St. Louis Blues," "Rockin' Chair" and "Back o' Town Blues." Also reissued by RCA Victor as some of Lionel Hampton's greatest swing sides in "Hot Mallets" (LJM 1000, $4.85).

Continuing its program of reissuing jazz classics in the Victor archives, Label X has put new albums by Bessie Tucker, Ida May Mack, Metz Mezzrow, Fletcher Henderson and Wingy Manone. Some of these sides, such as Henderson's, have only historical value, but the Wingy Manone disks and some of the Mezzrow sides are excellent, as are the blues chanting of Miss Mack and Miss Tucker, both of whom are in the Bessie Smith groove. *Herm.*

Longhair Disk Reviews

Continued from page 42

with George Solti reining the Bavarian State Orch.

Tchaikovsky: Waltzes (MGM; $4.85). Waltzes from 'Swan Lake," "Nutcracker," etc., transcribed for four pianos. Interesting novelty, but sometimes too mechanical and metallic, as done by the Manhattan Piano Quartet.

Mozart: Sonatas (Epic; 5.95). Four lovely, varied violin sonatas (K.301,304,378,379), beautifully performed. Fiddler Nap de Klijn has a strong, almost piercing tone. His wife, Alice Heksch, is an excellent pianist. Good balance and teamwork in the performances.

Beethoven: Sonatas No. 5 & 6 (Columbia; $5.95). These fine violin sonatas are given first-rate readings by Joseph Szigeti and Mieczyslaw Horszowski. The No. 5 in F ("Spring") is sunny, warm and inviting; the No. 6 in A is more serious, though as lyric and melodic. *Bron.*

AFTRA AND DISKERIES ALL SET ON 3-YR. PACT

Exec board of the American Federation of Television & Radio Artists is slated to ratify a new three-year deal with the disk companies this week. Pact, which covers members of choral groups, actors and soloists with no royalty deals, raises scales of these performers on wax by approximately 17%.

Under the new pact, choral group members will get $20 per side; actors, $25 per side; and non-royalty soloists, $50 per side. New feature of the pact also establishes a two-side minimum per recording call. Pact was negotiated in a few brief sessions between AFTRA and reps of the major companies.

'Ding Dong' Folio

Charles H. Hansen Music is publishing a folio of eight juve songs from Dr. Frances Horwich's NBC-TV show, "Ding Dong School."

Lyrics were written by Dr. Horwich, Reinald Werrenrath Jr., the show's producer, and the latter's wife, Elizabeth. Bill Walker wrote the music with piano arrangements by Henry Gass.

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JACK LaDELLE
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AFM Dickering WOR on Heels Of Adverse Decision

In compliance with the N. Y. Supreme Court decision last week outlawing quota systems for musicians at radio stations, Local 802, American Federation of Musicians, is currently making its members available to WOR, radio and tv, on an individual engagement basis. The union had been picketing WOR for several months to force employment of a minimum staff, but will now go along with the court ruling until an appeal is made.

If the court ruling is upheld in the Appellate Division, it will be a disastrous blow against the local and the AFM in future negotiations. There is currently a five-year deal in force with the CBS, NBC and ABC nets which provides for minimum staff quotas and it's unlikely that the webs will continue this deal after the expiration date, if the ruling is upheld. Local 802 execs will keep close reins on the individual engagements and all rates for such dates will have to be negotiated by the exec board. Local requires the station to give at least 24 hours notice before engaging musicians.

Levy Shakes Up Brit. Publishing Affiliates

London, July 6.

The visit of Leeds Music chief Lou Levy to London has now resulted in a shakeup of his subsidiaries over here. Leeds Music, Ltd., London, which has been controlled by the Peter Maurice Music Co. since 1946, now passes over to the management of Pickwick Music here. Peter Maurice sold their interest in Leeds (London), while Leeds (N. Y.) have sold their interest in Peter Maurice in the U. S. back to Peter Maurice in London.

Cyril Simons, general manager of Pickwick, has now been made a director, and will control Leeds here as well as its subsidiary company, Duchess Music. Levy, who's now on the Continent, plans to divide his time between his various offices in London, New York and Hollywood.

A Solid Ballad Hit!
From M G M's FLAME AND THE FLESH
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Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of June 25-July 1, 1954

Answer Me, My Love	Bourne
Don't Worry 'Bout Me	Mills
Green Years	Harms
Happy Wanderer	Fox
Here	H & R
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
In The Chapel In The Moonlight	Shapiro-B
Isle Of Capri	Harms
Knock On Wood—†"Knock On Wood"	Famous
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Magic Tango	Chappell
Make Her Mine	BVC
Make Love To Me	Melrose
Man With The Banjo	Mellin
Oh, Baby Mine (I Get So Lonely)	Melrose
Secret Love—"Calamity Jane"	Remick
Some Day	Famous
Steam Heat—*"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain-†"Three Coins In Fountain"	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
Young At Heart	Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

And Away We Go	SongSmiths
Angels In The Sky	Ridgeway
Answer Me, My Love	Bourne
Buttons' Bounce	Lord
Coney Island Boat	Morris
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway	Frank
Hey Brother, Pour The Wine	Frank
Hey There	Frank
Hit And Run Affair	Duchess
In A Garden Of Roses	Goday
Joey	Lowell
Lazy Afternoon	Chappell
Little Things Mean A Lot	Feist
Lonely Days And Nights More Lonely	Egap
Make Her Mine	BVC
Make Love To Me	Melrose
Marie	Berlin
Money Burns A Hole In My Pocket	Chappell
Oh, Baby Mine (I Get So Lonely)	Melrose
My Friend	Paxton
Oh, My Papa	Shapiro-B
Ricochet	Sheldon
Song Of The Sewer	George Lee
Steam Heat	Frank
Three Coins In The Fountain	Robbins
When Liberace Winks At Me	Bel-Canto
Young At Heart	Sunbeam

† *Filmusical.* * *Legit musical.*

Another Glenn Miller Package Via Geo. Frazier

George Frazier, who was responsible for assembling the $25 limited edition of RCA Victor's Glenn Miller anthology, is working on a second project for the company. He's doing it on a fee basis whereas formerly he was a Victor staffer.

These Miller memorabilia are from heretofore unmarketed NBC tapes made by the late great bandleader.

McConkey Pub Subsid Gets Initial Diskings

Chicago, July 6.

Two ditties published by new Windy City Music Co. have found their way on disks, as recently founded company is exerting a push to make itself known. Lola Dee etched "Altar of Love" for Mercury as follow-up to "Padre," and master of "Said," with Allan Foster on vocal, was purchased by Essex from BBS.

Song publishing firm is a subsidiary of McConkey Artists Corp. and is helmed by Dick Shelton and Bill Black, who returned last week from a two-week Eastern swing peddling tunes.

Noel Forms Own Combo

Hollywood, July 6.

After four years as lead trombonist with the Les Brown band, Dick Noel pulled out to form his own combo. He left last week when the Brown band wound a four-week stint at the Palladium.

Noel outfit will back Lucy Ann Polk on her Trend recordings and for clubs and small concert dates.

Clerical Slip 28 Years Ago Shifts Copyright From Mills to Vogue

Hollywood, July 6.

Because of a clerical slip-up a generation ago which was never corrected, Vogue Music Publications has acquired the copyright to "That's Me," tune written by the late Harry Pease and Ed G. Nelson and Billy Hueston back in 1927. Tune, dormant all these years, is already eliciting some recording interest.

Writers were given a publication contract by Mills Music on Feb. 7, 1927, but for some reason the publishery neglected to obtain a copyright. Nor, in the intervening years, have they made up black and whites, or regular printed copies.

Original copyright period of 28 years would expire next February, at which time Mills could have acquired copyright by going through the usual renewal routines. Nelson and Hueston, however, elected to turn the song over to Vogue, signing a contract for the standard current royalties which, incidentally, are now nearly double those available in 1927.

Set Trial For Pubs

San Francisco, July 6.

Jack Erickson and John Leoni, operators of 20th Century Music, Oakland song publishing firm, will go on trial in Fresno July 13, accused of bilking songwriters.

Erickson showed a day late at the arraignment June 7, pled an misunderstanding and the bench warrant for his arrest and forfeiture of bail were revoked.

On The Upbeat

New York

Tommy Prisco back from a deejay tour of the east coast plugging his Mercury slicing of "My Love Is Yours" . . . **The Commanders**, Decca Records orch, looking for a gal vocalist . . . **Jill Corey** opened at the Copa Club, Pittsburgh, Monday (5) . . . **Jake Friedman**, MGM Records' Atlanta distributor, in town for sales huddles . . . **Dean Parker**, MGM Records crooner, pacted to Music Corp. of America . . . **Georgie Shaw** headlines at Atlantic City's Steel Pier for one week beginning July 11 . . . **Lionel Hampton** playing a one-niter at Grossinger's, N. Y., Saturday (10) . . . **Wally Gingers'** orch one-nighting at the Palisades, McKeesport, Pa., Saturday (10).

Chicago

Ralph Flanagan playing Aragon Ballroom July 16 through Aug. 1 . . . **Art Mooney** current in Roosevelt Hotel, New Orleans, through Aug. 11 . . . **Dick Jurgens** to Indiana Beach, Monticello, July 12-18, then to Cheyenne for Frontier Day celebration July 26-31 . . . **Dick La Salle** set for Edgewater Beach Hotel, Chi, July 9 for four frames . . . **Johnny Long** to Coney Island Park, Cincinnati, July 16 for single frame . . . **Tex Beneke** set for Claridge Hotel, Memphis, July 23 for week . . . **Leo Peepers** pegged for fortnight at Pleasure Pier, Galveston, beginning July 23.

San Francisco

Jimmy Diamond booked for a series of dances at the Larkspur Bowl . . . **Cal Tjader's** opening at the Club Macumba delayed until July 15 when the spot's dance permit comes through . . . **Ralph Sutton's** quartet opens July 19 at the Hangover for four weeks with a possibility Sutton will remain as a single for an additional two weeks . . . **Pee Wee Hunt** into the Downbeat Club for four weeks.

Pittsburgh

Four Lads booked for a three-day stand at the Twin Coaches Aug. 19-20-21 . . . **Claude Thornhill** band played for the big ball celebrating centennial of nearby Latrobe, Pa. . . . **Tommy Turk** jazz combo has replaced the **Harry Busch** outfit at the Point View in Brentwood . . . **Reid Jaynes**, pianist, wound up three-month run at Park-Schenley restaurant and is now back at the head of **Deuces Wild** at Midway Lounge, where **Lee Parker**, baritone saxman, is guesting this week . . . **Jerry Gray** orch booked into Horizon Room for week beginning next Monday (12) . . . **Three Suns** went to Skyway in Cleveland after two-week stand here and open July 20 for a month at the Sahara in Las Vegas . . . **Jean Matthews** trio into the Park Casino in Belle Vernon for a run . . . **Del Monaco** foursome stays at Club 30 at least until racing season ends at nearby Waterford Downs.

Kansas City

Tommy Reed orch moves from the Pleasure Pier, Galveston, to the Riviera Ballroom, Lake Geneva, Wis., opening July 6 for 3 weeks . . . **Carmen Vallez**, warbler m.c., and dancer **Benita Barrie** set for a week in the Esquire Club, Wichita, opening July 9 . . . **Maureen Cannon** shifts from Eddys' Restaurant to the Radisson Hotel, Minneapolis, July 8. She's due in the Palmer House, Chi, in August . . . **Louis Cina** trio set to return to Putsch's deluxe establishment on the Country Club Plaza. Trio has been away about a year . . . **Tiny Hill** orch continues its midwest one-nighters, currently in the Iowa-Illinois sector.

Scotland

Jack Parnell orch into Playhouse, Glasgow . . . **Frankie Vaughan**, English singer, pacted for vaude week at Perth Theatre July 12, with Glasgow Empire skedded for Aug. 23 . . . **Harry Bence**, Scot bandleader, doing one-night stands, with **Elizabeth Batey, Bob Dale** and the **Jimmy Bence** Dixielanders . . . Jazz fans planning a second Riverboat Schuffle down the Firth of Clyde Sept. 4.

Rugolo to Make N.Y. Bow

Peter Rugolo, whose jazz band is getting a big push by Columbia Records, will debut at Birdland, N. Y., this fall with a 23-piece outfit.


FRAN WARREN
SINGS
THE MAN THAT GOT AWAY
From the Warner Bros. Film "A Star Is Born"
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Wildwood, N. J., Spots Bid for Top Singers in B.O. Lure Rivalry

Wildwood, N.J., July 6.

The talent picture in Wildwood is still unclear despite the fact that the season is at its height and bulk of the names for all spots has already been set.

The major factor obscuring the present talent situation in this resort's cafes lies in the fact that the Riptide, which had been operating along musical bar and cocktail lounge lines, has installed a stage and is trying to lure top names into the spot on the basis of two shows nightly. Bulk of the other clubs are doing three shows. The Riptide management hopes that it may be able to snag top-liners that will be able to compete with the lineup bought by the Bolero. Latter nitery has a schedule of names, including Tony Bennett, Four Aces, Mills Bros., Georgia Gibbs, Bob Carroll, among others.

The Riptide has thrown out offers to Joni James, Kitty Kallen and others. Wildwood, for the past few summers, has been thriving on disk singers, and isn't departing from that format.

Other spots in Wildwood are fairly set. The Treniers and The Freshmen are doing well at the Beachcomber. The Surf is on a jazz policy and the Martinique has the Redcaps. All these clubs will keep these turns for the entire season.

The Wildwood cafes have been doing fairly good business this season, although trade has dropped somewhat since last year.

New S.A. Club In Fall

San Antonio, July 6.

A new night spot, to be known as King of Clubs, with dinner dancing and a late hour floor show, will be opened here on Oct. 1. Operators will be George and Gus Colias and George M. Watson.

The spot will accommodate 250 persons.

Set Pennsy Portion Of Lions' Garden Show

Philadelphia, July 6.

William Honney, local booker, has set up the special Pennsylvania night celebration at the Lions Clubs' International Convention, slated for July 8, in Madison Square Garden, N. Y.

Walter Cronkite will emcee the show, tabbed "Pennsylvania Has Everything," which will feature such Commonwealth boasts as the Mummers Parade, a coal miners' glee club, Pennsylvania Dutch dancing and last year's "Miss America" and "Mrs. America." Non-Keystone Staters in the revue will include Rise Stevens, Jimmy Nelson, the June Taylor Dancers, the Bernard Bros. and the Ashtons.

Stormy Seven-Year Fight On Big Frisco Showboat Project Takes New Turn

San Francisco, July 6.

With full clearance from San Francisco city authorities and an extension of his deadline to Aug. 1 to get all the hassles straightened out and his projected Showboat San Francisco financed, Barney Gould is busily searching the hills for gold.

Gould, whose seven-year fight to bring to reality his dream of a showboat combining the minstrel and riverboat style of the Old South with the historic flamboyant figures of the Old West has provided San Francisco with some lively news stories, says he is within sight at last of his goal.

Back in 1947, Gould acquired title to the riverboat Capitol City, brought it to the docks and attempted to launch his Showboat

(Continued on page 52)

Scots Go for Morey

Edinburgh, June 29.

Morey Amsterdam, U.S. comedian, playing the Empire vaudery here, garnered top notices from the crix. The dignified Daily Scotsman, which is sparing in its praise for variety artists, said: "He has a seemingly inexhaustible repertoire of jokes and does not stint to spend them. . . . The jokes go on and on, pouring forth with a wonderful air of spontaneity."

Comedian left Scotland to continue his vacation trek through Europe.

Three A.C. Night Spots With Sepia Act Policy In Stiff Competition

Atlantic City, July 6.

Rivalry in the Negro night club field will be more intense than ever this season with three spots now competing for the vacationists' dollar, all offering revues.

Into the act the past week (2) came the Cotton Club, which went into the old Cliquot Club, and Sugar Hill, atop the Chez Paree, just off the Boardwalk. Harry Steinman, Philly nightclub operator, is backing Sugar Hill, while Barney Bayloff, who ran the old Cliquot Club, is the man behind the Cotton Club.

This is a bit different than planned last winter when Cliff Williams, operator of Club Harlem, and Ben Altens, head of the Paradise club, both rival spots, decided they were making it too tough for each other. They planned a merger which put the Club Harlem in midcity, out of the Negro nightclub business and into the smart sepia bar field.

Revue at Harlem, Larry Steele "Smart Affairs," was moved into larger Paradise club, located several blocks from boardwalk in the Negro section of the city. Many employees of the two clubs felt the ax necessitated because of the merger, and sought other employment here.

Charlie Johnson, who for years had been the maitre d' at Harlem, with thousands of summer acquaintances because of the spot, was one left out and now appears in the same capacity at the Cotton Club, not too far away from the now Harlem bar.

Into the Sepia Scandals offered at the Cotton club came Jackie (Moms) Mabley, who had been the top act at Club Harlem last year. Also Stump & Stumpy are on the bill and last year were billed as the top act at Club Paradise. Billie Graham and his Kansas City Band, Baby Dee, Rose LaRosa, the Dyerettes and line are also offered in airconditioned spot.

But Club Cotton didn't get all the talent. Clarence Robinson, who had been producing shows at Paradise since it went back into the bigtime nightclub business four years ago, moved into the boardwalk Sugar Hill with his "Tropicana of 1955." With Robinson moved a number of those who entertained at one or the other two clubs doing business here last season. In the spot are Marge McGlory, Bill Bailey, Jimmy Smith, the Honeytones, Jimmy Fox, China Doll, James Fields and the Tropi-Beauts, plus a cast of 48, supported musically by Sunny Payne.

Sugar Hill is operating on a no cover and no minimum policy, with same deal at Cotton Club. Paradise has always had a policy of an admission, which is upped over weekends and so far this has not been changed. Steel is featuring Mabel Scott, Lewis & Chisholm, Lon Bibeau Fontaine, Merdis Thomas & Estelle Price with Miller & Gibson an added attraction. Jimmy Tyler plays music.

Big question now is: are there enough summer vacationists to keep all three clubs in black ink for the next ten weeks? Two clubs of last year said they didn't do too well.

2d San Antone Spot Dons Private Status

San Antonio, July 6.

The Kit Kat Club, operated by Dick Jones here, became a private country club last week. Facilities will include three dining rooms, a dance floor, two swimming pools and bath houses.

This is the second local spot to be converted from a public spot to a private country club. Earlier the Club Sevenoaks made the change.

Reno Publicity Plans Revised in Upbeat

Reno, July 6.

Publicity plans for Reno were revised last week, with publicizing of Reno in the Pacific Northwest and the Sacramento Valley and Bay areas turned over to the Chamber of Commerce.

For the past several months this job has been solely in the hands of the Grant Advertising Agency. New strategy calls for Grant to continue its eastern and southwestern United States job.

Charles W. Mapes Jr., president of the Reno All-Year Committee and owner of the Mapes Hotel, said this would eliminate a duplication of efforts by both Chamber and Grant.

Organized in January, the All-Year Committee, composed of eight major hotels and casinos, allotted $100,000 to the local Wilson Ad Agency for advertising and $50,000 to the Grant agency for publicity. Now an additional $50,000 has been added to the Reno campaign for this year. The Chamber of Commerce news bureau will get $25,000 and the Grant firm an-

Vaude-Baseball Parlay In Twin Cities' Parks Falls Off From Last Year's B.O.

Minneapolis, July 6.

For a second time in the Twin Cities, Texan promoter Coy Poe staged his "baseball party" over last weekend, comprising a Dixieland band concert and a one-hour variety show. It supplemented the nights' regular American Assn. baseball games, with tickets 50c less than it ordinarily costs to see the diamond contest alone. Box-office results the second time out didn't hold a candle to last season's.

Whereas the "party" drew capacity crowds of 10,713 and 9,740, respectively, in St. Paul and Minneapolis a year ago, the turnouts this time were only 7,600 and 4,600. The fact that rain necessitated a two-night postponement here, that the Minneapolis club is in a bad slump and that the hopelessly mired last-place Charleston team was its opponent may account for the sharp drop here. The poor quality of last season's entertainment also might have been a factor.

At that, however, the show, being staged by Coy in a number of minor league baseball parks throughout the country, undoubtedly is a stimulator of badly sagging attendance. Even here on this occasion, the affair probably brought out double the number of customers than otherwise would have been on hand, but how many came just because of the lower baseball prices can only be conjectured.

This season Coe had only nine Twin Cities business firms as "party" sponsors, compared to 14 a year ago. At a cost of $100 each paid to the promoters, the firms were advertised in the newspapers, on tv and radio and at the ball park as distributors of the discount tickets that entitled holders to the 50c ball game price reduction.

There's no ball club gamble because it receives a guarantee above its normal week night take. The $900 garnered by the promoter from the business firm sponsors had to cover all of his expenses. Out of the gross he takes an amount equal to that paid the club as a guarantee—if that much remains—and the balance, if any, is split equally by him and the club. Although economy apparently was Coe's watchword, it's doubtful if he made any dough here this time.

Least said for the show the better. It comprised Dixieland music, songs by a couple of gal singers, an emcee who did impressions, a group of four dancers and Ted Quall, a fast stepping Negro tapster with a sense for comedy. Quall, a localite who frequently appears in the lesser night clubs here, was the only holdover from last season and was easily and far away the show's hit. *Rees.*

Lotsa Trouble For Pitt Cafe Op

Pittsburgh, July 6.

Headaches are still piling up on Alan P. Clark from his costly cafe operation, the Monte Carlo, which is reported to have cost him around $150,000 in its nearly five years of operation. Although Clark finally gave up on May 29, he now stands to lose his valuable liquor license, which is worth plenty of dough in the open market, because of the testimony last week of William Paul Wolfe before the Pennsylvania State Liquor Control Board.

Wolfe, a female impersonator, said he was 17 when he began doing chorus work at the Monte Carlo last November. That's a year too young to work in a Pennsylvania saloon. The youth likewise testified that he was served liquor. That's two more violations—sales to minors and permitting minors to frequent. Clark said he fired Wolfe upon learning that the entertainer was under-age and also discharged Edward Lee, producer of the Monte Carlo shows.

The Monte Carlo's real trouble began Nov. 8, three days after Wolfe started dancing there. Plainclothesmen found him at a party they raided on the North Side. In all, the police arrested eight men dressed as women, four men dressed as men, and seized a collection of expensive women's wigs. Eight of the dozen were held for court, three were fined and Wolfe was turned over to juvenile court authorities in his home town, Altoona.

Bonds' New Spot in Dallas

Dallas, July 6.

Joe Bonds, local spot owner, has purchased the Chateau here and will rename it the Blue Lite. Bonds also operates the Sky Club and Blue Lady.

Sky Club will revert to a name band policy in the fall.



JAY LAWRENCE

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NEW ORLEANS

SEYMOUR WEISS
THE ROOSEVELT HOTEL, NEW ORLEANS

June 23, 1954

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I regret very much that I did not get to see you before you left New Orleans, but I do want you to know that I thoroughly enjoyed having you with us, that I think you are a great artist, and that I am thoroughly appreciative of the manner in which you accepted the very difficult assignment I gave you in opening our show. I realized I was not being fair to you and I hope that I can make it up to you by bringing you back and giving you your proper spot in a show in our Blue Room sometime in the near future.

I wish you continued success, and with my kindest personal regards, I am

Yours very sincerely,

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THREE RIVERS INN, SYRACUSE

Guided Tours Through Night Spots Gives Chi Profitable B.O. Wrinkle

Chicago, July 6.

Unique operation of Jac Worth, who conducts regular night life tours to better bistros and restaurants here, is making cabarets available to a segment of the public which normally doesn't or wouldn't partake of them. Tours to the clubs are 95% made up of women, most of them middleaged. Turnout for the highly touted tours normally is 100, and sometimes 600 people, making Worth one of best nightclub customers in town.

Worth has been promoting package tours to various night spots for past three years, sometimes setting as many as three junkets weekly. In that time he's developed a steady following of Chicagoans who have been repeaters, and he's continually adding visitors to town who are responding to his ads.

Tours are all-expense deals, a sample one being that staged on July 1 for a $10 tab: dinner at Opera Club, performance of "Mamba's Daughter" with Ethel Waters at Salt Creek Summer Theatre and subsequent visit backstage, and windup at Club Hollywood for one drink and floorshow topped by Harmonicats.

The tours are conducted personally by Worth, on offnights for the places visited, with transportation by chartered buses. Worth's profits are small per head, since he pays list prices for dinner and drinks, but whole thing generally works out to advantage of all parties concerned. The customer doesn't get socked for cover charges or tips; and for the boniface, the cover-minimum-free stubholders are practically all gravy on a slow night.

Varying each of the soirees, Worth directs his trips at various times to niteries like Chez Paree, Edgewater Beach, Palmer House, Blue Angel, Mangum's Chateau and Club Hollywood. In two weeks he conducted six trips to Chez Paree for Sophie Tucker recently and several others for Tony Martin and Danny Thomas. A Dorothy Shay tour is upcoming.

Price fluctuates. Highest tab to date was for the offbeat and expensive Villa Venice, where tour stayed all night for dinner, two floor shows, and a gondola ride. Worth, who in years previous had conducted tours solely to the Honky Tonks and stripperies, now is working summer theatres into his programs.

KIERNAN AS S&S PREZ VICE GOV. HOFFMAN

Saints & Sinners will resume the Fall Guy luncheons Oct. 15 with Liberace tentatively slated as the central figure. Walter Kiernan, who presided in 1951, will take over the organization's presidency and Tex O'Rourke will take over Kiernan's spot as vicepresident, retaining chairmanship of the Who's Hooey committee.

In a letter to the membership, W. George Huntington, chairman of the executive committee, pointed out that the organization's finances are in excellent shape, and invited members to communicate with its auditors for a personal check. Letter also pointed out that although the late Harold G. Hoffman appeared on the dais at all luncheons, he had not been active for many months in the preparation of shows. The letter stated that although it's now revealed that he had an unhappy side to his life, he never showed it at the group's functions. Huntington also said that Hoffman had refused any monetary remuneration for his work with the Saints & Sinners.

Instantaneous Stock Committee, Huntington continued, will continue with Les Kramer at the head, and Tony Giaccone will head the Side Show.

Honking Begoff

Oneonta, N. Y., July 6.

A new outlet for vaude acts may have been turned up by Joan Brandon, magico who also does a hypnotist act. Miss Brandon played four days at the Del-Sego Drive-in, several miles outside this city. On July 4 holiday, Miss Brandon did a 4 p.m. show with no pictures. The patronage applauded by honking horns.

Embassy Club, London, Folding

London, July 6.

The Embassy Club, operating since 1919 as the top nitery in the West End, will shutter shortly.

Owners, the Barnett Bros. and Abe Aaronsohn (American), will close the spot July 20 for structural alterations involving around $50,000, and intend to turn the place into a top restaurant for luncheons and dinners, with spot extended to hold over 200.

When it reopens, Sept. 15, the name Embassy will disappear. It will be renamed the Sheraton Restaurant. Spot will also have special rooms built to serve as meeting places for big biz execs in the West End. New management intends to dispense with cabaret entertainments and bands.

The Simone orchestra (16), which has been there for 12 months, quits shortly, to open at the Savoy Hotel Aug. 2 for the summer months.

Dismiss Dance Suit

Los Angeles, July 6.

Because of Lester Horton's death last November, the suit he had brought to establish legal protection for dance choreographers was dismissed last week by Judge Ellsworth Meyer in Superior Court.

Horton had filed suit against Sonia Shaw, contending she had usurped his dance routines. Case had been off the court calendar since Horton's death.

Sennes to Tour 'Voici! Paris!' Nitery Show in Pix, Legit Houses at $2.50 Top

Hollywood, July 6.

"Voici! Paris!" the $200,000 musical production put together by Frank Sennes as the original floorshow for his Moulin Rouge nitery here, will take to the road later this year as a theatre attraction in key cities. Sennes hopes to book it into film deluxers or legit houses on a percentage basis, setting a top ticket scale of $2.50 for the offering.

Show would leave here around mid-September, by which time a new revue will be ready to open at Moulin Rouge. "Voici!" has been running there since Christmas night and has played to more than 200,000 persons.

Sennes contends that the success of the show here has proven that television is no longer a threat to live entertainment—and that people want shows of this kind. "Shows as big as this are out of the question for television. You cannot get the scope in tv that you can present in a live production."

The Moulin Rouge show, which boasts a rain production number, elephants, chimpanzees, ponies and dogs, has been described as being as encompassing as a circus. In addition to the animal acts, the show is headlined by such talent as the Borah Minnevitch Harmonica Rascals, the DeCastro Sisters, Dominique, Chiquita & Johnson, the Barbettes, and Rudy Cardenas.

Sennes estimates the show will have a weekly nut of around $35,000—about the cost of a big Broadway musical. It will be booked on a one-week basis in most cities, with runs of four weeks or more slated for the key cities.

In order to get the proper exploitation for the show, Sennes plans to invite newspapermen from around the country to come to the Coast at his expense during July and August. "A first-hand look," the producer says, "will sell the show in advance. They'll go back home and pave the way for our advent."

Fuqua's Ink Spots Gets Longterm Vegas Deal

Charles Fuqua's Ink Spots, who recently returned from a 20-week tour of the Orient, have been inked to an exclusive three-year-six-engagement deal by the Flamingo Hotel, Las Vegas. Vocal combo will collect $90,000 over the three-year period.

The Ink Spots will play the Las Vegas spot twice a year, each engagement will run three weeks. King Records, meantime, is prepping a steady string of releases which the group backlogged before going on tour. Combo consists of Fuqua, guitarist; Harold Jackson, bass and bass singer; Essex Scott, second tenor; Jimmy Holmes, first tenor, and Herman Flintall, pianist. Ben Bart is booking.

PACKAGE USO SHOWS FOR ORIENT, EUROPE

USO-Camp Shows has packaged another set of shows, one having left yesterday (Tues.) from Hollywood for a 16-week tour of Japan and Korea, and the other slated for a European jaunt starting July 12 also for 16 weeks.

The unit playing the Far East was produced by Ed Lowry of the CS Coast office and comprises the Benson Bros., Janice Dillon, Eddie Searles & Bonnie Lene, Diane Carroll, Kenny Pierce and a musical trio.

The eastern unit consists of Duke Jordan, Danny & Gloria Alexander, Paul Le Paul, Valerie Noble, Dorothy Wenzel, the Kemmys and the Jimmy Vincent orch. All these are vets of previous Camp Shows. The soldier entertainment outfit is prepping several more units, but casting hasn't been completed as yet.

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September 13th (3 WEEKS)

ANKARA CLUB

Pittsburgh

followed by

PALMER HOUSE

Chicago

and a return engagement at

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Top Philly Cafes Take Summer Hiatus; Jazz Spots Thrive

Philadelphia, July 6.

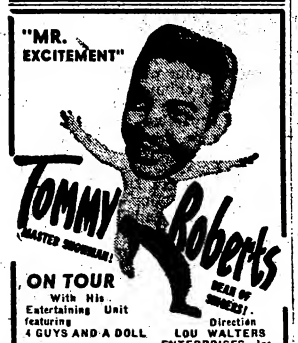
Night life simmered down for the vacation period, with the town's major showcases shuttered and the police lid keeping things at a slow boil in spots offering girlie shows.

First week in July found the midtown without a name showplace, with the closing of the Latin Casino, the Celebrity Room, Rendezvous and Embassy Club. Local stayouts received another jolt with the shuttering of Chubby's and Charlie Ventura's Open House, South Jersey spots featuring musical attractions.

Jazz rooms continue at full blast during the hot weather. For example, Woody Herman's band played last week at the Powelton Cafe, and Terry Gibbs' combo was featured at the Blue Note. Only name attraction on the Locust St. "Main Stem" however, was Carrie Finnell, at Orsatti's. Summer shows feature minor jazz outfits, and/or the form divine—now heavily garbed due to constant police scrutiny. Two spots, Palumbo's, in South Philadelphia, and Sciolla's, in North Philly, both in the cabaret-restaurant category, will remain open all summer playing modest budget floor shows.

End of season found some nitery bonifaces complaining, but apparently nobody was badly hurt. Best example of this is the Latin Casino, largest of the town's cafes. Latin Casino had nine losing weeks in a row this spring, and there was talk for a time that owners David Dushoff and Dallas Gerson would move to South Jersey.

Dushoff and Gerson are presently tearing their Walnut St. spot apart. Borrowing an idea from the summer theatre, Latin management is going to have a cabaret-in-the-round, with every cover a ringside seat. Old rectangular room with stage at far end is being reshaped with stage in middle of cafe. New setup will give spot 630 seats, and tearing down of mirrored pillars will give every customer an unobstructed view. Estimate project will run about $100,000. Latin Casino is slated to reopen Oct. 1.



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B'WAY INTO BARNYARD FOR HILLBILLY SHOW

Richmond, Va., July 6.

"Old Dominion Barn Dance," longtime radio hillbilly show emanating from WRVA here, will be taken to New York Sept. 13 to open at the 48th Street Theatre, according to Jack Stone and Barron Howard, publicity manager and business manager, respectively, of the local station.

Show has been a fixture for the past eight years, both on the air and in its weekly Saturday night presentations from the WRVA Theatre stage. Some 700,000 patrons have attended the stage shows during that time. Barn Dance will have its name changed to "Hayride" for the N. Y. engagement.

Sunshine Sue (Workman), who has headed the "Barn Dance" as featured singer and femcee, will be with the N. Y. company. Other acts and singles are to be set later, with personnel drawn from hillbilly performers throughout the country. Local Saturday night shows will be continued at WRVA Theatre, with some other singer substituting for Sunshine Sue.

Walter Jacobs' 5th Year Of 'Festival of 7 Arts'

Walter Jacobs' summer operation, the Lake Tarleton, at Pike, N. H., has started its fifth annual "Festival of the Seven Arts."

Among those scheduled to lecture at this resort are Eva Gabor, S. L. M. Barlow, Bennett Cerf, Wing Stit Chan, Norman Cousins, John Chapman, Gerald Clark, Clarence Derwent, Adolph Dehn, Mark Goodson, Gov. Hugh Gregg, Moss Hart, Richard Joseph, Arthur Miller, Arnold Moss, Paul Scott Mowrer, Harry Schwartz, Lisa Sergio, Horace Sutton, Hon. Robert W. Upton and Louis Untermeyer.

Mitchell Pulls 132G Gross in 4-Wk. UK Tour

In the first half of his scheduled eight-week tour of the British Isles, Guy Mitchell has racked up a socko $132,000 gross. Dates have been mostly one-nighters in the Provinces.

Second leg of the trek begins next Monday (12) in Scotland at the Edinborough Theatre. At the wind of the trek through Great Britain, Mitchell heads out on a swing through Japan and Australia.

75,000 Shriners In A.C. Convention Leave Pleasant B.O. Memory

Atlantic City, July 6.

Some 75,000 members of the Ancient Arabic Order Nobles of the Mystic Shrine last week turned the resort into a city dominated by fez-wearers whose colorful bands, fun-vehicles, and constantly clowning members seemed never to halt through the 24-hour cycle.

And so long as their bands filled the air with bright music during three mammoth parades, and the delegates sampled everything the resort has to offer, they left a trail of cash behind. A conservative estimate is that it was well over $3,000,000.

Big spot of the Shriners' entertainment program was the appearance here on Tuesday night (29) of Bob Hope in their "Hi Neighbor" spectacle by Leon Leonidoff in the big auditorium before some 25,000 Shriners and their guests. The general public was admitted at a $4 top.

With Hope appeared Gloria DeHaven and other acts with the Imperial Council Session orchestra, and the Shrine Chapters also participating in the program.

Thousands of Shriners joined in a mardi gras Wednesday (30) with uniformed bands and chapters at every street and along the boardwalk playing or singing. Shriners concluded their fun making Thursday night (1), with another and the largest parade, which wound its way through the main part of the city into the big convention hall where it was reviewed by its high officers.

Shriners were obligated to remain five days at resort hotels, with the group from Lu Lu, in Philadelphia, balking at this arrangement. As a result Quaker City group came down on day only, Thursday, when biggest parade was staged.

Biggest business went to operators of the resort's 300 bars and clubs. Restaurant business also was up. Despite the high jinks and merrymaking there was no trouble to speak of, although resort police were told to give the visitors all the leeway they could.

Vaude, Cafe Dates

Chicago

Three Suns set for Skyway Club, Cleveland, July 8 through 17, following with three frames at Sahara, Las Vegas, July 20 . . . **Ray Barber** to Town Room, Milwaukee, July 12 for two weeks . . . **Diosa Costello** currently playing eight days at Lake Club, Springfield . . . **Ann Gilbert** now at Fazio's, Milwaukee, indefinitely . . . **Crew Cuts** follow in on Aug. 13, then play Lake Club Aug. 26 for two weeks, and open fortnight at Eddy's in Kansas City, Sept. 17.

Atlanta

Bubbles Becker orch has returned to Henry Grady Hotel's Paradise Room for a special engagement. **Toni Young** is featured vocalist. Paradise Room's new floor show features **Cal Claude**, balancer, and **Walter Walters Jr.**, puppeteer. **Juddy Johnson** is emcee and **Tanza & her Tanzarettes** provide terp opening and closing for show . . . **Ken Harris** band opened Monday (5) at Joe Cotton's Steak Ranch. **Loraine Daly** is the warbler . . . **Margie Walker**, singing comedienne, is spotlighted at the Clermont Hotel's Continental Room . . . Pianist **Danny Goodman** is being held over at the Howell House Zebra Lounge and **Larry Gerard** continues at the Flamingo Room . . . Glen Iris Supper Club presents dancer **Bea Barton** and the **Tradewinds**, singing instrumentalists.

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Stormy 7-Year Fight

Continued from page 50

San Francisco project. One thing after another, mostly money, hampered and the disappointments of the project culminated in 1952 when the Capitol City sank after being rammed by a tug in an unseasonal storm in San Francisco Bay.

Gould doggedly set about starting again and in 1953 acquired title to the sister ship of the Capitol City, the Fort Sutter, another sternwheel riverboat. He brought this one down river to San Francisco and, with what he thought was full permission of the city, beached it at Acquatic Park, midway betwen Fisherman's Wharf and the Golden Gate bridge.

Howls of protest rose from homeowners, landlords and other groups and the boat was termed unsightly and a menace. Gould was ordered to take it off the beach and almost lost it in doing so.

Then the Board of Supervisors gave him until July 1 to get a clear title and post a $75,000 performance bond guaranteeing the project would go ahead. Latest decision has allowed him another 30 days to complete these phases, hence his current search for gold in the person of a business partner.

Gould's plans for showboat San Francisco include a music hall nightclub seating 3,400 people, presenting authentic American period pieces, dancing, a restaurant, cocktail area and eventually a sort of museum of western show business.

At the moment, if he gets his $75,000 to start the job, he hopes to open this fall, probably in a format similar to the Drunkard with beer and pretzels in the main room and booze outside at the bar. Minstrel man-entertainer Will Aubrey is the only performer announced so far. Aubrey will be "Captain Will," permanent host.

The Fort Sutter is the last of the old sternwheel river steamers that formerly sailed the Sacramento River. The Fort Sutter is currently minus its stern wheel, but Gould promises that will be restored along with other historic features.

BENNY REVUE PULLS $105,000 IN DALLAS

Dallas, July 6.

The Jack Benny Revue had a sock $53,260 gross for seven performances in its second and closing week at State Fair Auditorium, Dallas, June 21-27. First week of the Benny show drew $51,615.

Total b.o. for the fortnight, $104,875, is second highest in State Fair Musicals past 12 seasons. Record take was $115,000 from "Call Me Madam," Aug. 18-31, 1952.

Rainy July 4 Weekend Ups Indoor A.C. Gross

Atlantic City, July 6.

This resort's summer season swung into high gear as July 4 weekend crowds moved in to get a bad weather break after nearly a month without rain. Saturday (3) was overcast while the same weather conditions continued Sunday with rain and even some hail falling occasionally both days.

Hotel checks showed that most houses were booked solid for the three day weekend. A wet beach forced vacationists to spots like piers, bars, etc., to hike their business considerably.

Throughout the week Lois Miller will offer organ recitals.

Booked by William McMahon, Centennial musical director, for this Saturday night is the singing Legionnaires of the Nabb Leslie Post, of Millville.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 6.

Al Munroe, semi-pro magician of Detroit, who is an annual commuter to the Will Rogers hospital, is penning a book titled "Ye Old Opry House." He has been with Detroit Times 37 years.

William Hart, theatrical insurance agent of Dumont, N. J., recently a patient at the Northwoods sanatorium, just rated his first good clinic report. He is son of Lew (Collins &) Hart, old standard vaude act.

After long siege in bed, John (IATSE) Streeper, Atlantic City technician who mastered surgery, rated his first one daily meal in main mess hall. Ditto for Harold Golde of the Anco Theatre (Cinema Circuit), N. Y., who after 10 months joined the ambulatory gang.

Mary Lou Weaver, of the Warner Bros. staff in Cleveland office, here for a week's vacation and annual checkup; she goes back to work with an all-clear okay.

Big summer event here in the actors' colony is the grand opening of the William Morris Memorial Park. Season started with the playgrounds packed with kiddies who enjoyed free milk and cookies furnished by the Shamus Club. William Morris Playgrounds are one of leading features of this colony.

Larry Doyle, famed second sacker of the N. Y. Giants years ago, took time out to come and huddle with Happy Benway and ogle the hospital.

Write to those who are ill.

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Palace, N. Y.

McHarris & Dolores, Albenice, Gayle & Barrett, Morris & North, Los Gatos (3), The New Yorkers (4), Will Mahoney, The Cyclettes (3), Jo Lombardi House Orch; "The Outcast" (Rep), reviewed in VARIETY *June 23, '54.*

Palace makes a nice bid for the holiday trade this week with one of its better bills with dancing comedian Will Mahoney back to provide a dash of that oldtime Palace flavor. Moreover, the remaining turns are sufficiently varied and diverting to warm the mercury on the entertainment thermometer.

Mahoney, who returned to the U. S. a couple of years ago after a long stay in Australia, reprises his basic routines in a sock 18 minutes next-to-closing. Aided by an unbilled shapely blonde who unconcernedly trills "Il Baccio," he snips the lower half of her gown to give her limbs freedom of movement as well as freedom of vision for the audience.

Follows with his "bread-and-butter" stint in which he trods a specially built xylophone to thump out such airs as "Parade of the Wooden Soldiers" and "Stars and Stripes Forever." Amid heavy mitting, Mahoney and his femme assistant affix bells to hands and feet to stage a mock-fight in which the "Skaters' Waltz" is knocked out. Withal, its an act as appealing today as it was in vaude's heyday.

Usual eight-turn layout is teed off by McHarris & Dolores. A mixed sepian dance duo, they open with conventional steps but segue into challenge stuff that wins 'em an okay salvo. Albenice, sleight-of-hand artist, scores neatly in prestidigitating several baby chicks. Two audience volunteers (probably plants) are used in one sequence to good effect. Magico deftly extracts the chicks from various areas of their apparel.

Joe Morris & Susan North, another vet comedy duo, reap rousing returns with a familiar bit. Opening with "It's a Good Day" at the mike, she's interrupted by Morris from a box. Exchange of repartee follows that bears out the maxim, "if the lines are good, they'll stand the test of time."

Los Gatos three lads, who excel in hand-to-hand acro routines, register handily in several feats that climax in a three-man pyramid. Boys have more eye-openers in their book but were held to only five minutes onstage at show caught Friday (2). The New Yorkers, one of Ben Yosts's many vocal groups, make it a class 10 minutes with pop and operetta medleys. Dulcet soprano of Lynn Munn blends well with the harmonies of her male partners. They mop up with an excellent hand.

Jackie Gayle & Bobby Barnett, zany impressionists, as well as a Norwegian cycling turn aptly billed as The Cyclettes are reviewed under New Acts.

Per usual, Jo Lombardi capably backs the show. *Gilb.*

Alhambra, Paris

Paris, July 3.

Sugar Ray Robinson, Larry Adler, Dario Moreno, Dorothy Costello, The Pierrotys (2), The Grossettos (2), Henry Wilson, The Imperos (3) Scotty, Moniane Leroy, R. Mercier Orch (16); $2.50 top.

Pierre Andrieu has the right idea in slowly trying to transform the oldtime musichall, now a cinema with a stageshow, into a big name hall again. He started the process five months ago by building a show around Edith Piaf, and is now trying again with Sugar Ray Robinson as the draw. Big seating capacity of house and bigger prices enables him to pay for the star values which are prohibitive to the smaller seater and lower priced pop musichall, the Olympia. However, Andrieu has to select carefully, and the out-of-the-way location, off Place Republique, will need big names to draw.

Robinson, of course, has his boxing name here, but the days of vaude when a name of any field could brave the boards seems to be over and they must deliver. Robinson comes on paired with Scotty for his dance routine. He is easy and lithe, as usual, but the accompanying patter and songs could be better worked out to build this into a more satisfying act. Act is short and concise with a neat bit of fractured French injected. Aud was generous in mitting but is wasn't a socko turn.

Larry Adler has achieved a related presence for musichall crowds, and now hits them with a neatly chosen popular and semi-classical rep. His blues, standards and general solid reading make him a definite figure here for both crewcut and longhair audiences. This is the first time in this hall in 18 years.

Dario Moreno is a big voiced singer who seems to be many chanters rolled into one. A soaring voice is used tellingly on various pop ballads, but resemblance to others and a tendency to pout and act coy disjoint this act. Moreno is a good standard entry now and must work out a more personalized approach before he can be considered a top entry.

Balanced layout of acro, juggling, comic and terp turns round out show neatly. Dorothy Costello, U. S. dancer, adds a fine acro-dance to the proceedings and her excellent somersaults make this a fine entry. The Grossettos are a juggling duo that keeps clubs and plates aloft while doing it the hard way in rapid changeover. Pierrotys do a zany bit with crownish characters playing on cornball and motives. It's a pleasing, but overlong, act. The Imperos are a solid acro-balancing trio who relay a series of headstands and expert balancing into a topper of a head to head shot on two end to end champagne bottles. It is a top bit.

Henry Wilson does a solo mime to disks. Some of it is repetitive, and lacks inventiveness possible in two man mimes. However, his pratfalls and impassioned mimicry are good for mitts. Berty-Borrest is a trapeze bit that adds a fine off-the-ground touch. The athletes comprise four bemuscled men who go through a series of paced stances and balancing that is okay in the eye appeal department. Monique Leroy is a pert femmcee and R. Mercier orch furnishes okay accomp.

House was fine when caught, but not anywhere near SRO. There is a place here for the likes of a top international house, and though prices are upped there is a good chance Andrieu may make this house into a permanent top musichall to join in the trend that has been gaining momentum here this last year. *Mosk.*

Empire, Glasgow

Glasgow, July 2.

Larry Parks & Betty Garrett, Vogelbein's Bears (3), Max Geldray, Eddie Arnold, Stan White & Ann, Cyclo Bros. (2), Duo Russmar, Morgan & Manning, Bobby Dowds Orch.

Larry Parks & Betty Garrett, on first trip here since their Glasgow bow four years back, are a distinct hit with stubholders, and satisfy most tastes with pleasant act of song, dance and comedy.

Mr. & Mrs. twosome open with gagging about local personalities and population. Parks entering to warm mitting and reeling off facts and figures which distaffer later repeats word for word, but with figures and facts wrong. They segue into "Reckon I'm In Love" duet, which sets tone of this husband-and-wife pair. Miss Garrett scores in takeoff of a southern belle, and both are a standout in impression of couple saying good-night on beau's first-time seeing his gal home. Twain score solidly here in the tune, "Can I Come In For a Second?"

Parks tinkles the ivories in a brief interlude, his "September Song" at the 88 being particularly well received. Pair also score solidly in a sleepy song-dance duet to Miss Garrett's own number, "Lackadaisy Day." Distaffer also garners good reception for rendition of "Foggy Foggy Dew."

Travesty of a pair of gospel singers, is another offering that gains nice palming, and act winds with "Side By Side." Couple come over as genuine pair of troupers. Get by solidly on their own talent and artistry, and on this showing can return any time to this vaudery.

Rest of layout is good. Morgan & Manning are adequate dance openers, and the Cyclo Bros. shape up promisingly with trick-cycle act.

Stan White & Ann offer an unusual musical act, complete with bizarre-looking collections of instruments. Male opens by gabbing in feminine-style voice, with distaffer, a smiling redhead, bringing on a contraption of musical instruments. He plays violin, trumpet, and winds with playing of cornet while balancing upside down on one hand. Act is too noisy and overlong, and requires reshaping.

Eddie Arnold, young English performer, pleases the customers with a long and skilful series of impressions (See in New Acts). Vogelbein's Bears, with one animal doing cute hand-balance, are a solid vaude and circus act, and are slickly presented by their owner, Hans Vogelbein.

Duo Russmar are a mixed twosome, who score when male balances atop column of wooden bricks. Max Geldray brings out the international aspect of the harmonica, and also plays a tiny mouth-organ which fits neatly into his mouth. *Gord.*

Olympia, Miami

Miami, July 2.

Dick Contino, Sammy Walsh, Scott & Barton, Four Afro-Cubans, Frisky The Juggler, Les Rhode House Orch; "Last Train From Bombay" (Col).

Package installed this week is below par for the course in this house with only the two topliners, rating stubholder kudos.

Dick Contino wraps up with his squeezebox virtuosity; handsome lad is a winner from first note, with the overall musical design heightened by delivery and personality. He mixes his arrangements smartly to keep tempo on upbeat with the highlights being his session with the house orch and song bit with his father, who comes on for an Italian pop. Vocally, Contino comes off in fair fashion—it's the accordion that earns him the begoff.

Sammy Walsh, a familiar here, handles the emcee chores in smooth, amiable manner and on own garners healthy portion of chuckles with light waggery, impresh of Eddie Jackson's song and strut and a bit on lawyers. Vet performer knows his way around an aud and holds them all the way.

Supporting acts shape up as strictly fillers. Robert Scott and Dianne Barton make for a young, pleasant song team, but need more experience. They impress as more of a cocktail lounge bet than for the larger confines of a nitery or theatre.

Juggling work of Frisky is strictly from the book—adequate, with nothing different in his assortment to raise enthusiasm. Teeterboard work of the four Afro-Cubans leaves them cold, thanks to offish timing and resultant misses. Les Rhode and house orch handle showbacks adeptly. *Lary.*

Circus Review

Billy Smart Circus
(THE PARK, FALKIRK)

Falkirk, Scot., July 2.

Billy Smart Sr., presents The Miniwers (2), Puhlmans (2), Ifni Sahara Troupe (8), Birma & Castor (2), Tamara & Co. (2), Robertos & Janekes (4), Feller Troupe (4), Coco Anderson & Kryngiel, Gutis (4).

Smart's Circus opens its first tour of Scotland with sock biz after the biggest press ballyhoo seen in these parts for years. Fearing its name unknown in Scotland, the Smart outfit went heavy on advertising in all main newspapers.

Show, third of Britain's Big Three (others are Chipperfield and Mills), features an opaque blue-tinted two-mast tent seating 4,000. Although not quite so ritzy as Mills, the show is well-tailored and excellently equipped.

The Minivers are French duo with sock perch act, one holding perch on shoulders, other operating at top speed inside circular cage and riding a motor bike.

Baptiste Schreiber works 10 young elephants in orthodox routine, which strikes new note at close, with elephant pyramids—in which props are not pedestals but elephants. Last elephant to leave rides out on heavy steel tricycle.

Schreiber also shows six chimps in routine which includes monkey on bicycle along high wire while other chimps work from trapezes hung from bicycle.

Birma & Castor, high school elephant and horse duo, strike novel note with Billy Smart Jr. as Bengal Lancer, riding simple movements on Castor while 10-year-old elephant Birma, ridden by curvaceous chorine, matches the horse's steps.

Tamara, daughter of Britain's clown Coco, teams with pair of mail tumblers to achieve neatly-tailored trampoline routine, strong in comedy.

Coco Anderson & Kryngiel do fill-in entrees including a musical sequence of Chinese fireworks laugh getters. Feller Troupe (three males, one femme) feature double tight-wire setup in which work of each pair synchronizes with partners on other wire. There's good headstand walk by two males and applause-raising finale by junior male doing a single back feet-to-feet.

The Gutis (4) repeat escape "gorilla" novelty familiar in U.S. and raise repeated mirthquakes with slapstick pursuit from ring to rigging.

The Puhlmans offer fixed cradle aerial work and dental spins on tent-high rotating gadget powered by small aeroplane. Robertos & Janekas (4) do neatly-tailored static aerial act over audience, minus net, as cage is struck. Ifni Sahara Troupe offers familiar whirlwind tumbling at good tempo and score with lighted finale. *Gord.*

Life Behind Bamboo Curtain

Continued from page 2

Cathay, the Little Club and Del Monte were markedly partial to American bands and artists.

A Yank Showcase

An imposing array of musicians and artists from the U. S. showed their wares in Shanghai over the years, these including the late Teddy Weatherford, pianist extraordinary; the dancing Hartman's, Fay Courtney, Ella Shields, Buck Clayton, Whitey Smith, Jack Carter, the Snow Sisters, Buster Duncan & the Garcia Sisters, Alice White, Fred Pierce and scores of others.

Not only have the Chinese Reds banned American music in Shanghai, but have also prohibited the employment of American musicians. The latter gesture is an empty one in view of the fact that only one Yank musician remains in Shanghai. No American show people are to be found in the entire city.

The lone American musician in the city, in jail, is Jimmy Weldon, who went to Shanghai during the lush 1946 American occupation period. For a time he played with various bands at American military affairs, later fronting his own band. He is 46 and from El Centro, Calif.

In another era the Little Club and the breathtaking Mandarin Club, which was owned and operated by a young American, Jimmy James, who rose from hot dogs and hamburgers to fame as a purveyor of champagne and caviar, were the high spots.

The Little Club, too, was American-owned and boasted all-Yank bands and shows. The Mandarin is now a storeroom for the Reds. The rich thick rugs, the gorgeous lanterns (assertedly from the Old Palace at Peiping) have long since vanished, and the lovely moon-gate entrance, which cost guests $5 to enter, is no more.

The Little Club, which gained world fame in the days of its founder, Marie Meredith, an American showgirl, is now a lowly Red barracks, hot, stuffy and filthy.

Yesteryear Nite Life

In the old days, Shanghailanders felt that their Saturday nights were not complete unless they put in an appearance at the spacious, British-owned Majestic Hotel ballroom, which could accommodate fully 4,000 patrons. Apart from the beauty of the spot, the principal attraction was the American band, headed by Whitey Smith. Latter is now a successful nite club owner in Manila. His band, while good, was never the best in the city but is credited with having taught the Chinese of the city to dance. The Chinese loved to dance to the music of the Smith band, or any other white band, it being a pleasing thought to them that they danced while foreigners toiled.

The era of American supremacy in the dance music field was marked by the popularity of the Jack Carter ork, easily the best in Shanghai until, years later, Teddy Weatherford grabbed top honors. He died in Calcutta in 1946, but most members of his band survive and are in the U. S.

A famous nite club, Ciro's, established by Sir Victor Sassoon, British tycoon, and easily the foremost British-owned nitery in the city, is now a warehouse. Time was when the elite of Shanghai dined, danced and romanced there, entertained by famous artists. The story has it that Sassoon and a party once visited the Paramount ballroom, which happened to be packed at the time. Unable to obtain a table, Sassoon, miffed, built his own nite club which surpassed in elegance anything hitherto attempted in Shanghai.

Filipino musicians, who once played an important role in dance band circles in the city, have all disappeared from the scene, most of them having returned to their native islands. One notable exception, is Pomping Vila, Hammond organist, who came to Los Angeles.

American showfolk are taboo behind the Bamboo Curtain, but in another city of the Orient—Hongkong, the British Crown Colony—they are welcome and even in demand.

Since returning to America after the secret 11-day visit to Shanghai, we have been bombarded with questions.

Prosties Plentiful

Commercially, the city is dead. Dour Red Chinese soldiers patrol the streets. Hawkers and prostitutes are everywhere. The parks and open spaces are in a deplorable condition. All nite spots, save those operated by Red Russians and a few Chinese teahouses, are closed. The great hotels, that is, the foreign ones, are a sorry mess, all quartering Chinese Reds.

The towering Cathay Hotel, once the pride of Shanghai and which was the first hotel in the world to install two bathrooms for each guest room, one colored and one white, is a Red headquarters.

Red Russians have their own nite spots, ranging from plush to dives. The latter are noisy, dirty and infested with the scum of the Red Russian community. Knifings and killings are not infrequent in these sawdust jernts, haunts of elderly Russian prostitutes. Apparently the Chinese police dare not or prefer not to interfere with activities in these dives.

The plush niteries cater to wealthy Russky civilians, of which there are plenty, plus important Red Russian officials. The spots do a roaring business, charge plenty, and serve good food and drinks, the liquors being imported from Russia or distilled in Shanghai by one of the several flourishing distilleries. The artists appearing in the plush spots are chiefly Russian, of a new generation, unknown to old China hands.

Red authorities hold dancing to be frivolous and frown on it, but the Red Russians have their public dancing with fair music by Russians. The crack White Russian men of music long ago fled the city or are banned from employment. On the whole, the Russian music is of fair caliber.

Motorized vehicles constitute no traffic problem. The Reds simply hiked the price of gas to an outrageous figure, thus removing thousands of cars from the streets. Cars in evidence are usually those of officials or the military. They include sleek, shiny new American models, particularly Cadillacs, Buicks and Oldsmobiles. Red Russian officials and the military have taken over the swank foreign homes.

Lou Walters

Continued from page 2

Carnegie Hall, the Lewisohn Stadium, centers of culture, things that this city offers that no other city is able to give.

We are building a multi-million dollar Convention Hall. Our Chamber of Commerce turns out thousands of dollars worth of literature, all to encourage people to visit us.

Walk along Fifth Avenue, look at the stores. Nowhere in the world— and I've been places—is there a street like this. The Rue de la Paix with its two short blocks of drab buildings? Regent Street in London? Lincoln Road in Miami Beach, Wilshire Boulevard in Hollywood? Do any of these streets remotely compare with our big beautiful well-dressed Fifth Avenue? Is there any place where money is poured out so lavishly to attract visitors?

And, our night clubs? I've been around, and there are no night clubs which give as much for your money as do, among others, the Versailles, the Copacabana, the Latin Quarter, the Village Barn, and so many well-run, well-regulated establishments which cater to our own townsmen as well as visitors and tourists. Tourists from all over the world, who come to our places, who go away happy and satisfied, happy that they have seen the finest in entertainment, that they have eaten the most delicious food, and have partaken of liquors whose brand names are synonymous with the most careful selection and the finest that the world produces.

The best of everything is in New York.

Except perhaps administrators who dream up devices to tax us out of business.

This 5% tax is a disgrace. An insult to the Chamber of Commerce. To the merchants. To the places which make this a city and not a tank town.

I'm glad VARIETY harps on this iniquitous issue—which I and any sensible New York business man must continue to do.

Lou Walters.

Copacabana, N. Y.

Jules Podell presentation of Romo Vincent, Mary Burton, Al Morgan, Bob Warren, Kathy Collin, Ramona Lang, Jack Purcell, Michael Durso & Frank Marti Bands; $5 minimum.

The wise money trying to figure Jules Podell's layout at the Copacabana must raise eyebrows at a show in which all the principals are singers, and two of them are in the special material niche. However, Podell is apparently operating on a very sound theory that if the individual spots hold up, then the entire layout will walk in a winner. That's how the present batch of talent works out. It's a good piece of summer divertissement with Romo Vincent, Mary Burton and Al Morgan holding the top spots.

Vincent is a fairly familiar figure at the Copacabana, being in the category of a regular summer headliner here and as an occasional fill-in. He recently took over for Jane Froman when latter became ill. Miss Burton (New Acts) and Al Morgan are new here. Former is making a comeback in showbusiness. Having left the business some years ago, the urge has apparently hit her and off she went with a batch of special material.

Vincent, is still a portly gent although he has shed considerable poundage. He's brought in a considerable amount of new writing which has added fresh interest to his turn. Vincent has never shown to better advantage. At his opening show, after a stint lasting more than a half-hour, applause continued until he could break in with a begoff. He brought back a lot of familiar items along with the new material. All of it is in a vein he's familiar with. He does a tuneful dissertation on a Frenchman describing Paris at a travel agency; his w.k. Texan piece, and his descriptive bits on a revival meeting and the parolee coming home unexpectedly, have excellent characterization, a fine vein of humor and get the benefit of excellent projection. Vincent has virtually earned a niche as an annual hot weather headliner and he can be relied upon to hold up the entertainment values of the Copa.

Morgan, making his bow in a major N.Y. nitery, is a graduate of cocktail lounges. His style of working is a lineal descendant of the mannerisms of these rooms. As a matter of fact, before playing the old Strand Theatre (now Warner), it's recalled that he was at Roger's Corner. Morgan deals in vintage tunes that made good for many years. The oldtime, familiar songs which he sings firmly, plus his piano playing distinguished by flailing and widely faving arms, offers both aural and visual values. Morgan travels on sure ground. He's homey, gives the customers tunes easy to absorb and, although he overstayed slightly on the first time out, he wound up with a salvo.

The production holds up excellently. The Doug Cloudy line routines and the provocative costumes designed by Michi provide good floor decorations, while the Norman Gimbel songs find good outlets through Bob Warren & Kathy Collin. Production dancers Ramona Lang & Jack Purcell do well here. The Mike Durso orch, batoned at the preem show by Berj Vaughn, also does well by the performers and are strong at dansapation as well. The Frank Marti crew does the Latin relief. Durso is at the Parsons Hospital, Flushing, as a result of an auto accident. *Jose.*

Chez Paree, Chi

Chicago, June 28.

Paul Winchell, Monica Lewis (with Jack Kelly), Bob Hamilton Trio, Brian Farnon Orch; $1.10 cover, $2.50 minimum.

Chez Paree, which for the past three months has been riding a hot business streak, should continue the pace with this fifty two-weeker, especially when word spreads. Nearly full house marked Monday night (28) opening show, which speaks well for headliner Paul Winchell, who had ceased being a nitery ventriloquist during his past six years on television.

After six solid years of tv situation comedy, Paul Winchell returns to the in-person route with a sock cafe act that is fresh, trimmed of loose ends, and unfailingly funny. With the Jerry Mahoney character, Winchell engages in several specialty duets that wind up with quickie impressions of film stars and a Jimmy Durante rouser. Two other dummies are also used, with an unbilled assistant operating moveable limbs. One is Bubbles, a caricature of New Jersey stripteuse; other is Knucklehead, screwball-looking dolt with amusingly impedimented voice. Surrounding material is sock, and both dolls have great appeal.

For this show, extra walkon characters are supplied by Bob Hamilton and a femme member of his dancing trio. They're active in the closing bit wherein Winchell pitches Mahoney's voice into their mouths and assumes it for his own natural speech. Windup of three Mahoney voices chiming "Sweet Adeline" is nothing short of riotous.

Monica Lewis is somewhat less lucky in silencing the party boys, but mostly what she's up against are wolfcalls. Blonde radiates charm through a savory string of ballads, which can use one fresh number for punch. She essays in a brace of oldies like "Ain't Misbehavin'" and "Get Happy," after "I Am Loved" opener, and crowns with her tv theme song, "Everything I Have Is Yours," which is sweetly done. Gal gives an engaging, dignified performance that's well lauded in a club that normally takes a little schmaltz with its songs. She's very capably accompanied by Jack Kelly on keys.

Bob Hamilton Trio is as snappy a dance team as has led off a show here in many months. Hamilton and his two shapely femme partners work in four varied moods: a syncopated blues, apache-style detective spoof, an exuberant Calypso, and a dynamic bop finisher. Youthful group has polish, finesse and imagination, warranting terrific mitt. *Les.*

El Rancho, Las Vegas

Las Vegas, June 30.

Ann Sothern (with the Escorts (5), Doodles & Skeeter, El Rancho Girls (10), Bob Ellis Orch (11); no cover or minimum.

Ann Sothern leaves no doubt that a permanent and perhaps unique nitery niche is hers if she wants it. Her comedy, built along material lines, is of the character variety and on the whole is very pleasant. It builds well and holds up well.

If it falls short of being boffo at the high points, it must be attributed to the material for this tried and true thesp can milk the utmost out of a line or a situation. She captivates the cash customers with charming ease and carries them along even while noticeably experimenting with her work to find the strongest points in her 40-minute routine around which to build for her bistro future. The outlook is bright for the star, who has come a long way since her musical comedy days when she was known as Harriet Lake.

The act, staged by LeRoy Prinz, finds Miss Sothern working with the Escorts, five male dancers who also lend strong vocal support. The boys are debonair window-dressing for the headliner. A series of happy songs is the opener with "Happy Talk" and "I Want To Be Happy" leading off. Excellent lighting defines the striking platinum-silver coiff of the vivacious Miss Sothern. A long tribute to Irving Berlin crams in nostalgics that get a big hand.

Much of the stint evolves around "Private Secretary," the star's tv show, and as Susan McNamara, Miss Sothern can do no wrong, whether it's gold-digging or just telling jokes. Her earlier movie characeter, Maisie Revere, is brought back in familiar gumchewing, wise-cracking lovableness in a Navy Yard skit in which the star belts "As You Was" for good returns. The lyrics in "Too Darn Hot" are socko. In some spots too much material is detected and too little Ann Sothern. This, plus some tightening should insure the success of the winsome trouper wherever she plays. She can pour flavor into a song like a soda jerk, whether it be gusto and bounce or romance and beauty. With her talent and happy faculty of timing, Miss Sothern is a welcome addition to today's thin ranks of nitery headliners.

"Doodles" & Skeeter are clever comics, whether pantomiming records or doing a bathing scene that should cause Lily St. Cyr to arch at least one eyebrow in disbelief. Some of the stuff misses, but on the whole the pair fit snugly into their supporting slot. *Bob.*

Colony Club, Omaha

Omaha, July 1.

Bea Morley, Francie Fisher, Pat Hamilton Trio; no cover or minimum.

Sharp patter and ability to ad lib with the ringsiders make Bea Morley a good bet. Most of the comedienne's routine leans heavily to the bluish side. However, that's evidently the kind of material the payees go for here.

Gal's best bit at show caught was "Samson and Delilah." She wears a eye-catching white formal and gives a grotesque appearance upon donning an old hillbilly hat for a yodelling spell. *Trump.*

Palmer House, Chi

Chicago, July 1.

Dorothy Shay (with Eddie O'Neal), Darvas & Julia, Bob Fisk Orch (10); $3.50 minimum, $1 cover.

The perennial Dorothy Shay, just back from a European swing, is playing her 10th engagement in the Empire Room of this hostel before the customary packed tables. She toplines a two-act format, cropped small because of the terrific nut, Darvas & Julia being one of the highest paid team of their kind current. Lack of depth in lineup is compensated for by the fact that Miss Shay stays aboard for 50 wholly engrossing minutes. As usual, she's a smash.

Sophisticated folksiness is the uniquely funny paradox on which her whole performance is based. As a woman she's poised, sleek and alluringly gowned; as a hayseed she's assumed the proper slowness of speech, mountain dialect, and candid homespun insights; and as a performer she's warm, witty and winsome. Salty, country-style specialty songs are spiced with playful, off-the-cuff gab and low-pressure gags that are always in character.

She has a lighthearted yield of new and standard mountainfolk ditties, sung with a pleasing lilt. Yearly faves like "Mountain Gal," "Television's Tough On Love" and "Uncle Fud" register their usual sock response, and newies like "You Should Have Mentioned It Before" make a refreshing dent. "Why Shore," a recent Capitol disk, and zestful "Blah, Blah, Blah" are hilarious satirical capers. Wind-up of "Efficiency" is performed with youngsters from the audience, and her handling of the towheads has pure charm. Back with her this term is accomp-conductor Eddie O'Neal, very popular in this room as its onetime musical director.

Hungarian adagio team of Darvas & Julia contribute sock acro-terp in the forepart. Act cuts a picture of class on the floor. Working fluently to "Intermezzo" music, gal executes spins and cartwheels building to point at which she contorts body, balances on partners outstretched arm, and gets flipped onto floor in a breathtaking split. For clincher, she coils about his torso for a speed whirloff. Turn is eye-riveting and suspenseful, getting great results from the crowd.

Showbacking of Bob Fisk orch is choice as are the between-show dance sets. *Les.*

Roosevelt Hotel, N. O.

New Orleans, June 30.

Vaughn Monroe, Jack DeLeon, Lynne Jackson, Claire Nelson, Tommy Tucker Orch (14); $2 minimum.

Vaughn Monroe headlines the new layout in this swank nocturnal rendezvous and gives a good vocal account of himself. Tall, handsome and well-tailored, Monroe nonchalantly sings in a poised style, with the tableholders taking it avidly.

Monroe shows plenty of range, solid phrasing and an ability to interpret a ballad without going overboard. Singer rings the bell with "Dance, Ballerina Dance," "Racing With the Moon," his longtime theme, "Donkey Serenade" and "Ghost Riders in the Sky," with neat assists from Ernie Johnson, his vet accompanist-arranger.

Monroe also gives expert treatment to "Young at Heart," "Cool Water," "Secret Love," "I Wanna Be a Man" and other tunes. He has to beg off.

Jack DeLeon, a young comic, displays a seemingly effortless, casual sort of style that puts him on intimate, friendly terms with customers. His impressions have authority and his gags are laugh-makers.

Lynn Jackson, a tall lass with a nifty cyclossie, tees off act with a trio of toe-tattooing routines to win her share of the honors. Chief complaint is the lack of variety in her tap routines.

The music of Tommy Tucker and his crew is designed primarily for dancing, being flavored with a variety of rhythms and tunes of yesterday and today. Dancers make a beeline to the floor during the knee-action sessions. Claire Nelson, Tucker's vocalist, impresses as a capable songstress. Tucker emcees nicely. *Linz.*

Chez Spivy, Paris

Paris, June 24.

Spivy, Ray Kidd, Bill Fowler; $1 minimum.

After a year's hiatus from the Paris nitery scene, which included a trip to the U.S., Spivy is back on the site of her old club with all her gurgling goodwill, patter and colorful, slightly offcolor, song rep. Her downstairs room, on Rue Quentin Bauchart right off the Champs-Elysees, was a nondescript nitery during her absence. She has now pepped it up with a clever decor which has as its main theme newspapers and periodicals on the walls, VARIETY among 'em.

Many have thought of papering their walls with old bills, etc., but Spivy has used old and new newspapers for telling results in giving this cellar room a glint. Reasonable prices, palatable U.S. snack stuff and coziness might make this into the fave windup spot of yore, with U.S. show biz people and the Gallic theatre crowd making this a stopover.

Ray Kidd, an American singer essaying the Paris scene for the first time, acquits himself well in a rep of smartly-picked musical comedy numbers. Kidd has ease and a pleasant voice and shows to advantage in an intimery. A broadening of his rep and an easing of the slight nervousness shown opening night should make him a good addition to the ranks here. Spivy still has the piano pound and roundness to make her slightly rambunctious songs easy on the spirit here, and her freewheeling papered atmosphere. Bill Fowler joyousness is catching in this is okay for interim piano, and when caught biz was fine. *Mosk.*

Band Box, L. A.

Los Angeles, June 30.

Wanda Curtis, Jack Prince, Larry Allen, Rickie Layne, Arnold Dover, Larry Green Trio; $3 minimum.

This two-week booking could well turn out to be the town sleeper. No big names on the marquee but plenty to keep the customers amused.

To pick a headliner from this aggregation prejudices one to Wanda Curtis, who sells better than she sings. She's a sexy babe with plenty of zing and a chassis to match. She can toy with a torrid tune like "Stormy Weather" or tease with "It's Too Darn Hot" and you're with her all the way. She's the showgirl type, knows how to parade her physical charm and toss her firehouse red coiffure. She was in the publio-prints not so long ago when she staged an "uprising" in South America.

Jack Prince is the little fat guy, who played in "Guys and Dolls." He has a pixie quality to lighten his strong pipes and breaks from Mario Lanza to Rose Murphy. His "Chloe" and "Nothing Like a Dame" are positive mitt-wallopers. He's definitely set for a nitery career and will hold up his end on any floor layout.

Larry Allen is a pleasant comic with a good sense of timing, but his Yiddish gags need interpretation. Billy Gray can give him a lesson. He's on too long in his monolog and will get clipped for the rest of the run as will some of the others. Two hours is too long. Arnld Dover, lost in the billing, is a Negro mimic with a good technique and a broad repertoire of impressions. Best is Mortimer Snerd, least is Ed Sullivan, which he can drop. Rickie Layne and his Yiddish dummy are holdovers. Larry Green's instrumental trio do an expert job of backstopping. *Helm.*

Downbeat, Frisco

San Francisco, June 29.

Pee Wee Hunt Orch (6), Memery Midgett; admission 60c weekdays, $1 weekends.

Opening to a weak house, this group proves again that in a jazz-wise city where the aficionados have a choice of several Dixie attractions, a hokey group does not draw them. However, it is a fine novelty unit and should never be pushed as Dixie in a jazz sense at all. Though even on this level, its hit Capitol disks seemed to make little impression on the nightclubbing public. In other words, there are times when the hit disks don't do it.

Properly exploited this might prove a strong act even in this Dixie paradise. Pee Wee Hunt is an amiable two-beat vocalist, a good comic trombonist and a better than everage emcee. The band, while none of them are jazz names, is a good, competent swinging gang of two-beaters.

The show is nicely paced with good chatter from Hunt, a nice change of pace of tunes and a range of material from the days of King Oliver ("Snag It Blues") up to Bob Crosby ("Big Noise from Winnetka"). Biggest hands from the slim house went, natch, to the tunes the band has made its name with: "12th Street Rag" and "Oh." They open and close the set.

Memery Midgett handles the intermission chores capably belting out vocals in a semi-modern jazz vein and playing jazz piano. *Rafe.*

Sahara, Las Vegas

Las Vegas, June 20.

Martha Raye, Kirby Stone Quartet, Amin Bros. (2), Jack Norton, Saharem Dancers (12), Cee Davidson Orch (11); no cover or minimum.

Martha Raye has few peers as an entertainer whether it be in vaude, tv or niteries, although in the past Miss Raye has presented zingier shows—also bluer ones. In fact, her material this trip turns out surprisingly pure by comparison, which can be attributed to the influence of tv.

Miss Raye is on the early portions of the 80-minute show before doing her act, making her first appearance in a long fur coat, which, discarded, reveals ludicrous tights that set the laugh pattern for the evening. With the improved Kirby Stone Quartet giving a strong assist, Miss Raye does a boffo burlesque of "Lover." She's solid in the skit, "Sheba Come Back A Little," in an hilarious takeoff on Shirley Booth. The main props are a refrigerator loaded with liquor and a stove. Aiding in one of his greatest drunk performances is Jack Norton, well-remembered film inebriate for many years.

In her solo chore, with Frank Still at the piano, Miss Raye is solid with her horseplay and throwaways. Her older stuff meshes nicely with the new and the customers respond all the way. "I've Got My Love To Keep Me Warm," "Old Black Magic" and "Mr. Paganini," are socko, while "St. Louis Blues," in which she's joined by Kirby Stone, evolves into a jam melee that's a rouser.

Opening with "Sugar Foot Rag," the Kirby Stone four stage a clever act that does, however, offer sporadic comedy of spots which could be dispensed with. Bass, accordion, trumpet, piano and bongos are featured by the jazz quartet in "I've Got Rhythm." A U-boat skit is new and a little forced, but has possibilities when the kinks are removed. Musically, as the quartet winds, it rates the begoff.

The heldover Amin Bros. thrill and chill with the elder frere doing a risly in using his gams to turn, propel and to somersault the younger man from a sitting position. Turn is always a crowd-pleaser here as witness the fact this makes the sixth local appearance of the pair within a year.

The Saharem Dancers are effective in tap terps and precision kicking in a single turn, the habilliments of the dancers and walkers rating attention in the George Moro choreo. Cee Davidson and his orch are okay, backing the show in good style. *Bob.*

New Golden, Reno

Reno, July 6.

Jimmy Boyd, Tommy Gumina, Church & Hale, Golden Girls, Will Osborne Orch; no cover or minimum.

This is a one-week attraction booked expressly for the July 4 Rodeo crowd and the strategy will pay off. Jimmy Boyd, getting to be a big boy now, is a fave with the western and hillbilly music lovers. For any other but the western fans, the evening could be trying. Except that Boyd surprises with a quick wit and eventually gets even the most reluctant to work up a laugh.

Ex-Harry James accordionist, is colorful. He works on typical things, but gets his best attention with the touch he gives "Ruby," which he recorded with James.

Church & Hale are an unspirited opening dance team. Church begins act by a short explanation that he was an ex-fighter and with a few appropriate cracks gets nowhere. Golden Girls prop the show from both ends. *Mark.*

Mars Club, Paris

Paris, July 6.

Boni Dana, with Art Simmons & Pierre Michelot; minimum, $1.50.

Intime windup spot continues with neat biz due to relaxed atmosphere, pop prices, and good listening. Young Gallic set and U. S. show biz crowd make this a stopover, and located next door is a popular dancery, Whisky A. Gogo, whose catering to the young Gallic play-set has them spilling over into the Mars Club. Good neighbor policy is in evidence.

Boni Dana is an okay intimery performer with a good rep of oldies and standards that are neatly delivered in an acceptable stylized manner. She roams with a hand mike and has a song for everybody. She is well backed by the piano of Art Simmons and the bass of Pierre Michelot. Simmons and Michelot also provide expert interim listening. *Mosk.*

Shamrock H., Houston

Houston, June 30.

"Adventures on Ice" with Shirley Linde, Wilma & Ed O'Leary, Ben Dova, Line (5), Tony Martin Orch (12) with Dee Drummond; $1.50-$2 minimum.

With an even more entertaining show than displayed during last summer's extended stay at The Shamrock, Wilma & Ed O'Leary score a solid hit with the present layout, their signed four week stint could well extend to eight or more, maybe until Lillian Roth opens the fall season in the middle of September.

All nine members of the cast are top blade artists and, as a unit, provide a smooth 45 minutes. Neatly costumed, the five-girl line does everything on skates that an accomplished dancing line is expected to do.

Shirley Linde, cut and attractive, is particularly well received. She is an adept blade artist and when she flips into a version of a human top, she hits strongly. If this is Miss Linde's first professional engagement, as the publicity blurbs say, she will go far.

The O'Learys are fine skaters in their duet acro-skating as well as in the production numbers. These production numbers, an Afro-Cuban routine and one against "An American in Paris" background, are especially effective.

The comedy portion belongs to Ben Dova with his w.k. lamppost prop aiding in sending a number of ringsiders back in the room when it appears that he has leaned a bit too far in defying the laws of gravity.

Unrelated to the RCA Victor vocalist, the new Tony Martin band, made up of a dozen men from touring bands who have decided to settle in Houston, play a commendable show as well as for dancing. It will be the standard orch throughout the summer months. Dee Drummond, former Steve Kisley vocalist, is a genuine asset both from appearance and for her vocal qualities, especially during the ballads which are her specialty. *Jedo.*

Chaudierre, Ottawa

Ottawa, July 2.

Jeanne d'Arc Charlebois, Juggling Colleanos (4), Kurt Jons Trio, Jimmy Evans, Jimmy Garrett Orch (8); $1 admission.

Savvy scripting and production would place Jeanne d'Arc Charlebois among the top laugh-getters. When a statuesque blond, who looks like she should be doing operatic arias, opens with sound-effect apings of Harry James trumpet and minstrel show banjo, the impact is considerable; but lack of action, follow-up business or gimmicks keeps Miss Charlebois' act from rising to its potential heights.

Gal's voice range could get her billing as "Sumac with a sense of humor" but even her impressions of Lanza, Beatrice Kay and a little girl chirping are devoid of the color and punch that could come with proper staging.

The Juggling Colleanos, new generation of a w.k. show biz family, maintain the reputation of their clan in socko juggling session. High-school age in appearance, youngsters (two males, two femmes) handle hoops and clubs with the zing, smoothness and savvy of experienced professionals to hefty mitting. Kurt Jons Trio on twice each show in clicko India and Latin terps chores to solid reception. Male and two femmes work deftly in rich costuming. Jimmy Evans gabs, terps and chants in solo stanza which includes standout impression of three males in progressively likkered conditions. Evans also emcees.

Jimmy Garrett band showbacks and plays for dancing. *Gorm.*

Thunderbird, Las Vegas

Las Vegas, July 1.

Dorothy Collins, Jay Lawrence, The Dunhills (3), Barney Rawlings, Buddy King & His Ladies (10), Al Jahns Orch (11); no cover or minimum.

The current three-framer should do well when the word gets out that the 7-minute opus is loaded with talent. Dorothy Collins, the Lucky Strike gal, is the topliner and she gets big assists from Jay Lawrence and the Dunhills.

Miss Collins, a vivacious, personable singer, exhibits surprising bounce and a good set of pipes in "Make Love to Me." It may be due to vibrant contrast with winsome offerings that preceded, or, it may be because she belts this one without a single inhibition showing. Anyhow, it all but brings down the house. "I Want to Go Where You Go," "Ma, He's Making Eyes at Me," "Clap Your Hands," and "Mountain High, Valley Low" are even better than when last presented. The singer scores with "Can't Help Lovin' That Man of Mine."

Jay Lawrence is well received for impressions and songs, all of which he has repeated here several times. His prizefight scene is still the topper with the channel swimmer a close second. The jokes are a little frayed as are the film star impressions. Lawrence has a warm quality and a pleasant manner that is unquestionably the best kind of ammunition to level at an audience. He's a dependable boite entertainer.

The Dunhills come in direct from an African jaunt with Danny Kaye and the tap-dancing trio are socko with precision routines and breathtaking solos. The slides, glides and shuffles of the terp stars are standout, and their soft shoe routine rates accolades. These personable dancers can get closer to an audience than most terpsters even as they portray the epitome of smoothness and speed afoot.

Buddy King features himself in a "Black Moonlight" number backed by his ladies of the line. It's a somber thing at the start and winds in swift terps, being well staged as it builds. Barney Rawlings is the singing emcee and the Al Jahns orch rates nod for a fine backstopping job. *Bob.*

Hotel Fairmont, Frisco

San Francisco, June 29.

Nat (King) Cole, Ernie Heckscher Orch (12); $2 cover.

It's no longer any news that Nat Cole is one of the hottest items on the cafe circuit right now and that's primarily due to his disk success. Four years ago when Cole first played this room, he was no less an entertainer but his audience was unfamiliar with his records. Today, they burst into applause when he starts to sing hits like "Mona Lisa" or "Too Young."

Cole does a 40-minute show in which he reviews his top tunes, throws in a bit of flashy piano work, introduces a few numbers unfamiliar to the audience and gets, for all of them, a heavy mitt.

His numbers include "Almost Like Being in Love," "This Can't Be Love," "Pretend," "Calypso Blues," "Mona Lisa," "Too Young," a community sing on "Paper Moon," "Walkin' My Baby Back Home," "Nature Boy" and "Too Marvelous for Words."

Accompaniment is by the Cole trio of John Collins, guitar, Lee Young, drums and Charlie Harris bass. The Heckscher band, joining the trio in special arrangements, is a better than average hotel unit, although on occasion it overblows a bit for the soft Cole voice. Lighting and staging on this show are excellent. *Rafe.*

Le Carroll's, Paris

Paris, June 14.

Philipe Clay, Perdita Chandler, Sue Stanley, Mickey, Rudy Castell Orch (8); $4 minimum.

This Champs-Elysees cellar club still gets the monied carioca set, but it is not the top pop spot with visiting U. S. show biz VIP's as it was of yore. It now has a fine headliner in rising comic, Philipe Clay, and has two U. S. femme chantoosies to round out the show, with the fine South American tuning of the Rudy Castell orch for patron dancing. Stiff tab will not help this in the tourist sweepstakes.

Clay is a gaunt, effervescent singer whose ballads are in the jolt and novelty school. He pounds across his numbers with excellent thesp and body accomp, but can use a more varied repertoire for even better audience acceptance. As is, his canny rendition of the catchy "To Yawn and Sleep," his contorting to the "Drowned Corpse," and his "Jean's Lament" are a good staple for this club. Perdita Chandler is an oldie here but a newcomer in the chant field, with this club a good incubating spot. Voice still needs expanding and her bouncy rep needs a more balanced filling out before she can qualify for a class spotting. As is, she is an okay addition to this plushery bill.

Sue Stanley is a pert U. S. singer who gives out with a few novelty numbers that make for an acceptable roundout of this show. Gal needs a stance and fuller rep, with better numbers, before she can emerge as a singer of any individuality. She displays a good touch with the audience. Rudy Castell orch supplys good dance m[illegible]d Mickey intros acts. *Mosk.*

Flamingo, Las Vegas

Las Vegas, July 1.

Tony Martin (with Hal Borne), Alan King, Ron Fletcher Dancers (16), Torris Brand Orch (11); no cover or minimum.

Tony Martin works only one week here, being forced to step out to do a film assignment. His entire week was sold out days before the opening. Most of the singer's material is repeat-stuff and okay, for his special bleatings have earned Tony Martin a big corner on the music block of America.

Added to such regulars as "That's What A Rainy Day Is For," "There's No Tomorrow," "Stranger In Paradise," and "Manhattan," is an intriguingly new array. "Three Coins In the Fountain' is okay. "Young At Heart," tugs. A moody "Answer Me My Love," is socko and his disclick "Here" is no less here. "Luck Be A Lady Tonight," from "Guys And Dolls," is a lyrical narrative in which the Martin styling is tops. When it comes to phrasing and delivering this singer-showman has few peers.

The star's sidekick, Alan King, is also back. Here is a comic who can return with the same material and always give it new impact. So what if he's still rebuilding the Flamingo? It's always refreshing as dashed off by King. Domestic and tv material is pounded for laughs. King works hard and rates the big hand at windup. As per usual, Martin and King work comedic song duets to conclude the show and they always manage to inject a carefree spirit into the proceedings. Pair reverse "Louise" this time around with King holding the mike to sing the lyrics and leaning it towards Martin only now and then to permit a single word to be injected by the star. The routine pays off.

Ron Fletcher uncovers a scintillating pair of new production numbers by his Flamingo Dancers, with the frilled gals and guys moving in swift terps to earn salvos both turns. Hal Borne conducts the Torris Brand crew for Martin while performing his usually efficient chore at the Steinway. *Bob.*

Blue Note, Chi

Chicago, June 30.

Louis Armstrong Sextet, with Velma Middleton; $2.50 minimum.

Louis Armstrong's present group whomps up power, beat and showmanship enough to rock this oversized jazz headquarters and keep it well patronized the coming four weeks. Showmanship is at least half the appeal as Satchmo's mugging and gravel-voiced piping, and the sidemen's antics, keep the interest visual as well as audio. Aficianado's don't spare the mitting and foot-stomping.

Sock lineup includes Billy Kyle at piano, Arvel Shaw at bass, Barrett Deems on drums, Trummy Young on trombone, Barney Bigard on clarinet, and, of course, Armstrong on trumpet. Velma Middleton, as always, is a fillip on the warblings, hitting big moment in duet with Armstrong on "That's My Desire" and "Dummy Song."

Group plays hourlong sets of standard Dixie numbers and Armstrong trademarks, adding Satchmo's latest ludicrous disk, "The Boppenpoof Song," a bop satire, which scores a bullseye here. *Les.*

Gatineau, Ottawa

Ottawa, July 3.

Herb Sells, Eric Badicton, Silla, Gene Griffin, Bunny Dixon, Lindsay Sapphire Dancers (6), Harry Pozy Orch (8); 65c admission, $1 Sat.

Sans names but with plenty quality, the Gatineau Club's show this week adds up to a solid session. Herb Sells, member of Radio Rogues, works for the first time without partner Jimmy Hollywood, who is ailing, but while the missing member is missed, Sells' standout impressions make it an okay stanza. Posessing a good set of pipes, he apes Laine, Ray, Benny, Fisher and others. His impresh of Sinatra is given added effect by Sells' physical resemblance to the Voice.

Eric Badicton, Java-born Dutch balancer and juggler, works a thrill stanza on a platform that rolls over a loose log on a table-top. He climaxes with four smaller tables piled high on the rolling platform and a hand-stand on the top one. Silla, frantic-paced juggler, brings in several new twists, including some toughies such as flipping a tennis racket between two sticks without touching it or dropping it. His act shows savvy and draws heavy palmslaps.

Don Sapphire presents his half-dozen slim lookers in new routines and costumes. On three times,

(Continued on page 56)

New Acts

JIM BACKUS

Comedy
30 Mins.
Top's, San Diego

After success in five media—tv, radio, stage, pix and animated cartoons—Jim Backus hurdles the sixth in a nitery routine that should be surefire once the chaff has been pruned.

He's a genuinely funny guy with an outrageously pliable kisser and voice to match. The Backus humor has a broader base than most. For he's a rare comic who runs gamut from subtleties to slapstick, thereby netting laughs of all dimensions from happy little smiles to belly roars—the latter even coming on his satirical spoofs, a rare accomplishment. In a word, Backus has a lot of universality, as witness his trade waggery—a jab at Hollywood agents' over-affectionate talk—which wows both the insiders and unhepsters who don't recognize the type but know what's funny.

Mixing up some oldies and fresh nonsense, Backus scores in first 10 minutes as a monologist with a flair and plenty of warmth. He laments video restrictions ("On tv I have the sex life of an amoeba"), pays tribute to "three great comedians, Bob Hope, Jack Benny and Buster Crabbe," and builds throughout for strong response. One swish gag wins applause but few laughs and could be sliced.

Comic also revives his "Mr. McGoo" and "Ubert Updyke" characters. Wisely never getting too deep into characterizations, Backus gives McGoo more Babbitt badinage than in cartoons, including a very funny "Kelcey's Fight Song"—theme of Kelcey's Nuts & Bolts Corp., of course. It's blueish word-play, but sock stuff presented, in Backus' term, "without music or Acapulco." However, it's questionable because of the indigo.

Aided by Bobby Barber and with Jackie Fontaine, singer on bill, feeding straight lines, Backus' Updyke is overlong and needs strengthening in spots. As richest man in the world, Updykes uses mink golf balls, which are belted into audience for good sight gag. Updyke is a rib of the very-rich but also laugh-winning buffoonery.

As a nitery performer, Backus has this asset—he's non-derivative and no imitator. To score in after-dark field, Backus now needs mostly a dose of discipline, a vigorous editing job on material until act has more form and unity. But you simply cannot stop a natural comic with a uniquely personal gift for making people of all strata laugh by saying almost anything.

Credits go to Henry Backus, John Rich and Johnny Bradford for writing and staging. Act gets good backing from Billy Britt's house crew. *Don.*

THE CYCLETTES (2)

Cycling
5 Mins.
Palace, N.Y.

A Norwegian import, The Cyclettes reportedly are making their first appearance at the Palace. Girl and her male partner appear to have equal ability in executing difficult feats in this cycling turn. Duo has a cute opener in which they ride onstage with femme holding an oldfashioned umbrella.

After a series of handstands on the handlebars, distaffer does a similar demonstration atop a pole extending upwards from the bike. For a climax her partner twice attempted a difficult leap onto the cycle before succeeding at show caught Friday (2). Despite the miscues, his third try earned warm mitts from the audience. On the whole, the Cyclettes are a good sight act worthy of bookings in vaude, niteries, tv and other visual media. *Gilb.*

GAYLE & BARNETT

Impressionists
11 Mins.
Palace, N. Y.

Jackie Gayle and Bobby Barnett are a zany duo who have played a number of dates in New England and Canada prior to their current stint at the Palace. Lads' forte is impressions, most of which are in the satirical vein. They win chuckles with lampoons of Liberace, Satchmo, Sinatra and Pearl Bailey, among others.

Most of the teams' routines are executed with a zip and rapid-fire pacing. But frequently, however, the speed is a trifle too swift since it tends to mar the effectiveness of some of the travesties. Versatile duo winds on a different note with one tooting a sax while prone on the floor and his partner on cymbals and drum. Pair rates the better vaude and video bookings once they've realigned their material for maximum impact. *Gilb.*

MARY BURTON

Songs
20 Mins.
Copacabana, N.Y.

Mary Burton, back after a lengthy absence, is no stranger to show business. But being out of action for so long, a New Act notice is in order. Miss Burton carries a batch of special material tailored along sophietuckerish lines, and the authority of one who has been around and knows the business.

Miss Burton's style is a combination of yesterday's showmanship and today's material. When properly used and before the right kind of audience, it's a sock combination. She has the type of turn that will appeal more to the masses than the classes. Her projection is for the large rooms. There are several holdovers from years ago in her act. For example, the gimmick of addressing certain portions of her material to individuals, and her confidential asides to the girls in the room seem to come from another era. Her Yiddishisms can also be discarded.

Yet, Miss Burton retains the drive to whip most kinds of audiences into line. Her material is along familiar lines. Her varied tunes on such subjects as the marital fidelity of traveling salesmen, the wisdom of carrying a rich but old guy, plus an energetic "Old Man Mose," give her a healthy mitt. Her best piece is a respectful mime of Sophie Tucker, which sends her off to a healthy mitt.

Miss Burton should make good in the majority of nitery situations. Her tunes carry weight and her certain and seemingly instructive knowledge of getting on the good side of an audience should make her a safe bet in the cafe orbit. *Jose.*

CYCLO BROS. (2)

Trick cycling
8 Mins.
Empire, Glasgow

Two males offer sound act of trick cycling with bicycles, unicycle and merely wheels.

Teeoff by having one member of act do contortions with a machine. Partner then enters, dressed in evening suit, and sits atop his shoulders, then slides down 'em, bends back and inwards over machine's frame, and winds by pedalling with his hands. Balancing skill is okay in this and other routines.

Evening-dressed partner maneuvers unicycle with agility, picking up handkerchief from stage floor. Comedy effect is achieved when the other member of act engages in tricks with two loose bicycle wheels and pedals on one wheel alone.

Okay act for general run of vauderies in U.K. and Commonwealth. *Gord.*

EDDIE ARNOLD

Impressions
10 Mins.
Empire, Glasgow

Billing himself as "Mr. Everybody" because of his wide range of impressions, 26-year-old English-born performer, in show biz for six years, looks like he has the mimicking and impersonating talent to take him places.

Opening travesty of William Bendix sets a sizzling pace, and he's a standout in this, as in other tough guy takeoffs. Would be advised wisely to eliminate such conventional impressions as those of Johnnie Ray (singing the inevitable "Cry") and of Rose Murphy, for these are being overdone in world vauderies. Impersonations of Robert Mitchum, George Sanders and Billy Daniels are socko, though his Nat (King) Cole lacks realism. Runs a wide range in characters, from British performers Frankie Howerd, Ted Ray, Vic Oliver and singer Donald Peers to Bogart, Jerry Lewis, etc. His English singer, Peers, is well done, and his travesty of the London teevee personality, Gilbert Harding, strikes a topical note.

Repertoire also includes such as James Stewart, Laughton, Danny Kaye, S. Z. Sakall, and Groucho Marx. Mobile flabby features make him a natural for impersonating, at which he has not inconsiderable talent. Okay meantime for general run of vauderies and cabarets in U.K. and Commonwealth, and, once act is sharpened, a distinct possibility for U.S. bookings, in all visual media. *Gord.*

VARIETY BILLS

WEEK OF JULY 7, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 8
Jack Baaber
Tony Starman
Marilyn Murphy
Eric Hutson
Chris Cross
Rockettes
Corps de Ballet
Sym Orc

Palace (R) 9
Helene Kane
Gus Van
4 Comets

Marvellos
Miller & Lee

CHICAGO

Chicago (P) 9
L Blue & Eyzette
Tommy Leanetti
3 Arnanes
Betty Luster

MIAMI

Cinema (P) 7
Gil Lamb
Vibyi Bowan
Rito Guizar
Al Blanc
Antone & Nina

Fred Atkins
M Harmonica Co
Lizet & Eddie
G & A Doonan
J Jeff & Juna

SWANSEA

Empire (M) 5
Mills & Melita
Alma Gogan
Raydini
Peter Cavanagh
Sally & Charles
Morris & Cowley
Walthon & Dorraine

Kazan & Katz

WOLVERHAMPTON

Hippodrome (I) 5
Eltham & Sharpe
Jeretz Bros
Goldwyns
Maja & Myna
Jane Shore Co
Beams Girl Tp

YORK

Empire (I) 5
Gt Marlowe & G
Fraddy Stobbs
Idris Co
Kay & Katrina

AUSTRALIA

BRISBANE

City Hall (T) 5
Vienna Boys Choir

MELBOURNE

Tivoli (T) 5
Buck Warren Co
Warren Latona
Sparks
Dagenham Girl Pipers
Maxwells
O'Hagan & Stead
The Myrons
Rudi Graal
Johnny "Rubber-face" Craig
Edith Crocker Co
John Blythe
Gloria Dawn

SYDNEY

Tivoli (T) 5
Roy Barbour
Margaret Brown
Tony Fontane
Nina Cooke
Julian Somers
Kerry Vaughn
Ivor Bromley
David Edie
John Bluthal
Max Blake
Choral Group
Dancing Boys
Dancing Girls

BRITAIN

BIRMINGHAM

Hippodrome (M) 5
Courtneys
Harry Secombe
B & B Adams
Peter Sellers
Frances Duncan
Michael Bentine
N Monsadors & A
M Mitchell 3
Roy Bailes

BLACKPOOL

Opera House (I) 5
Jimmy Edwards
Tony Hancock
Joan Turner
Bassi 3
Lucienne
Bob & Astor
Eliane & Rodolphe
Katheryn Moore
Monte Norman
Corps de Ballet
20 Tiller Girls

Palace (I) 5
Reg Dixon
Beryl Orde
Hajos & Surany
Ted Carson
Iris Long 3
Cassandras
De Vere's Lovely Towar Circus (I) 5
C Cairoli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Russa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott
W G Pavilion (I) 5
David Whitfield
Freddie Frinton
Stella Moray
3 Najas
Cycling Brockways
F Langford Co
Sonnie Willis
Herbert C Wilson

BOSCOMBE

Hippodrome (I) 5
Jack Haig
Mary Harkness
Eric Williams
Patricia Soleil
Leslie Dowsey
Earl Darney
Fisher Girls
Musical Elliotts

BRIGHTON

Hippodroma (M) 5
Max Bygraves
Nitwits
Joyce Golding
K Feather
Nelson Bros
Tux Co
Virginia Vernon
Shirley Hepburn

BRISTOL

Empire (I) 5
Harry Shiels
Harry Dawson
3 Astaires
Leifson & Gatley
Roma Ferri
3 Toledos
Maralyn Girls

Hippodrome (S) 5
Dickie Valentine
Chas Warren & J
Duncans Collies
3 Hellos
Albert Sturm
Shipway Twins
Richman & Jackson
Clayton & Ward

BRIXTON

Empress (I) 5
Cyril Dowler
Rhoda Rogers
Billy Hancox
Flying Renoes
Dancing Debtantes
Marshall & Brant

CARDIFF

New Theatre (S) 5
Albert Burdon
Frank Richards
George Rex
Alec Foster
Noel Talbot
Earl King
Jack Easy
Kathleen Stanley
Cass & Keegan
Elsie Turner

CHISWICK

Empire (S) 5
Diana Dors
Max Bacon
Harry Dawson
D Cardew Robinson
Dave King
Spillanes 3
S R Russell
Royal 3
H & V Lennon

EDINBURGH

Empire (M) 5
Parks & Garrett
Eddie Arnold
Pharos & Marine

L Sharpe & I
Stevil Sis
Skylons
Bryan Forsyth
Morgon & Manning

EAST HAM

Granada (I) 5
2 Peters
Tommy Dale
Voltaire Co
Regen & Royal

Metropolitan

Harry Rowson
Philipe Rivera
Wilfred Gartrell
Dale Warren
Maureen Comfort
Michael Packer
Las Jolies Co
Montmartre Nudes

FINSBURY PARK

Empire (M) 5
Joe Black
Garry Miller
Pan Yue Jen Tp
Semprini
Raynes & Osborne
Les Dounos
Beryl Reid
Jon Pertwee

GLASGOW

Empire (M) 5
Al Martino
Owen McGiveney
Hackford & Doyle
Iris Sadler
Pierre Bel
2 Mazurs
J & J Bentley

LEEDS

Empire (M) 5
Billy Daniels
Benny Payne
Dickie Henderson
Elizabeth & Collins
Scott Sanders
Les Rayner & B
Rexanos
Merle & Marie

LINCOLN

Theatre Royal (I) 5
Jimmy French
Coral Gaye
Dan Nichella
Lyndons
Frankie Parker
Syd England
3 Brooklyns
Cocktail Cuties

MANCHESTER

Palace (M) 5
Lena Horne
T Foster Orc
Harry Worth
S & P Kaye
Olga Varona
Berly Ellis Co

NEWCASTLE

Empire (M) 5
Ken Platt
Lita Roza
Canfield Smith
Darrell
Arthur Haynes
Ruddy Bolly
Bill Wareham & B
Seaton & O'Dell

NORTHAMPTON

New (I) 5
Danny O'Day
Conrad Vince
Gaye 3
Franklyns
B & R Rema
M Beans Girls

NORWICH

Hippodrome (I) 5
Ted Lane
Valerie Joy
Tony Vaughan Co

NOTTINGHAM

Empire (M) 5
Rex & Bessie
Teddy Johnson
2 Pirates
Benny Hill
Jose Morene Co
Pearl Carr
Bill Waddington
Max Geldray

PORTSMOUTH

Theatre Royal (M) 5
2 Mayfairs
Julie Dawn
Chris Sands
Bill McGuffie
Alain Diagora
Authors & Swinson
Billy Maxam
Bobbie Kimber
Wright & Marion

SCUNTHORPE

Savoy (I) 5
Leslie Wright
Mark Ashfield
Betty Hare

SHEFFIELD

Empire (M) 5
Carroll Levis Co
Violet Pretty
Teenagers
3 Harvards

SOUTHAMPTON

Grand (I) 5
Tony Dalton
Jack Glen
Cliff Owen
Paul Betts
Peter Kinsley
Royality Girls

SUNDERLAND

Empire (M) 5
Cantor Sis & Z
Jimmy Young

Cabaret Bills

NEW YORK CITY

Basin St

Oscar Peterson
Gerry Mulligan
Illinois Jacquet

Blue Angel

Jonathan Winters
Martha Davis
Bart Howard
Jimmy Lyons Trio
Leo De Lyon

Bon Soir

Jimmie Daniels
Mae Barnes
Charlotte Rae
Jimmy Komack
Norene Tate
Three Flames

Boulevard

Jackie Miles
Terri Stevens
Ned Harvey Orc

Casanova

Romo Vincent
Mary Burton
Al Morgan
Ramona Lang
M Dunn Orc
Frank Marti Orc

Drift Inn

Cedrone & Mitchell
Ruby Hill
Ray Hartley

Ha 1 Fifth Ave

Bob Downey
Harold Fonville
Hazel Webster

Old Roumanian

Sadie Banks
Joe LaPorte Orc
D'Aquila Orc

Hotel Astor

Sammy Kaye Orc

Hotel Naw Yorker

Ed & Wilma Leary
Jo Basile
Ben Dova
Steve Kisley Orc

Dee Drummond
Frank Sonell

Hotel Pk Sheraton

Milt Herth Trio
Joan Bishop

Hotel Roosevelt

Lenny Herman Orc

Hotel Statler

Ted Weems Orc

Hotel Taft

Vincent Lopez Orc

Latin Quarter

Bernard Bros
Szonya
Jane Morgan
7 Ashtons
Ralph Young
Piroska

Art Waner Orc

B Barlowe Orc

Versailles

'Nice To See You'
Fay DeWitt
Don Liberto
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc

Village Barn

Vickie Barry
Joel Shaw Orc
Dale & Mullen
Furst
Piute Pete
Rachel Ellen

Waldorf-Astoria

Freddy Martin
Eileen O'Dare
Mischa Borr Orc
Manolo Mera

Village Vanguard

Enid Mosier
Lee Goodman
C Williams Trio

CHICAGO

Black Orchid

Gertrude Niesen
Paul Gray
Dave Romaine
R Kerpais Duo

Blue Angel

Walebone Willie
Sam Manning
Lady Jamaica
Princess Orella
Lord Carlton
Lady Maude
D'Lacy Quartet

Blue Note

Louis Armstrong
Velma Middleton

Chez Paree

Paul Winchell
Monica Lewis
B Hamilton Trio
B Farnon Orc
Rodriguez Rhumba

Edgewater Beach

Marguerite Piazza
Di Gitanos
D Hild Dcrs
D LaSalle Orc

Palmer House

Dorothy Shay
Darvas & Julia
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel

Los Chavales de Espana
N Brandwynne Orc

Band Box

Wanda Curtis
Jack Prince
Larry Allen
Rickie Layne
Arnold Dover
Larry Green Trio

Bar of Music

Dwight Fiske
Odette Myrtil
Dick Hazard Orc

Biltmore Hotel

Lucille Norman
Wally Boag
Three Honcs
Hal Derwin Orc

Ciro's

Albert & Margo
D Stabile Orc

Charley Foy's

Dave Barry
Gogi Grant
J Black Orc

Mocambo

Joe E. Lewis
Austin Mack
Paul Hebert Orc

Moulin Rouge

B Minevitch H R
De Castro Sis (3)
Dominique
Chiquita & Johnson
Louise Hoff
Barbettes (5)
Gina Genardi
Tom Canyon
Fluff Charlton
Bob Snyder Orc
D Arden Dancers

Statler Hotel

Horace Heidt Orc
Ron Perry Orc

MIAMI-MIAMI BEACH

Bar of Music

Bill Jordan
Hal Fisher
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Thompson

Bombay Hotel

Marion Murray
Russ Errio
Peter Mack
Carol Collier

Brook Club

Holly Warren
Scott & Jordan
Tony Matas

Clover Club

Marshall & Farrell
Gloria Warner
Ted Lawrie
Marilyn Hightower
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Five O'Clock

Belle Barth
Dick Hall
Don Ostro Orc
Leon & Eddie's
Lois De Fee

Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters

Di Lido Hotel

Sammy Walsh
Martin and Malo
Freddy Cain Orc

Nautilus Hotel

Alan Dale
Jack Kerr
Antonio & Ina
Sid Stanley Orc

Sans Souci Hotel

Fecundo Rivero 5
Del Breece
Sacasas Orc
Ann Herman Dcrs
Anna Barnett

Roney Plaza

Johnny Pineapple
Hawaian Rev

Vagabonds

Martha A Bentley
Tha Dunhills
Vagabonds (4)
Maria Negrin
Calypso Eddie
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo

Terry Moore
Alan King

Silver Slipper

Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavanaugh

Desert Inn

Palladium Revue

Sahara

Martha Raye
Kirby Stone 4
Amin Bros

Last Frontier

E. Albert & Margo
Marquis Family

El Cortez

Rose Murphy

Golden Nugget

Moran & O'Connor
Ed Ford & Whitey

Sands

Ziegfeld Follies
Frank Sinatra
George Tapps Dancers
El Rancho Vegas
Ann Sothern

Doodles & Skeater
Thunderbird

Dorothy Collins
Jay Lawrence
Dunhills
Fatio
Dinah Washington

RENO

Mapes

George Gobel
Sportsmen
Mapes Skylets
Eddie Fitzpatrick orc

New Golden

Louis Jordan
Danny Crystal
Golden Girls
Will Osborne orc

Riverside

Ted Lewis
Starlets

Cal-Neva

Sophie Tucker
Jack Durant
D Arden Dancers
M Maineck Orc

Cal-Vada

China Doll Revue
Ike Carpenter Orc

Stateline

Duke Ellington
Nicholas Bros
D Dee Dancers

HAVANA

Montmartre

Benny Moore
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Chino Wong
Matamoros Trio
Nancy & Renny
Sonia Calcopo
Alonso Ballet

Tropicana

S de Espana Orq
Celia Cruz
Rene & G Delaine
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
Senen Suarez Orq
A Romeu Orq

Unit Review

Jack Benny Show

Portland, Ore., July 2.

Jack Benny Variety Revue, with Will Mastin Trio starring Sammy Davis Jr., Gisele MacKenzie, Stuart Morgan Dancers (4), *Nita & Peppi, Channing Pollack, Beverly Hillbillies* (6), *Mahlon Merrick Orch* (16); *staged by Macklin Megley. At Civic Auditorium, Portland, Ore., July* 1-4; $4.80 *top.*

Jack Benny invaded the Pacific Northwest for the first time in 10 years and brought with him a smash variety show. If opening nights are any indication, the comic will have the entire area rockin' and rollin' for the next three weeks. The top drawer layout is broken down into four acts for the opening sesh, with one act and Benny in the deuce part.

Benny has the stubholders right in the palm of his hand from the time he enters the stage till he leaves about 70 minutes later. His friendly, slow-mooded, relaxed humor scores over and over again in the tightly knit act. Stint is broken up by entrance of other acts and a ball with the Beverly Hillbillies, six hicks with instruments. He winds up by fiddling "Goodnight Sweetheart" while recorded Benny voice echos what he thinks about. Sock ending with plenty of ace production.

The Will Mastin Trio, starring Sammy Davis Jr., close the first half. Youngster is loaded with talent in a varied routine of song, dance and impressions. Gisele MacKenzie, Capitol Records songstress demonstrates her versatility. Gal warbles some pop tunes and also sells plenty of special material in the best manner. She also delivers plenty of cute comedy and plays a good violin.

Nita & Peppi, a couple of sharp looking youngsters, tee off the layout with some solid acro stuff. Channing Pollock fills the deuce spot with some okay magico stuff. The Stuart Morgan Dancers open the second half with some sizzling adagio. Three guys tossed the pert femme all over the place for solid returns.

The two-and-a-half hour layout has plenty of variety, pacing, keen lighting and standout production. Benny's musical director, Mahlon Merrick, handles the batoning. This was presented by William Duggan Attractions and ends the stage show famine here started about a year ago. *Feve.*

Night Club Reviews

Continued from page 55

Gatineau, Ottawa

Lindsay Sapphire Dancers highlight colorful "Tenderly" number with girls, in hoopskirts, backed by chanter Gene Griffin and Bunny Dixon, lounge 88er brought to the stage piano for this bout. Line's closer is another standout with tunes from the early 1900s, tagged "Memory Lane."

Harry Pozy band showbacks in customary top form and plays for dancing. *Gorm.*

500 Club, A. C.

Atlantic City, July 4.

Jack E. Leonard, Barry Sisters (2), *Paul Sydell, Dorothy Kramer Dancers* (5), *Jack Curtiss, Pete Miller Orch with Joe Frasetto; $4 minimum.*

Jack E. Leonard, no stranger here, is the stellar attraction in Paul D'Amato's refurbished 500 club in mid-Atlantic City as the centennial summer shows get underway. Seating capacity of spot, which books top names, has been boosted from 400 to 600 capacity with stage and dance floor enlarged. This accomplished by breaking through walls on two sides, work just being completed.

Leonard always goes well in this spot, adopting his fast patter to his immediate audience and playing upon his avordupois. Usually he works at the expense of someone way up front, but without offending. His half-hour show kept the well filled house with him all the time and brought him back for bows and more repartee. Into stint he works parodies on popular songs, with soft shoe bit which scores.

Barry Sisters, in second spot, register as a nice pair of songsters who give with old and new in well written routine. Open with adaptation of "Your the Cream in My Coffee" and follow with "Make Love to Me," "Send Me a Man," and "Side By Side." Off to good applause they come back to do "Little Things Mean a Lot," and then the oldie "Dark Town Strutters Ball." Girls look good and work well in spot, keeping payees on their side throughout.

Paul Sydell brings into a club one of the best animal acts. Working with three dogs, he does standout acro stunts with the animals. They balance on two legs on his arms, his shoulders, and climax the act as one balances on one front paw from Sydell's upstretched hand.

The Dorothy Kramer dancers, four girls and boy, are on for two numbers which are nicely received and make for a well rounded show. Jack Curtiss, who emcees, projects into show more this year by singing three numbers.

D'Amato has booked local boy, George DeWitt, into spot starting Sunday (11), with Dean Martin & Jerry Lewis coming in July 16, followed by Betty Hutton the last week in July. *Walk.*

Finnish Exec

Continued from page 2

the amount of entertainment tax to be levied on each film. He agrees that the board has to consider political aspects, and may either cut or ban a film which is directly hostile towards a foreign country or the head of a foreign power. The line of demarcation, however, is somewhat vague and while "Red Danube" and "Never Let Me Go" came under the axe, the board has passed "Mr. Potts Goes to Moscow," "Man on a Tightrope," "High Treason" and most American films dealing with the Korean war. Linnus believes that political censorship is more stringent in France.

Linnus also takes issue with Miss Jensen on the figures of Finnish production. Output is about 25 films a year, not 12 as stated. His company alone makes 12 a year. Nor do local technicians get sent to Hollywood for their training. He reckons their output must get into the world market before they can indulge in such luxuries.

Hollywood, says Linnus, has about 60% of the Finnish market, but latter recently cut its imports, not for political reasons, but because too many pix are available nowadays.

Drive-In Season

Continued from page 1

with the various gimmicks such as free dish nights, etc. Still a "must" in almost all of the big drive-ins is the children's playground.

Number of drive-ins that have switched to big screens and are now showing CinemaScope pix has reached close to 500, according to 20th-Fox. A good many have installed mixers in order to be able to handle the four-track prints from 20th. According to exhibs, the huge-screened ozoners are outdrawing their campetition by a good margin.

While, at the start of the season, it would appear that many of the drive-ins are in sharp competition with the indoor houses for first-run product, distribs say this impression is misleading. It's true, the report, that many ozoners have moved up their runs and today are in there bidding for the top product. But in some instances this is but a come-on for the customers to get the season started right. As the summer continues, drive-ins fall back on their bread-and-butter product, i.e. action and color pix.

Ice Show Review

White Horse Inn on Ice

London, June 18.

Claude Langdon (British Sports Arenas Ltd.) presentation of musical play on ice in two acts (11 *scenes*) *by Hans Muller and Erik Charell, lyrics by Robert Gilbert, Basil Thomas, music by Ralph Benatzky. Stars Belita, features Max Wall with Noberti, Marquartsteiner Schuhplattler Dancers* (12); *Koss & Harrison, Patricia & Neil Delrina, Bill Hinchy, Joan Connell, Joyce Whitney, Joe McQuirk, Philip Tappin, Shirley Burke, Douglas Chapman, Jack Harris, Ron Privett, Irene Hood, Alan Iken, Ronald Gower, Dennis Wynne Jones, Gordon Monk, Peggy O'Farrell's Skating Blades* (17), *Helen Clare, Brenda Marsh, Beverly Wright, Lionel Baker, Peter Bartlett, Mark Singleton.*

Additional numbers by Bruno Granichstaedten, Gilbert, Robert Stolz, Hans Frankowski, Thomas; ice adaptation, Pauline Grant & Thomas; English book & lyrics, Harry Graham; associate producer, Pauline Grant; Empress orch & choir under direction of Leonard Morris; choral supervision, George Kitchell; production supervision, Charell. At Empress Hall, London, June 17, '54; $2.15 *top.*

Claude Langdon, who operates the Empress Hall, is the dean of iceshows impresarios, having introduced them first at Brighton Stadium in the early 1930's. Later he disposed of the holdings to Tom Arnold and started this vogue at the Empress Hall in 1949. Since then, he has staged two such shows annually, with the current offering his ninth venture. His last show there, "Sinbad the Sailor On Ice," with Norman Wisdom starred, played to over 1,000,000 cash patrons in 15½ weeks. House can hold 7,000 with intake per performance over $7,000.

Current show played at the London Coliseum in 1931 and was revived some five years later for a total of 919 performances. Langdon has taken it off the shelf and put it on ice, staging it most lavishly at cost of more than $400,000. It looks every bit of it.

Femme star, Belita, is in her fourth show for Langdon, and quite a favorite at this spot. Male star is Max Wall, a local name in radio, tv and vaude.

Story shows Josephina (Belita), owner of the "White Horse Inn," encountering numerous difficulties in operating the hostelry due to the incompetence of Leopold, the head waiter, played by Max Wall. The final love affair, where Leopold is taken into partnership by Josephina and marries her, is as per story.

There are plenty of comedy situations, with Noberti, Continental clown, tying himself in knots, so that he fits into a small tubular contraption, is the big laughgetter.

Show is most colorful and spectacular, with Belita's pirouettes and top spins getting one of the big hands.

Second part has a colorful opening amid vivid rain transformation and realistic cloudbursts, with most of the cast attired in phosphorescent outfits to good effect. Continental team of adagiosts, Koss & Harrison, scores in this. A big scene is devoted to the Charleston, the popular dance of that era, receiving plenty of nostalgic appreciation.

Wall, making his debut on ice, gets the arena to himself in one scene, where he puts over his comedy pianolog, which has been his standby for years in tele and vaude. Size of stage gives him bigger scope for his super clowning, resulting in showstopping reception.

The 12 Marquartsteiner Schuhplattler Dancers, another Continental importation, found it tough following him. Boys have a boisterous offering, finally getting over by sheer noise, and helped by effective Tyrolean attire.

Others to score are Douglas Chapman, as the youthful Piccolo, and Shirley Burke, as Kathi, the postmistress.

Pauline Grant, who replaced Eve Bradfield as the show's producer, turns in an excellent job and looks likely to be in charge of Langdon's future productions.

Erik Charell and Dr. Ralph Benatzky, composer of "White Horse Inn" musical score, came over for the opening, the latter wielding the baton for the occasion.

Show is in for 17 weeks closing Oct. 20. It will be followed by Christmas show, "Cinderella On Ice." *Rege.*

Syndicate Gets Parsons, Hartford; Hint Bushnell Deal for Musicals

Hartford, July 6.

Under the skippership of Allen Stewart, former general manager of the New Parsons here, a local syndicate will operate the house for legit starting the middle of September. Emphasis will be on tryouts of pre-Broadway shows, a policy started by the former operators of the house, which shuttered last spring after a precarious two and a half years.

With the changeover in house operation, will come the return of T. H. Parker, Hartford Courant drama critic, to cover shows there. Stewart has announced he will invite Parker to resume reviewing productions at the spot.

It will be the first time in more than a year and a half that Parker will have entered the house as a drama critic. He was banned by the former management because his criticisms and columning were considered too harsh. Oddly enough, it was to Stewart that the task fell of banning the critic.

As a result of Parker's exclusion, a furore was aroused that ended with the passage by the legislature of a law prohibiting the barring of drama critics from theatres. At the law's passage, the Courant announced that Parker would not return to his Parsons beat unless the management invited him back. This it failed to do and Parker stayed away.

Stewart will be general manager for the local combine of business

(Continued on page 59)

New York Recognizes Idiocy of Retroactive Tax on Legit Admish

Under a compromise worked out last week, N. Y. City will waive its new 5% admissions tax on theatre tickets sold prior to the July 1 tax deadline, for performances after July 10. Presold tickets for performances through July 1-10 are subject to the tax, which is being absorbed by the respective legit managements and theatre owners.

The compromise agreement was reached by municipal officials and attorneys for legit managements that had filled injunction suits to bar collection of the tax on tickets sold prior to the tax deadline. The city council subsequently approved the agreement. The injunction suits, arguing that a tax on presold tickets would be, in effect, retroactive and therefore unconstitutional, were held under advisement by N. Y. Supreme Court Justice Samuel DiFalco, who recommended that the plaintiffs' attorneys and city officials try to settle the matter themselves.

Injunction actions had been brought by Billy Rose, owner of the Ziegfeld Theatre (where "Kismet" is current); Louis Lotito, general manager of the Martin Beck Theatre ("Teahouse of the August Moon"), and the Shuberts, owners of the Plymouth ("Caine Mutiny Court Martial"), Shubert ("Can-Can") and St. James ("Pajama Game").

BELAFONTE WILL TOUR NEGRO FOLK MUSICAL

Hollywood, July 6.

Harry Belafonte will go to prison late next month—to begin picking up material for his scheduled six-month coast-to-coast tour in "An Evening of Negro Folk Lore and Music." Show will be presented by Paul Gregory. Charles Laughton is mentioned as stager. Tour kicks off in December.

Gregory is dickering with the governors of various Southern states for permission for Belafonte to enter prisons and work camps with a tape recorder to get material. Ballad singer is particularly interested in working with prisoners serving long terms and life sentences, in the hope he'll get songs they heard when they were children but which have since disappeared.

If all details can be arranged, Belafonte will begin his prison trek immediately after completing his current role in the film version of "Carmen Jones," which Otto Preminger is producing. Singer recently appeared on Broadway in John Murray Anderson's "Almanac."

'SABRINA FAIR' ECONOMICS

$50,000 Investment So Far Stacks $56,482 Profit

"Sabrina Fair," the Playwrights Co. production of Samuel Taylor's comedy at the Royale, N. Y., represents a $56,482 profit on its $50,000 investment. The distributed profit is $30,000 to date.

According to the latest accounting, covering the four-week period ended May 29, the show grossed $107,100. (However, immediately thereafter, costars Margaret Sullavan and Joseph Cotten withdrew, and attendance sharply declined.) The profit for that period was $7,515, but expenses for moving the production from the National, N. Y., cast replacements, etc., came to $4,419.

After profit distribution, the show's assets included $13,700 in bonds and $12,782 available for reserve.

More New Gold For '40 'Old Lace'

Backers of "Arsenic and Old Lace" have just received another $25,200 dividend from the 1940-41 production. That brings the total payoff from the Howard Lindsay-Russel Crouse presentation to $1,250,000 thus far. On the basis of the standard 50-50 split between management and backers, that gives the latter a 1,786% profit on their $35,000 investment to date.

For the last four years, the Joseph Kesselring comedy has earned $30,039 revenue, less $2,069 expense, for a net of $27,970. Added to a $9,220 balance from Sept. 30, 1950, that made $37,191 available, and after the new dividend, left 11,991 balance in reserve pending decision on a disputed assessment for New York unincorporated business tax.

Breakdown of total returns from the play shows that the Broadway production and the road company earned 657,607, the revenue from the film rights added $201,050, British and other foreign royalties came to $257,161 and stock, amateur rights and miscellaneous income was $146,193, for a total net profit of $1,261,991.

"Arsenic," with Boris Karloff as star and Josephine Hull and the late Jean Adair co-featured as the two lethally humanitarian spinster sisters, opened Jan. 10, 1940, at the Fulton, N. Y.

'Picnic' Net at $203,233; Road Tour's $1,108 Profit Despite Kaycee, Denver

"Picnic," Theatre Guild-Joshua Logan production currently on tour, has earned $203,233 net profit on its $90,000 investment. The William Inge comedy-drama, which won the Pulitzer and Drama Critics Circle prizes for the 1952-53 season, is now playing a San Francisco engagement, after which it will go to the northwest and then eastward to Chicago.

For the four-week period ended May 29, the show grossed $75,108 and earned $1,108 profit, including a loss of $1,176 for a seven-performance split between Kansas City and Denver. However, the latter item was subsequently cancelled by author-director royalty reductions and a cut in the Guild's office expense charge.

Additional pre-tour expenses and a tune-up staging stint by Marshall Jameson involved $598 debit, and $5,693 is being withheld for N. Y. State unincorporated business tax, leaving a total net profit to date of $203,233.

After distribution of $170,000 profit thus far, the remaining assets include $20,000 cash reserve and $13,233 balance. There is no money tied up in bonds or deposits, since the Guild, as a former member of the old Producing Managers Assn., remains one of the few managements not required to post union security.

Directors' Workshop

Workshop for young legit directors was opened in New York yesterday (Tues.) Tagged Directors Studio, organization's program includes classroom training and summer workshop theatre productions. Executive directors of the Studio are Laura Malin and Anita Pantell, the former having been assistant stage manager for "Girl On the Via Flaminia" at the off-Broadway Circle in the Square.

Faculty members include Peter Kass and Al Saxe.

Skinner Spurns Solo Show Mgr.; 'Unfair' to ATPAM

Assn. of Theatrical Press Agents and Managers has put Cornelia Otis Skinner's one-woman show, "Paris '90," on its unfair list. Union move stemmed from actress' refusal to engage a manager for the production, which is currently touring the silo circuit. Presentation used an ATPAM manager during its original Broadway run and a regular road tour.

Miss Skinner's office feels that there's no need for a manager to travel with the show. The refusal to engage one is based on the grounds that the star and her manager-husband, Alden S. Blodget, have been unable to find any rule requiring it for a barn tour. Show currently employs a personal representative, who's a member of Actors Equity, a union maid and two musicians. It's the contention of the Skinner office that a manager would just be a supernumerary.

The Skinner office says it would go along with ATPAM's demand if the union could show where it has the right to place a manager with the production.

McCormick Speculates: Do Angels Really Know The Deal on Film Sale?

Legit financing procedures are known to the Sardi's set, of course. But Myron McCormick wonders how many of the uninitiated realize that the sale of a stage play at a fancy price is by no means a great windfall for the investor.

The actor, who had been asked about his producer role in the planned boards and film versions of "The Second Monkey," strayed from this to follow the paths of a $2,000 investment in a show that costs $100,000 and brings $500,000 for film rights. All hypothetical, of course.

The $2,000 buys 1% of the $100,000 play in a conventional deal, McCormick points out. (Backers share on a 50-50 basis with the producer after the production money has been recouped). Of the $500,000 that comes in from a Hollywood filmmaker, $300,000 goes to the authors. They get 60% of all film money under the standard arrangement with the Authors' League.

This leaves $200,000 to be shared evenly between the play's producer and the angels. Or, $1,000 on a $2,000 investment in a play which brings in five times its costs in screen rights. Further pressing the point, McCormick underlines that such hefty money from Hollywood is rare.

Getting back to "Second Monkey," McCormick said he and Robert Bassler will present it as a legiter in N.Y. next December. Subsequent to this, Bassler, who's now an independent producer (formerly with 20th-Fox), will lens the screen version in which McCormick will not participate. "Monkey" was written by Allan Scott.

No. Carolina Bustin' Out All Over With Plays, Pageantry and Music

Greensboro, N. C., July 6.

Starlight and stagelight blended over the weekend from North Carolina's coast to the mountains as the state's outdoor theatre season reopened.

Until Labor Day, more than 250,000 theatregoers who like their drama mixed with history and presented in cool night breezes, will see the state's four major productions, "The Lost Colony," "Unto These Hills," "Horn in the West" and "The Sword of Gideon. The outdoor dramas, each performed near the site of the event it portrays, have become one of the major attractions in the state's ambitious tourist industry.

"Horn is the West" got a one-night jump on "Lost Colony" and "Unto These Hills." Its curtain was lifted June 25 at the Daniel Boone Theatre at Boone, near the Blue Ridge Parkway. The next night "Lost Colony," oldest of all such outdoor productions, opened its 14th season at the Waterside Theatre at Ft. Raleigh, near Manteo, at the opposite end of the state. "Unto These Hills" began its fifth season in the Mountainside Theatre, Cherokee, the same night.

"Lost Colony" will play nightly, except Mondays, through Sept. 5. The Cherokee drama will play nightly except Mondays through Labor Day, Sept. 6, and the Boone drama will be seen nightly except Sundays through Labor Day.

"Sword of Gideon," at Kings Mountain, which has an abbreviated schedule for the summer, will open its fourth season July 22.

(Continued on page 60)

CHECKS RATTIGAN PLAY

Maynard Morris of MCA Catches Final Performance of 'Prince'

Maynard Morris, of the Music Corp. of America legit department, planed last Thursday (1) to attend the closing performance Saturday night (3) of Laurence Olivier and Vivien Leigh in "The Sleeping Prince," at the Phoenix Theatre, London. After a week there, he'll go to Switzerland, making side trips to Bayreuth and other spots. He's due back Aug. 2.

"Sleeping Prince," by Terence Rattigan, is slated for Broadway production next fall by John C. Wilson, but with an American cast.

'Ondine' Earns 40G; Eye Tour

"Ondine," which closed last Saturday night (3) at the 46th Street, N. Y., represents a profit of a little over $40,000 on its $102,000 investment. The Playwrights Co. production is a possibility to tour in the fall if a suitable replacement can be obtained for Audrey Hepburn, whose performance in the title part drew critical raves. Mel Ferrer was costar of the show.

The Maurice Valency adaptation of the original French of Jean Giraudoux had empty seats at only a few performances during its 156-performance Broadway run, but standee trade brought the gross far over the theoretical capacity total. New straight-play gross record for the house was set during the engagement.

According to the last accounting on the production, "Ondine" had earned $1,616 profit as of May 29. On the basis of its $9,000-per-week operating net, that would have brought the total profit to a little over $46,000 through last week. However, closing expenses undoubtedly reduced that figure.

The show, staged by Alfred Lunt, involved $108,102 production cost, earned $2,210 tryout profit and had $6,830 pre-opening expense in New York, bringing the opening night cost on Broadway to $112,722. As of May 29, the backers had been repaid their original $85,000 investment, but the 20% overcall and their 50% share of the profits are still to come.

Miss Hepburn, whose withdrawal at the expiration of her contract caused the play's closing, sails shortly for England, where she has a film commitment. She reportedly has no assignment after that. Ferrer has a film stint in Italy.

Westport Playhouse Blacklisted by ATPAM

Assn. of Theatrical Press Agents & Managers is stepping up its efforts to organize the strawhat circuit. Union has placed the Westport (Conn.) Country Playhouse, one of the major barn outlets, on its unfair list.

"Move was made because theatre is not employing an ATPAM manager. Position is currently held by James Awe, who's in his inaugural season at Westport. He had previously been general manager of Richard Aldrich's Falmouth Playhouse, Coonamessett, Mass.

As a result of the unfair listing, Ralph Lycett, vet Westport flack, has been called off the job.

Line Up Dixie 'Circuit' For Legit Attractions; Stevenson Takes Lead

Ft. Lauderdale, Fla., July 6.

Circuit of theatres and auditoria in the southeastern states is being formed to provide continuous playing time for touring Broadway shows. Four houses have thus far agreed to the setup and six others are figured likely participants.

Project is being promoted by Daniel F. Stevenson, recently appointed manager of the Memorial Auditorium here. He has received okays from the managements of the Center Theatre, Norfolk; Memorial Auditorium, Spartanburg, and Peabody Auditorium, Daytona Beach.

Other spots figured certain to join the loop are the Dade County Auditorium, Miami; Miami Beach Auditorium, and the Auditorium, Orlando. Stevenson hasn't yet had replies from the Mosque, Richmond; Township Auditorum, Columbia, S. C.; City Auditorum, Raleigh, and the Reynolds Auditorium, Winston-Salem.

In writing to the Shuberts, United Booking Office and various legit producers and concert managements for possible future bookings, Stevenson has noted the profitable business drawn here in recent seasons by "Oklahoma" and "South Pacific." The local Auditorium was lighted 90 nights last season, and he hopes to double that figure during 1954-55.

WYNNE MILLER, GLENN'S NIECE, SET FOR LEGIT

Wynne Miller, 24-year-old daughter of Glenn Miller's brother, has (1) assumed fer family name after appearing heretofore as Christina King and (2) signed via her new agent, Johnny O'Connor, as ingenue in a new Broadway musical, "Hot Rock." (Title refers to the royal Stone of Scone, which was stolen couple of years back from Westminster Abbey, London.)

Miss Miller, from Greeley, Col., has trained for classical music and has sung with the San Francisco Symphony. She was on the Jan. 31 tv show of Fred Waring.

"Hot Rock" is due to open Sept. 7 at Hershey, Pa., and play Pittsburgh and Boston before hitting N. Y. Male lead will be Hal LeRoy. Score is by Harry Noble, book by Gen Genovese, who will be co-producer (Arendt & Genovese). Musical is budgeted at $250,000.

House Seats' Export Trade?

Sol Jacobson, pressagent for "Teahouse of the August Moon," wonders facetiously whether the play's sellout business in London is a result of the overflow trade from the Broadway original. He explains that the house seat situation in New York is so tough that when he gets requests for tickets for relatives and friends in town en route to Europe he suggests they see the John Patrick smash in the West End.

As "proof," the p.a. reports that Eli Wallach, who went over to play the Okinawan interpreter in the British production, recently wrote that the show's audiences there are heavily sprinkled with Americans.

Wallingford (Conn.) Tent Preems; Aldrich's Cape Trio; Other Barns

Wallingford, Conn., July 6.

Oakdale Musical Theatre, new tent setup located in this Connecticut town, got off to a weekend sellout Saturday-Sunday (3-4), under conditions that represented a remarkable example of showmanship enterprise. Problem of raising some $65,000 capital all but stymied the project, but once the starting coin was in, three weeks of fast action transformed an alfalfa field into a packed 1,500-seat arena under canvas, the only such layout in this section of New England.

Theatre is located on property adjacent to Oakdale Tavern ("The only inn in New England at which Washington did not stop") and is central to a potential draw of upwards of 1,000,000 population.

Spot is under direction of Benjamin H. Segal, managing director of the Shubert in New Haven; Carlson Spear, formerly connected with the New Haven Shubert and the New Parsons in Hartford, and Robert A. Hall, New Haven manufacturing executive. Staff includes Stanton Shifman, assistant manager and treasurer; Burton Bonoff, boxoffice treasurer, and Norman J. Rubin and Al B. Perlman, press-agents. Technical credits go to Bill Ross, director; Allen Waine, choreographer; Sylvan Levin, musical conductor; Peter Pressman, choral director and assistant conductor; Homer Denison, assistant to Levin; Steve Sax, Don Tirrell, scene designers and Tony Carmucci, lighting.

Opening show, "Annie Get Your Gun," stars Helen Gallagher and features Mark Dawson. Balance of season lineup includes "Student Prince" (July 13-18), "Show Boat" (July 20-25), "Brigadoon" (July 27-Aug. 1), "Desert Song" (Aug. 3-8), "Kiss Me, Kate" (Aug. 10-15), "Finian's Rainbow" (Aug. 17-22), "Call Me Madam" (Aug. 24-29), "Where's Charley" (Aug. 31-Sept. 5), "Carousel" (Sept. 7-12).

Cape Cod Splash

Hyannis, Mass., July 6.

Cape Cod's biggest weekend in history, the resort's strawhats got off to a booming start with the three Richard Aldrich operations.

Cape Cod Melody Tent (formerly Music Circus) at new location in Hyannis, offered customers a new tent, better seating and talent with old favorites back. New 1,200-seat orange and blue big top opened Friday (2) with a full house for "Student Prince." Jim Hawthorne and Bob Feyte were "old favorites" topping cast for fifth season's opener.

There was a capacity opening night audience Saturday (3) at Aldrich's Falmouth Playhouse, Coonamessett, where Helen Hayes four-week festival began with the Barrie classic, "What Every Woman Knows." Same went for Cape Playhouse, Dennis, that opened last night (Mon.) with Talullah Bankhead in "Dear Charles."

Advance appeared strong in all three Aldrich ventures.

'Norway' $7,600, Spa

Saratoga, N. Y., July 6.

"Song of Norway," starring Lucille Manners, warbled the strongest boxoffice tune for an opening week in John Huntington's eight seasons of operating the 580-seat Spa Summer Theatre. Operetta drew nearly $7,600 at $3 top.

This outscaled last year's opener, "Annie Get Your Gun," by more than $2,000; the 1952 teeoff, "Nina," with Edward Everett Horton, by $1,900. Sixty-five standees were registered Saturday night (3) unusual for so early in the summer.

Audience reaction helped to tinkle the cash bell. Premiere performance here, and the first for the traveling company, was reasonably smooth. Charles K. Freeman staged the musical.

Tent at Lake George

Lake George, N.Y., July 6.

James MacKenzie and William Merrill, co-producers at the Dobbs Ferry (N.Y.) Playhouse, opened Sunday (4) for an eight-week "Musicarnival" season in a 2,700-seat tent, outside Lake George Village, with "Brigadoon." Show will run through next Sunday (11), but subsequent productions will be presented Wednesday-through-Sunday nights.

Following "Brigadoon" will be "Annie Get Your Gun," "Desert Song," "Kiss Me, Kate," "Carousel," "Show Boat," "Finian's Rainbow" and "Oklahoma." Tent, one of the largest for a summer musical operation in the country, is scaled at $1.50 to $3 for reserved seats; $1, general admission; 50 cents for children under 12.

'Affairs' 13G, Philly

Philadelphia, July 6.

"Affairs of State," costarring June Lockhart and Richard Derr, grossed over $13,000 last week as the third offering of the Playhouse in the Park's current season. That represented a $1,500 rise over the previous week's gross turned in by "Ah, Wilderness," with Miss Lockhart's father, Gene, as star. It was almost identical with the first week's gross of "Happy Birthday," with Joan Blondell.

On the showing of the first three productions of this third season, attendance at the tent theatre in West Fairmount park is running ahead of last year and strongly ahead of 1952. This despite the fact that last summer's first two offerings, "Road to Rome" and "Moon Is Blue," with the big drawing power of Arlene Francis and Grace Kelly meaning a lot, were the top weeks of the 1953 season.

A new tent is being installed at the Playhouse next weekend, recent heavy storms having damaged the present one beyond reasonable repair. This week's show is Shaw's "Too True to Be Good." Traditional exodus of Philadelphians to the shore resorts hurt last night's (Mon.) business, but sale for other evenings is good.

TV Names Cleaning Up On Barn Trail Again: Coca, Emerson, Benoit

Westport, Conn., July 6.

All boxoffice records in the 23-year history of the Westport Country Playhouse were broken last week with the revival of Anita Loos' "Happy Birthday," starring Imogene Coca. Slightly more than $15,000 was the gross made possible by a new seating arrangement.

Other records have been set through the years, varying with capacity and scale, by legit stars like Jane Cowl, Gertrude Lawrence, Olivia de Havilland, Tallulah Bankhead, Helen Hayes and Lillian and Dorothy Gish. Last week's draw is credited to Miss Coca's television reputation.

Emerson $10,300, Sea Cliff

Sea Cliff, L.I., July 6.

Faye Emerson, who's made a few legit appearances, but is best known as a TV personality, broke the opening week record at the Sea Cliff Summer Theatre last week in William McCleery's new comedy, "The Lady Chooses." Take for the week ending Saturday (3) was almost $10,300, tax included, for seven performances, with only a single matinee failing to sell out. Record at the theatre for a week's run was racked up in 1951 by Olivia de Havilland, who pulled in $12,145 for eight performances in "Candida."

"Lady," with Miss Emerson starred, had been initially tried out the week of June 14 at the Westport (Conn.) Country Playhouse.

Benoit $7,800, Matunuck

Matunuck, R. I., July 6.

B.o. potency of tv names was accentuated again last week when Patricia Benoit, appearing in "Gigi," pulled in over $7,800 at the Theatre-by-the-Sea here. Show, the preem bill of the season, bowed June 26. It was theatre's best opening week since Judy Holliday appeared at the barn in "Dream Girl" in 1951.

Miss Benoit was billed here as "Mrs. Peepers."

STILL GOING STRONG

'Tea and Sympathy' Profit Now Stands at $194,632

"Tea and Sympathy," Playwrights Co.-Mary K. Frank production of the Robert Anderson drama, has earned $194,632 profit. With the recent payment of a $20,000 dividend, the total distributed profit reached $145,000. On the basis of the standard 50-50 split between management and backers, that gave the latter a 121% profit on their $60,000 investment.

For the four-week period ended May 29, the show grossed $114,796 and earned $28,459 profit. After dividend payments, remaining assets included $15,000 cash reserve, $8,970 in bonds and $25,662 balance. Immediately after the period covered in the accounting, Joan Fontaine succeeded Deborah Kerr as star.

"Tea and Sympathy" is currently in its 41st week at the Barrymore, N. Y. Upon completion of a film commitment in England this summer, Miss Kerr is returning to head a second company of the show for a coast-to-coast tour.

Bucks Co. Barn Having Record Season So Far; Retains No-Star Policy

New Hope, Pa., July 6.

Bucks County Playhouse, with new reductions for regular patrons and groups and its 432-seat house rescaled to throw bargain hunters into previously weak spots, is breaking all boxoffice records in this 16th season. Spot has a new producer, Michael Ellis.

"My Three Angels," starring Jerome Cowan, racked up a near-record $7,100 last week, bringing the average gross for the first five weeks to nearly $7,000. Record one-week gross in any previous year was Bea Lillie's $6,941 set in 1952.

Opening of Monte Proser's plush Playhouse Inn next door, Ellis' popular curtain chats with audiences and good plays are factors in success thus far. But reductions on season subscriptions (10%), groups (10-20%) and coupon books (5%) and judicious rescaling by manager John Crowley must also get credit for filling the house Monday and Tuesday nights and Saturday matinees which rarely sold out in the past.

Crowley, who was assistant to the late producer Theron Bamberger in 1951-53, has widened the ticket price range from $1.50-$3.50 to $1-$3.75 and has increased the potential top gross (without standees) from $6,750 to $7,000.

Aside from the rescaling, producer Ellis is making no basic changes in this pioneer summer theatre. Like his predecessor, Bamberger, Ellis will not rely primarily on stars to draw crowds and he has announced publicly that no actor will be paid more than $1,000 a week—either in guarantee or percentage or both.

Exception to the 'no star' rule was the cast for the season opener (Ilka Chase, Edna Best, Uta Hagen, etc.) assembled for Eliot's "Cocktail Party" which grossed almost $14,500 two weeks (June 7-19) and helped launch the affiliated (interlocking directorates) Playhouse Inn.

'TOWN' VAMOOSES TOWN WITH $220,000 PROFIT

"Wonderful Town," which closed last Saturday (3) at the Winter Garden, N. Y., and starts an indefinite engagement in Chicago tonight (Wed.), represents a net profit of about $220,000 on its $250,000 investment.

According to the latest accounting, the Robert Fryer production grossed $58,009 for the two weeks ended June 12, for a net operating loss of $1,024, but there was $2,000 income from stock rights, bringing the total profit to date to $224,787. Assuming the musical had additional losses for the next two weeks, plus closing expenses, the net profit would be around $220,000.

The distributed profit is $125,000 thus far. Remaining assets as of June 12 included $25,000 cash reserve, $24,382 in bonds and deposits, $2,741 prepaid insurance, $139 receivable and $47,527 balance.

Inside Stuff—Legit

Two different accounting methods are being used by various Broadway managements in handling the new 5% New York City tax on "presold" tickets. In the case of some shows, the levy is being paid out of the respective week's regular net receipts, and is being deducted from the reported gross. In other instances the tap is being considered as an operating expense and is consequently not being deducted from the regular gross. Amount involved varies from around $500 or so for hit shows solidly sold out in advance, to a practically negligible sum for productions with little or no advance sale. Under a compromise agreement with the City, shows must pay the 5% levy on tickets sold prior to the July 1 tax deadline, for performance July 1-10. Managements are "absorbing" this amount. The City is waiving the tax on presold tickets for performances after July 10.

Sidelight on Pittsburgh Civic Light Opera Assn. opening production of the summer al fresco season, "Show Boat," reveals how carefully Rodgers and Hammerstein guard their properties. The stock rental contract stipulated that the Jerome Kern-Hammerstein-Edna Ferber musical would be played for a stated sum under certain conditions, and then went on to specify that "no other show the entire season may receive higher royalties with the sole exception of 'Oklahoma' and that if any other show during the season is paid a higher royalty, the management must make up the difference." Incidentally, "Oklahoma" will also be done by the Pitt spot late this month.

Group of Philadelphia and Bucks County theatre followers has formed organization called Curtain Raisers, for purpose of backing Broadway shows. Gabe Lavine, former Pennsylvania state tennis champ, is president of new group, which he claims is "50% social, 50% business." Curtain Raisers has already bought into two forthcoming fall productions.

Only legit theatre not hit by the new 5% N.Y. City admissions tax is the City Center. As has been the case with the Federal admissions tax for the past couple of years, the theatre has been exempted from the levy. The Center, however, still retains the 20% originally charged as Federal admissions tax, but now keeps it as regular revenue.

Leonard Jacobson Enterprises, Inc., has been chartered by New York State to conduct a theatrical agency business in New York. Capital stock is 200 shares, no par value. Directors are Leonard Jacobson, Patrick H. Sullivan and Josephine R. Lee. Harry A. Schwartz was filing attorney.

Legit Bits

Word from England is that **Lord Anthony Vivian**, who has been **Gilbert Miller's** London manager since last May, has resigned to resume West End producing on his own . . . **Mrs. Martin Beck**, American Theatre Wing president, sailed last Saturday (3) on the Caronia for a seven-week cruise of Scandinavian waters, with a stop-off in London on the way home . . . **Mike Goldreyer** is manager and **Marian Garaham** pressagent of "Salvation on a String," the **C. W. Christenberry-David B. Graham** production of three **Paul Green** one-acters at Theatre de Lys, Greenwich Village, N. Y.

Peter Davis, biz manager for the Theatre Guild, has withdrawn as company manager of the touring "Picnic" for a delayed honeymoon in Hawaii. **James S. Miller** has taken over the "Picnic" assignment in San Francisco . . . Production rights to **Marcel Strauss'** "The Burning Wind," based on **Mikhail Petrovich Artsybashev's** novel, "The Savage," have been acquired by **Michael Rose**.

Richard Charlton, former director and co-producer with **Ann Lee** of the Sombrero Playhouse, Phoenix, has opened producing offices in New York under the name of American Productions. Firm which will produce and invest in plays, currently has two scripts planned for Broadway next fall. They are **Joseph Barbera's** "Down to Earth" and **Leonore Coffee** and **William Joyce Cowen's** "The Open Window."

Charles Bowden and **Richard Barr's** production slate now includes "Gambler's Luck," the **Dorothy** and **Campbell Christie** collaboration, done in London as "Grand National Night," **Ronald Alexander's** "Angelica" and a revival of **George Kelly's** "The Torchbearers." **Alexander** and **Kelly** will probably direct their own plays . . . **Charles Miller** has slated his own comedy, "That Certain Age," for all production, with a Broadway opening scheduled for late October.

Benjamin Rothman back from Israel, where he conferred with **Yigi Mosensohn**, author of "Sands in the Negev," which Rothman will present at the President Theatre, N. Y., in October. **Shimon Wincelberg** is adapting the script . . . **Rose Caylor** (Mrs. Ben Hecht) has completed a new play, "Lentil," intended as a vehicle for her daughter, **Jenny Hecht** . . . **Alex Nicol** will co-star in "Blaze of Glory," which Laguna (Cal.) Playhouse will present July 27 . . . **Howard Duff, Marjorie Lord** and **Dorothy Patrick** head the cast of "Anniversary Waltz," which opens at the LaJolla (Cal.) Playhouse next Tuesday (13) for two weeks.

State Fair Musicals, Dallas, will have **Benay Venuta** and **Jonathan Harris** repeating their original N.Y. roles in "Hazel Flagg," due July 12-25 . . . **Edith Adams** will repeat her "Eileen" role in "Wonderful Town" at the same spot Aug. 23-Sept. 5. **Imogene Coca, John Tyers** and **Arny Freeman** are already set for the show . . . **Margo Jones** will stage "Shaw's "Misalliance," July 20-Aug. 8, as the third of five summer productions at Theatre '54, Dallas.

Feuer & Martin, producers of "Guys and Dolls," "Can-Can" and the upcoming "Boy Friend" and "Silk Stockings," are plugging those shows on their postal-metered mailings . . . Assn. of Theatrical Press Agents & Managers is collecting a fund for the widow and three young children of **John McIntyre**, former legit p.a. in Boston, who died recently after a long illness. Because he was a diabetic he was unable to get insurance and died virtually destitute . . . **Milton Weintraub**, union secretary-treasurer, is handling the fund.

Costume designer **Edith Lutyens** back in New York with her husband, **Norman Bel Geddes**, after a two-month vacation at their Jamaica, B. W. I., home . . . **Richard Skinner**, general manager for the new Huntington Hartford Theatre, Hollywood, is due in New York next week from the Coast to complete casting in "What Every Woman Knows," with which **Helen Hayes** will open the theatre Sept. 20 for a four-week run. Plans for the actress to appear at the house in "Mrs. McThing" have been scotched. While in New York, Skinner will also line up the second show for the Hollywood showcase . . . **Muriel Kirkland** will appear in the Theatre '54, Dallas, tryout of "A Dash of Bitters," by **Reginald Denham** and **Conrad Sutton Smith**, which opens at the theatre July 20.

Legit Bits Abroad

London, July 6.

Max Wall, who has scored hit in **Claude Langdon's** "White Horse Inn" on ice at the Empress Hall, has been offered the lead in Langdon's pantomime "Cinderella," which will be done at the Empress as a Christmas show. Part was originally intended for **Norman Wisdom**, but he is under contract for run of "Palladium Revue," which is doing capacity and may be transferred to another house for Xmas when theatre is wanted for **Val Parnell's** panto, "Puss in Boots" . . . **Henry Sherek's** new production is titled "Winter Sports," with cast already lined up including **David Tomlinson, Betty Paul, Kathleen Harrison** and **Michael Shepley**. Starts rehearsing next Monday (12).

Edinburgh, July 6.

The London Club Theatre Group will present two plays during the Edinburgh International Festival. One is "Love and Lunacy," new satirical comedy by **Peter Philip**, with characters ranging from sea god Neptune to space men on the moon. Second play will be revival of "Never Get Out," by **Gilles Cooper**, with **Jack Rodney** and **Hilary Liddell** in two-player cast.

Play Abroad

We Must Kill Toni

London, June 30.

Ralph Birch production of new comedy in three acts by Ian Stuart Black. Stars Dulcie Gray, Michael Denison. Directed by Norman Marshall. At Westminster Theatre, June 29, '54; $2 top.

Toni Oberon ..... Dulcie Gray
Francis Oberon ..... Michael Denison
Douglas Oberon ..... Alan MacNaughtan
Harris ..... Richard Goolden
Miss Richards ..... Mavis Pugh

This light comedy by a new playwright was tried out three years ago at the suburban "Q" Theatre and has been on television. It is in the "Arsenic and Old Lace" vein. It has a crisp, intriguing opening, but soon develops into just another pseudo-thriller. Buttressed by the drawing powers of the stars, this may strike it lucky, but on its merits is a slim proposition either for the summer season or the U. S.

Two brothers await the arrival of an unknown girl cousin who, upon the death of their great aunt, inherits their estate. They draw up a plan of campaign, one suggests murder, the other marriage to either of them. The ancestral home is presided over by a yes-man butler as aged as the family lineage, who by judicious entrances and innuendos helps forestall most of the sinister plans.

All the death traps fail, the girl avoiding the dangerous cliff face, the boobytrap in the cellar and the approach of a strangulation scarf. Outwardly a simpleton, cooing like an oldtime musical comedy ingenue, she plays one suitor against the other when they decide to try the alternative method of retaining their fortune. When it comes to a showdown, their victim eludes their final menace by disclosing she knew of their designs on her all along. All this is handled with an airy unreality with the conspirators icily polite, behaving as if they were twins speaking like automatons, each concluding the other's sentences. When they philosophically take their final drink they are warned by the doddering retainer that each has been poisoned by the brothers in turn. Knowing nemesis has caught up with them they toast each other with amicable sangfroid.

Dulcie Gray, with a blonde wig to accentuate her apparent dumbness, flits nimbly through her divers tribulations with a disarming air. Her cousins are played with a nice balance of the serious and the ridiculous by Michael Denison and Alan MacNaughton. Richard Goolden gives one of his inimitable character studies as the butler. Mavis Pugh brings in a breath of sanity as a snooping reporter. Play is well directed by Norman Marshall. *Clem.*

Current Road Shows

(July 5-17)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Alcazar, S. F. (5-17).
King and I (Yul Brynner, Patricia Morison)—Philharmonic Aud., L. A. (5-10); War Memorial Aud., S. F. (12-17).
Picnic (Ralph Meeker) — Geary, S. F. (5-17).
Porgy & Bess — Curran, S. F. (5-10); Philharmonic Aud., L. A. (12-17).
Seven Year Itch (Eddie Bracken) —Biltmore, L. A. (5-17).
South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (5-17).
Time Out for Ginger (Melvyn Douglas)—Harris, Chi (5-17).
Wonderful Town (Carol Channing)—Shubert, Chi (7-17).

Current London Shows

London, July 6.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-28-53).
Angels in Love, Savoy (2-11-54).
Both Ends Meet, Apollo (6-8-54).
Boy Friend, Wyndham's (12-1-53).
Cockles & Champagne, Saville (5-28-54).
Dark Light Shanghai, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Facts of Life, Cambridge (5-4-54).
Folies Bergere, Pr. Wales (9-24-53).
Going To Town, St. Martin's (5-20-54).
Guys and Dolls, Coliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, Fortune (6-2-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Moon is Blue, Vaudeville (3-5-54).
Mousetrap, Ambas (11-25-52).
Never Too Late, Strand (6-3-54).
New Revue, Phoenix (7-6-54).
Out of Blue, Embassy (6-29-54).
Pal Joey, Princes (3-31-54).
Question of Fact, Piccadilly (12-10-53).
Reluctant Heroes, Whitehall (9-12-50).
Ruth Draper, Duke York (6-14-54).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting For Sisyphus, St. Jas. (4-21-54).
We Must Kill Toni, W'minster (6-29-54).
Wedding in Paris, Rhsl (4-3-54).
Where There's a Will, Garrick (6-17-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Edmee, Arts (7-13-54).
Murder Story, Cambridge (7-15-54).
Meet a Body, Duke York (7-21-54).
CLOSED LAST WEEK
Impressario Smyrna, Arts (5-26-54).
Sleeping Prince, Phoenix (10-5-53).

'Hattie' Leisurely $26,000 In Pitt Stadium Week

Pittsburgh, July 6.

Long holiday weekend hurt the normally heavy Friday and Saturday night business for the Civic Light Opera Assn. production of "Panama Hattie," and last week's second show of the outdoor season at Pitt Stadium, finished to slim $26,000. Musical started building after a slow opening and kept going until the exodus from town began Friday (2). Show starred Lisa Kirk.

Current bill is "Merry Widow," with Patrice Munsel reportedly getting $7,500, one of biggest salaries ever shelled out by a summer opera.

Strawhat Tryouts

(*July* 5-18)

Angel with Big Ears, by Romeo Muller — Theatre-Go-Round, Virginia Beach, Va. (6-10).
Bedtime Story, by Ted and Maggie Ritter—Lake Whalom Playhouse, Fitchburg, Mass. (12-17).
Brothers, by John Rodell — Theatre '54, Dallas (5-18).
Burst of Summer, by A. B. Shiffrin — Bucks County Playhouse, New Hope, Pa. (12-17).
Court Olympus, by Richard Reardon — Westport (Conn.) Country Playhouse (5-10) (Reviewed in VARIETY this week).
Dear Charles, adapted by Alan Melville from Marc Gilbert-Saujavon (based on Frederick Jackson-Gordon Bottomley) — Cape Playhouse, Dennis, Mass. (5-10).
Gloucester Story, by Clayton Stockbirdge—Cape Ann Playhouse, Gloucester, Mass. (5-10).
Happy Ant Hill, by Franz Spencer—White Barn Theatre, Westport, Conn. (10-11).
Here Is the News, by Norman Hudis—White Barn Theatre, West-Barn Theatre, Westport, Conn. (17-18).
Kittiwake Island, by Arnold Sundgaard and Alec Wilder—Mill Playhouse, Hammonton, N.J. (6-17).
Maggie, Pack Your Bags, by Elaine Carrington — Ivy Tower Playhouse, Spring Lake, N.J., (12-17).
Magnificent Fraud, by R. J. Dare —Hunterdon Hills Playhouse, Jutland, N.J., (6-11).
Miss Private Eye, by George Batson — Kennebunkport (Me.) Playhouse (5-10); Grist Mill Playhouse, Andover, N.J. (12-17) (Reviewed in VARIETY this week).
Our Miss Brooks, County Center Little Theatre, White Plains, N.Y. (15-17).
Penny for a Song, by John Whiting — Murray Theatre, Princeton (12-17).
Perfect Woman, by Wallace Geoffrey and Basil Mitchell—Windham (N.H.) Playhouse (5-10).
Reunion '54, by Justin Sturm—Strand, Wilmington (5-10); Ivoryton (Conn.) Playhouse (12-17).
Rhom, by Larry Ward and Gordon Russell—Barn Theatre, Augusta, Mich. (6-10).
Shut the Door, by Barbara Donahue—Ransdell Summer Theatre, Manistee, Mich. (7-11).

New Parsons

Continued from page 57

and professional men which will operate under the corporate tag of Parsons Theatre. House name of New Parsons will be continued, however.

Syndicate will operate as a limited partnership. Share units have been sold as low as $500 each. Although Stewart hasn't revealed amount of capital raised, he claims it is more than sufficient to get the theatre into operation and moving for some time. House, he said, has been leased on a year-around basis and will run art and foreign films during non-legit weeks.

According to Stewart, the Parsons will play at least 20 shows during the 1954-55 season. It's planned to put at least half the shows on a subscription basis. During its former management, the spot tried out several shows that latter clicked on Broadway. They included "Seven Year Itch," "I Am a Camera," "My 3 Angels," "Dial M For Murder" and "Remarkable Mr. Pennypacker."

New management plans to operate a bar in an adjoining building, with an entrance through the theatre mezzanine. There's also understood to be a scheme to bring musicals to this city, probably using the Bushnell Auditorium, a 3,000-seater with ample backstage facilities.

Parsons was formerly managed by Charles Bowden, Philip Langner and Nancy Stern.

'Sweethearts' Sour 40G Week at Starlight, K.C.

Kansas City, July 6.

Starlight Theatre had a slim stand with "Sweethearts" as its second bill of the season, closing a seven-night run Sunday (4). Take of $40,000 for the week is slim, compared with $60,000 figure each of the season's 10 shows needs to average to come out in the black.

Show got poor notices opening night and never picked up to a lively pace, despite the presence of 50 local children drafted for the cast. Principals included Joey Faye, Rowena Rollins, Helen Clayton, Marie Foster and Jack Collins, with vaude turns John and Rene Arnaut, Andre, Andree and Bonnie, T-Bone and Tabby.

Third production of the season is "Three Musketeers" which opened its week's run last night (Mon.). Advance sale indicates an improvement on the gross for this one.

'Ginger' $10,900; 'Town' Opens, Chi

Chicago, July 6.

Summer Doldrum continued to singe the Windy City's single legit attraction last week, with the weekday traffic hitting a new low.

Shubert lights tomorrow night (Wed.) with "Wonderful Town."

Estimate for Last Week

Time Out for Ginger, Harris (25th wk) ($4.15; 1,000) (Melwyn Douglas). Nearly $10,900.

'OKLA.' BOFF $30,000 AT CLEVE. CARNIVAL TENT

Cleveland, July 6.

Music carnival's in-the-round version of "Oklahoma" notched up new under-canvas strawhat high by grossing $30,000 in 11 performances through Saturday night (3). Musical, headed by Ridge Bond and Carolyn Adair, formerly featured in touring Rodgers-Hammerstein companies, drew $18,300 at a $3.50 top in first week at the 1,600-seat tent theatre in nearby Warrensville Heights.

Show was produced by John L. Price Jr., with William Boehm as director; Myron (Mike) Weinberg, general business manager; Boris Kogan as musical conductor, James R. Nygren, choreographer. Eight more tune shows are slated for the group, including the current "New Moon," with Rosemary Kuhlman, Bond and Miss Adair as leads.

Dallas Gets Its 'Wish' With $51,200 First Wk.

Dallas, July 6.

State Fair Musicals' first musical production of the current 13th summer season, "Wish You Were Here," reached the midway mark with Sunday's (4) matinee showing a lush $51,200 take for seven performances. Revival, which runs through next Sunday (11), stars Gale Storm, Sheila Bond and Richard Allan, and features Sammy Smith, Pat Chandler, Sidney Armus, John Vivyan and William Thourlby. A 20-by-8 foot swimming pool was built under the stage for the two-week run.

"Here" is first of five book shows produced this season by Charles R. Meeker, Jr., veepee-managing director. Staff includes George Schaefer, stage director; Franz Allers, musical director; Gino Smart, assistant musical director; Peter Wolf, art director; Edmund Balin, dance director; Jack Friend, production stage manager; Mason Johnson, stage manager; Eddy Marvin, assistant stage manager, and Joe Crosby, costume supervisor.

Rehearsals started yesterday (Mon.) for "Hazel Flagg," due next Monday (12) through July 25 in the air-conditioned State Fair Auditorium. Don Ameche, Pat Crowley and Gene Lockhart head the cast, with featured roles due Benay Venuta, Arnie Freeman, Jonathan Harris, Florence Baum, Alvin Beam and Robert Wright.

Future B'way Openings

(*Theatre indicated if booked*)

All Summer Long, Coronet, 9/23.
Boy Friend, Royale, Sept. 30.
On Your Toes, 46th St., Oct. 11.
Tender Trap, week Oct. 11.
Fragil Fox, Oct. 12.
Champagne Complex, Oct. 13.
Ensemble Rep., Bijou Oct. 15.
Rainmaker, Oct. 28.
Quadrille, Coronet, mid-Nov.
House of Flowers, Dec. 15.
Desperate Hours, Dec. 29.
Silk Stockings, Imperial, Dec. 29.

Biz on B'way Fizzles; 'Sea' $27,800, 'Apple' $15,200, 'Pennypacker' 10½G, Fontaine $20,300, Tone $12,700

The summer slump deepened on Broadway last week. Exodus of vacationeers for the holiday weekend brought substantial b. o. dips at practically all but the sellout shows. Receipts dropped as much as $9,700 in one instance.

There were two closings last week, "Ondine" and "Wonderful Town." Latter goes to Chicago for a summer run. "Remarkable Mr. Pennypacker," currently on two-fers, is in its final weeks, with a provisional closing notice posted for next Saturday (12).

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (13th wk; 99; $4.60; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Topped $10,200 (previous week, $15,300).

By the Beautiful Sea, Majestic (MC) (13th wk; 100; $6.90; 1,510; $58,000) (Shirley Booth). Almost $27,800 (previous week, $37,500).

Caine Mutiny Court Martial, Plymouth (D) (24th wk; 188; $5.75-$4.60; 1,062; $33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Nearly $33,300 (previous week, $33,700).

Can-Can, Shubert (MC) (61st wk; 484; $6.90; 1,361; $50,160). Almost $46,200 (previous week, $50,400).

Carousel, City Center (MD) (5th wk; 40; $3.60; 3,099 $46,000) Topped $31,200 (previous week, $33,200).

Golden Apple, Alvin (MC) (11th wk; 87; $4.60-$3.45; $1,150; $40,807). Over $15,200 (previous week, $20,800).

King of Hearts, Lyceum (C) (14th wk; 106; $5.75-$4.60; 995; $23,389) (Donald Cook, Jackie Cooper). Topped $8,900 (previous week, $12,100).

Kismet, Ziegfeld (O) (31st wk; 244; $6.90; 1,528; $57,900) (Alfred Drake). Topped $55,400 (previous week $57,900).

Oh Men, Oh Women, Miller (C) (29th wk; 238; $5.75-$4.60; 920; $23,248) (Franchot Tone). Almost $12,700 (previous week, $12,700); Lloyd Bridges takes over next Monday (12) as the male lead, succeeding Tone.

Ondine, 46th St. (D) (20th wk; wk; 156; $7.48; 1,139, $41,644) (Audrey Hepburn, Mel Ferrer). Almost $41,300 (previous week, $41,600); closed last Saturday (3) at a profit of around $40,000 on a $102,000 investment (including 20% overall), with tour next fall dependent on a suitable replacement for Miss Hepburn.

Pajama Game, St. James (MC) (8th wk, 60; $6.90; 1,571; $51,717) (John Raitt, Janis Paige, Eddie Foy Jr.). Nearly $51,400 (previous week, $51,700).

Remarkable Mr. Pennypacker, Coronet (C) (27th wk; 213; $7.48; 1,027; $28,262) (Burgess Meredith, Martha Scott). Over $10,500 on twofers (previous week, $12,200).

Sabrina Fair, Royale, (C) (33rd wk; 261; $4.60; 1,172; $24,... ...most $12,700 on twofers (previous week, $14,000).

Seven Year Itch, Fulton (C) 85th wk; 677; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Almost $13,300 (previous week, $15,300).

Solid Gold Cadillac, Music Box (C) (35th wk; 277; $5.75-$4.60; 1,077; $27,811) (Josephine Hull). Over $19,600 (previous week, $22,000); star still out of the cast, with Ruth McDevitt subbing.

Tea and Sympathy, Barrymore (D) (40th wk; 317; $5.75-$4.60), $1,060; $28,300) (Joan Fontaine). Almost $20,300 (previous week, $24,500).

Teahouse of the August Moon, Beck (C) (38th wk; 305; $6.90-$4.60; 1,214; $31,681) (David Wayne, John Forsythe). Held at nearly $32,200.

Wonderful Town, Winter Garden (MC) (70th wk; 556; $6.90; 1,510; $54,173) (Carol Channing). Almost $22,700 (previous week, $25,700); closed last Saturday (3) at a profit of about $220,000 on a $250,000 investment. Moves to Chicago for a summer run, then tours.

'ROBERTA' TUNEFUL 54G, ST. LOUIS MUNY OPERA

St. Louis, July 6.

"Roberta" is still a good draw at the Municipal Theatre Assn.'s Alfresco Playhouse in Forest Park. One-week presentation wound up Sunday (4) with a gross of $54,000 from 63,000 payees, many of whom were delegates to a convention here. Martha Errolle, John Tyres, Kay Medford, Lew Parker, Bob Scheerer and Gretchen Wyler played leads.

"The Mikado" is the current bill, opening last night (Mon.) for a seven-night run. A mob of 8,000 and gross of approximately $6,500 greeted the piece. Principal roles are being played by Martyn Green, Robert Rounseville, Dorothy MacNeil and Robert Eckles. Heat wave continues.

'Itch' $15,500, L.A.; 'King' Big $55,800

Los Angeles, July 6.

Despite heat and the holiday, legit business was good in town last week with four houses alight. Same group continues to attract this frame and the only change in the immediate future will be at the Philharmonic Auditorium, where "Porgy and Bess" will replace "King and I" next Monday (12) on the Civic Light Opera schedule.

Estimates for Last Wek

Comedian, Civic Playhouse, (4th wk) (400; $3.30) Up to fine $3,500.

King and I, Philharmonic Aud (5th wk) (2,670; $4.80) Up again to sock $55,800.

Seven Year Itch, Biltmore, (1st wk) (1,636; $3.85) Started run with $15,500.

That's Life, Las Palmas (1st wk) (400; $3.30) Raves greeted new revue giving it around $6,300 for first frame.

'PICNIC' 17G FIRST WK., 'PORGY' $47,400, FRISCO

San Francisco, July 6.

"Picnic," starring Ralph Meeker, drew mixed notices and a gross of $17,000 last week at the Geary. The 1,550-seat house has a $3.85 top.

"Porgy and Bess" at the 1,758-seat Curran, drew over $47,400 for its third week, at $4.75 top.

"Caine Mutiny Court Martial" opened last night (Mon.) at the 1,147-seat Alcazar, for three and-a-half weeks at $4.40 top.

The New York City Ballet concluded its two-week run (17 performances) last Saturday night (3), at the 3,252-seat Opera House, chalking up $40,000 for its second stanza. ($77,000 for two weeks). House was scaled to $5.

'Roberta' Mild $14,500, Toronto Melody Fair

Toronto, July 6.

On the four-day Dominion Day weekend, with theatregoers out of town, biz was dented at Melody Fair, with "Roberta" dipping to $14,500. The 5,300-seater at Arena Gardens plays a $2.50 top. Piece starred William Shriner and Kathryn Albertson, with Patricia Bright and Robert Smith.

Executive producer on 10-weeks' series of theatre-in-the-round is Leighton K. Brill, with Bertram Yarborough, stager; Arthur Lief, musical director; Bettina Rosay, choreographer and prima ballerina; Donn Fischer, decor.

'S.P.' $25,500, Wash.

Washington, July 6.

Seventh week for "South Pacific" at the National Theatre fell off to $25,500, with the weekend holiday exodus from town apparently a factor.

Business is figured to rebound this week, with Congress back in session and the heavy run of sightseers from out-of-town continuing.

Strawhat Reviews

Court Olympus

Westport, Conn., July 5.

Lawrence Langner, Armina Marshall & John C. Wilson production of comedy-drama by Richard Reardon. Staged by Wilson; setting, Marvin Reiss.

Mrs. Corinne Devereaux ..... Josephine Brown
Alice Henderzhot ..... Lee Grant
Mollie Spector ..... Rita Gam
Peter Carmel ..... Tom Tryon
Jerry Spector ..... Steven Hill
Dwight Bond ..... Nicholas Joy

Rita Gam has made a misstep. After a brief but fairly spectacular record in pictures she has allowed herself to become a stage star in an unfestive new play by Richard Reardon. In it she impersonates a neurotic stage actress who cannot get a job in films, in which her husband is a raging hero.

Miss Gam, in person, is engulfed by this assignment, with no help from the author and visibly little from past experience. Stardom, even on the summer circuit, carries responsibilities to which the sultry Miss Gam is not yet equal.

"Court Olympus" is one of those Hollywood establishments in which a succession of efficiency "villas" is lined up around a common patio. Only no one stays in his rooms at this particular address. Everything happens in the patio. Husbands maul their wives, lovers pair off, secrets are proclaimed and endless advice is dished out.

The establishment is operated by a verbose and ornate silent picture star who meddles into the conflicts of all her tenants. Mollie Spector (La Gam) is the most fretful. She resents her husband and she covets him. She tantalizes a cub studio publicist, dismisses him and is dismayed that her life is not well-ordered.

Reardon is a youthful playwright who tries hard to be articulate in his first production, and his expressive flights may have looked impressive in manuscript. But his characters never take form, beyond listlessly and everlastingly getting up from one settee to sit down upon another.

Miss Gam's band of players, with the possible exception of Nicholas Joy, display little more skill than she does. Steven Hill caricatures the untidy school of male stars with special emphasis. Miss Lee Grant should be better as a stock second woman, becoming effective only in the third act. Josephine Brown, in one of the seemingly longest parts ever written, finally gives up as the ex-Wampas star. Tom Tryon, as the press man, at least introduces a striking technique to stage deportment; he rarely faces the person to whom he is talking.

All of this has been directed with unexplained relish by John C. Wilson in a correct setting by Marvin Reiss. *Doul.*

The White Sheep of the Family

Stockbridge, Mass., July 2.

Berkshire Playhouse production of comedy in three acts by L. du Garde Peach and Ian Hay. Stars Edward Everett Horton. Staged by William Miles; setting, Jerome Borgos. At Berkshire Playhouse, Stockbridge, Mass., June 28, '54; $2 top.

Alice Winter ..... Audrey Ridgewell
Janet ..... Betty Bunce
James Winter ... Edward Everett Horton
Pat Winter ..... Katharine Barrett
Asst. Commissioner Preston ..... Sheppard Strudwick
The Vicar ..... Stuart Germain
Sam Jackson ..... David Clive
Peter Winter ..... William Swan
Angela ..... Deidre Owens

All the ageless comedian Edward Everett Horton will have to do is retain his characteristic bounce and verve to go on and reap another nice income tax return for Uncle Sam in this new comedy, "The White Sheep of the Family." The piece is a natural for him and may better the perennial "Springtime for Henry" as a citronella circuit bet and a shot in the arm for the waning legit road for seasons to come. With top casting, it might even chance the Broadway.

The British farce offers Horton opportunities for mugging and underplaying a comedy line in his familiar manner. In addition, there is a greater overall interest in the rest of the characters than "Henry" afforded.

Story involves the reverse English idea that honesty is the best policy. Ensconced in comfortable Hampstead, the Winter family lives a respectable existence. Father (Horton) is a Justice of the Peace and a churchwarden, generous in charitable contributions. Mother, daughter and son carry on the lives of the every-day English family.

It is when they start revealing their real talents as top-artists in the lines of burglary, shop-lifting, pocket-picking and forgery that the audience starts to have laughs. Crisis arises when the master forger-son decides to go straight and bring disgrace on the family after generations of highly respected larceny. Father Winter resolves the situation with a highly amusing discussion on the need for talented artistic crooks in our complicated contemporary life. It may not be the moral, but provides good lines and laughs for the customers.

Katharine Barrett aids her master burglar father as the light-fingered daughter, giving a half-refined, half-blase air to the role. The other parts are well played by resident company members Audrey Ridgewell, Betty Bunce, Sheppard Strudwick, Stuart Germain, Deidre Owens, William Swan and David Clive in an effective set by Jerome Borgos. The staging of William Miles brings out the best in the comedy. *Russ.*

Miss Private Eye

Somerset, Mass., June 28.

Fred and Martha Miller production of comedy by George Batson. Stars ZaSu Pitts; features Harry Ellerbe. Directed by Arthur Sircom; setting, Emanuel Gerard. At Somerset (Mass.) Playhouse, June 28, '54; $3 top.

Mrs. Lawrence ..... Mary Smith
Ted Dearing ..... Donald Symington
Carol Carter ..... Martha Miller
Miss Sheridan ..... Aileen Poe
Mr. Entwistle ..... Bethel Long
Dr. Patterson ..... Harry Ellerbe
Lucy Carroway ..... ZaSu Pitts
Russell ..... William Meyers
Phyllis Dearing ..... Marian Russell
Jeff Barnes ..... Edward Knight
Mrs. Macready ..... Ethel Woodruff
Callahan ..... Francis Perkins

George Batson's new mystery-comedy, "Miss Private Eye," was written expressly for the willowy, tremulous-voiced ZaSu Pitts, as was the same author's 1944 opus, "Ramshackle Inn." In its premiere performance at Fred and Martha Miller's Somerset Playhouse, "Miss Private Eye" displays some potentially amusing shenanigans but shows a need for considerable tightening of story line and sharper pointing up of basically amusing situations.

Comedy, which at its best is somewhat reminiscent of "Arsenic and Old Lace," with a dash of "Kind Lady," concerns some screwball happenings in an antique shop in New York East 50's. Into this cluttered setting comes Lucy Carroway, a spinster from Council Bluffs, who's writing a book about an amatory, female pioneer of frontier days. Some of the play's funniest lines are those dealing with the character's erotic past.

The plot, as complicated as a Rube Goldberg invention, also involves the disappearance of Lucy's niece, a stolen necklace, a packing case used for storing several characters who have been conked on the noggin, a female insurance detective and a pseudo-physician with a penchant for confining harmless old ladies to the loony bin.

Batson uses most of the time-tested paraphernalia of the comedy-mystery play. Bodies fall from closets, lights dim and a parade of odd characters enter and exit at unexpected times. Insufficient rehearsal time—that old bugaboo of the strawhat circuit—shows its effects in the Somerset production. Although director Arthur Sircom has come up with some telling bits of business, the cast's timing is off, and many performers are not yet sufficiently acquainted with their lines to give really rounded characterizations.

Given a few more performances, Miss Pitts should be genuinely amusing as Lucy. As matters stand, her portrayal is frequently ribtickling but uneven. She can use her flexible hands to comical advantage, and she is skillful at double takes. When she has her lines under complete control, her Lucy should be thoroughly engaging.

The same is true of most of the other performances. Harry Ellerbe, as the smiling doctor with a bedside manner which the American Medical Assn. would approve, gives a solid portrayal. Martha Miller, as the cool and poised clerk in the antique shop, is sure and efficient, while Bethel Long, in a Uriah Heep sort of role, is oily and sychophantic as an expert judge of antiques.

There is competent work, too, by Mary Smith as a garrulous customer with a weakness for personable physicians, William Meyers as a tough-talking ex-convict, and Edward Knight as a private eye right out of Mickey Spillane. In one memorable scene, Ethel Woodruff shines as a supposedly insane and very pathetic old woman, and Aileen Poe is convincing as the tough antique dealer who could give Madam Defarge lessons in calculated cruelty.

In its present state, though, "Miss Private Eye" is not for Broadway. The first two acts need considerable enlivening and judicious cutting to match the real excellence of the final stanza. In addition, although some of the dialog is bright, too much of it is as tedious as a rainy Sunday in West Overshoe, Alaska. *Dias.*

Barn Notes

Herbert Evers will play the male lead in "Summer and Smoke" next week at the Robin Hood Theatre, Arden, Del. . . . **Susan Oliver** is playing "The Moon Is Blue" next week at the Sea Cliff (L.I.) Summer Theatre . . . **Jean Stapleton** is appearing at the Pocono Playhouse, Mountainhome, Pa., in "The Show-Off," next week; "See How They Run," the following week, and "My 3 Angels" the week of July 26.

Julius Rudel, musical administrator of the New York City Opera Co., will conduct the N.Y. Lewisohn Stadium's annual "Night in Vienna" July 24. Rudel will be granted leave for his date from his regular summer post as musical director of the Cape Melody Tent in Hyannis, Mass.

"Count Me In," original musical by **Josh Baldwin**, which was tried out last week at the Hampton Star Playhouse, Westhampton Beach, L. I., underwent a title change to "Count Us In" since the previous title had been copyrighted by the Shuberts for a show they produced some years ago . . . **Jo Hart** will appear in "Pal Joey" and "High Button Shoes" at the Finger Lakes Music Circus, Skaneateles, N. Y., and will also do "Girl Crazy" in Chicago . . . **Bruce Marshall** will appear as Bibi in "The Happy Time" at the Hyde Park (N.Y.) Playhouse beginning Tuesday (13).

With **Barbara Foley** and **Vera Ward** in the leads, "Mrs. McThing" bowed last night (Tues.) for two weeks at Showcase Theatre, Evanston, Ill. Fantasy was directed by **Lee Foley** . . . Manistee Summer Theatre opened its season last week at the Ramsdell Opera House, Manistee, Mich., under the managerial reins of Madge Skelly. "Importance of Being Earnest" is the curtain-raiser for the series of 10 productions . . . **Marshall Migatz** has signed **Brian Donlevy** to co-star with **Maria Riva** in "The Country Girl" as the season's final offering Aug. 23-Sept. 4 at the Salt Creek Theatre, Hinsdale, Ill.

Frank Silvera and **Vilma Kurer** top the cast of 16 in "The Happy Ant-Hill," satirical comedy by **Franz Spencer** which preems next Saturday (10) at Lucille Lortel's White Barn. Opus has been under option to several Broadway offices. Play, to be staged by Steffen Zacharias, is first dramatic production to be presented on White Barn's new enlarged stage.

E. E. Horton $5,500, Stockbridge

Stockbridge, Mass., July 6.

Edward Everett Horton's tryout of "The White Sheep of the Family" at the Berkshire Playhouse last week notched a nice $5,500 at a $2.75 top. House seats 432.

Francesca Bruning and Sheppard Strudwick are starred this week in Shaw's "Pygmalion" with Gage Clark and Olive Templeton featured.

'Dish' Slated for B'way, Preeming in England

London, July 6.

"The Wooden Dish," which Richard Aldrich and Richard Myers have skedded for Broadway production this fall, will preem next Monday (12) at the Royal Theatre, Newcastle. E. P. Clift is producing the British version via an arrangement with Aldrich & Myers. Cast includes Joan Miller, Wilfred Lawson, Alan Tilvern, Dorothy Bromiley, Fred Johnson, Gordon Tanner, Harold Kasket, Maureen Beck and former silent film star Bessie Love, now a British resident.

American director Joseph Losey is staging. Sets are by Reece Pemberton.

Actor Louis V. Quince Suffers Heart Attack

Dallas, July 6.

Louis Veda Quince, vet actor of Dallas' State Fair Musicals and Margo Jones' arena theatre, suffered a heart attack Saturday, (3) and will be inactive for six months.

His current role in Theatre '54's preem of "The Brothers" has been assumed by associate director Ramsey Burch, who read from the script for three performance, since no understudy is on the arena's roster.

No. Carolina

Continued from page 57

Performances will follow July 23-24, 29-31, Aug. 5-7, 12 and 14-15.

Legit in Mountains

Asheville, N. C., July 6.

Plays, pageantry and music will be offered in western North Carolina this month.

In Asheville, the folk play "Tight Britches," by Hubert Hayes, began a summer run June 24 at the Mountain Playhouse. The play will continue Thursday-Saturday nights through Labor Day, while a musical program made up of talented youthful balladers and dancers will be produced each Wednesday night.

The Asheville Music Theatre will begin its summer program at the Forest Amphitheatre on July 8 with a production starring Lanny Ross and songs by Rodgers & Hammersteln. Music Theatre will produce four other shows during the summer, each on Thursday, Friday and Saturday nights.

Highlight of the summer schedule will be the first out-of-door production of "Carolina Charcoal," the musical comedy based on mountain music and mountain life, written by Charlotte composer, Lamar Stringfield. This will be presented July 29-31. Show was tried out two years ago at the Barter Theatre, Abington, Va.

The second week, July 15-17, will offer a mountain show featuring the radio-tv performer, "Ole Man (of the Mt.) Wilson." Singers and dancers will give traditional songs and square dances native to the mountains, wearing appropriate costumes.

The third week, July 22-24, will present a revue with guest singers and dancers, including Tatiana Granzova, formerly of the Ballet Russe.

Franz Lehar's "Merry Widow," will be given August 5-7, inclusive.

The Vagabond Players, at the Flat Rock Playhouse, began a summer program June 29 with "Legend of Sarah" and continue productions through Sept. 4. The players give both matinee and evening performances with a new play each week.

Transylvania Music Camp at Brevard will have concerts on Tuesday and Friday evenings and on Sunday afternoons through July.

"Venus" $4,800, Olney

Washington, July 6.

"Venus Observed" took in about $4,800 last week at the Olney (Md.) strawhatter.

Margaret Phillips stars in the production, which is in its second week at the barn, and may be held over for a third.

Play Out of Town

That's Life

Hollywood, June 30.

Danny Dare & Sam Lewis production of revue in two acts (25 scenes), directed by Dare. Dances and musical numbers staged by Nick Castle; music and lyrics, Jay Livingston and Ray Evans, Buddy Pepper and Inez James, Johnny Mercer, Fredrick Hollander and Ralph Freed, Alan Bergman and Hal Levy, Phil Shuken, Edward Scott and Sam Rosen, Hal Fimberg, Edward Maxwell, Lenny Adelson; ballet, David Rose; sketches, Hal Fimberg, Sidney Reznick, Mel Diamond, Malvin Wald, Phil Shuken, Danny Dare; sets, Robert Tyler Lee; musical arrangements, Edward Scott. At Las Palmas, Hollywood, June 3, '54. $3.30 top.

Cast: Wally Boag, Kelly Brown, Gloria Craig, Hope Emerson, Ollie Franks, Dolores Frazzini, Dick Humphreys, Jackie Joseph, Johnny Kirby, William Meigs, Gene Nash, Robert Nichols, Beverly Richards, Larry Roberts, Barbara Rulck, Wayne Sherwood, Helen Silver, Aileen Stanley Jr., Yvette Vickers.

Six years after "Lend An Ear" bowed at the same theatre in a successful pre-Broadway tryout, the Coast has another potential hit revue, "That's Life," which comes into Las Palmas after a series of half-baked efforts all aiming at a duplication of the "Ear" click, apparently has the necessary attributes. Not too much work should be needed for it to make the grade.

The "Life" of the title is the magazine of that name and the revue topicallzes its music and comedy under the headlngs of Education, Business, Medicine, etc. This framework lends logic to such production numbers as "Indiana Dinner" (Life Goes to a Party) or such sketches as Medicine. And the show has some fine tunes, generally okay comedy and an enthusiastic and promlsing cast.

Weakest divlsion is the sketch material. Some are funny to a polnt, others never get started. There are enough good ones, however, to indicate that the battery of writers won't have too much difficulty speeding the tempo. Best at the moment are "Salesmanship," "Education," and a "From Here To Eternlty" skit that needs a better blackout. Musically, the best of the tunes are "Indiana Dinner" which serves as a smashing first act finale and is reprised for the second act opener. It's a Livingston & Evans offering and the same pair have also contributed the highly listenable "Miss Julie" July," "Chihuaha Choo Choo" and "Why Am I In Love."

Danny Dare, who was also responsible for the pre-war "Meet the People," has directed with a skilled hand, extracting some fine performances from a largely unknown cast. Only showbiz-familiar is Hope Emerson, who clumps through several sketches lending great hilarity with her delivery. From niterles, there's Wally Boag who scores with his trick balloons and Barbara Rulck, off celluloid, shows promise as a frisky and fetching comedienne.

Of the lesser knowns, former band singer Gloria Craig and baritone Wayne Sherwood register best. She's a showstopper and could be developed into a superior musicomedy talent. Sherwood has learned ease to match a good voice and should go far. There's fine comedy from Ollie Franks and Yvette Vickers and good ballet dancing from Kelly Brown and Dolores Frazzinl and some tap stuff by Dick Humphreys.

Figuring the local stand as being comparable to a New Haven opening, "That's Life" should reach Broadway in good shape. *Kap.*

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Literati

More In Re Paperbacks

The biggest development in the book publishing business is that almost 500 original novels are being published this year as pocket editions, thus overriding the preponderance of reprints which previously dominated this field, Frank Gruber disclosed on his return to the Coast from three weeks of conferences with his publishers in New York.

Gruber himself, however, is a holdout against this trend. All his novels appear first as regular library editions under the Rinehart imprint. Bantam Books brings out paperbacked pocket editions of these novels timed one year after publication of the original book.

"The question of whether or not the pocket editions are going to hurt or help the book publishing business is now an academic one," Gruber stated, "since they are certainly here to stay, and more and more publishers are getting on the bandwagon."

However, strangely enough, the pocket book field is pretty well dominated by nine publishers, a mere handful compared to the scores of publishers active in printing regular editions.

Gruber himself is one of the kingpins among the paperback authors, although all of his titles in this field are reprints. Several million copies of his novels, such as his Johnny Fletcher murder mystery series and his westerns like "Bitter Sage" and "Salt River," both of which have been acquired for filming by producer Sam Wiesenthal's independent Olympic Productions, have been sold in the paperback editions.

Conrad Hilton Biog

Conrad Hilton has done the foreword to "The Silver Spade," by Whitney Bolton, which is the story of the hotelier. It is unusual for a subject to do an intro to a book on himself.

Bolton is drama critic of the N. Y. Morning Telegraph. Understood that at least one copy for each of the 17,000 rooms controlled by the Hilton Hotels Corp. will be ordered by the chain. It's not the first time that a Hilton biog has been published.

Down Memoirs-y Lanes

Doubleday has a flock of memoir and autobiographical items on its fall lists. Ilka Chase has collaborated with her mother, Edna Woolman Chase, on the vet Vogue editor's autobiog, "Always in Vogue." It covers Mrs. Chase's 60 years' associations with the slick mag, starting in 1895 (two years after it was founded), and with which she is still active as chairman of the editorial board.

Mack Sennett has set down his memoirs, "King of Comedy," as told to Cameron Shipp, also for November publication by Doubleday.

The Chi Daily News' Pulitzer prizewinning foreign correspondent Keyes Beech has done "Tokyo and Points East" as a personal document, from his days as combat correspondent with the Marines in Tarawa and Iwo to the Korean war.

In other idioms, John Beecroft has edited "Mr. Maugham Himself," a 704-page anthology of W. Somerset Maugham's writings. Beecroft is editor of the Literary Guild, and the LG has made the book a December selection. Alben W. Barkley's "That Reminds Me" is another memoir for fall publication; Sidney Shallett assisted the "The Veep." Part of it has already been serialized in the Saturday Evepost. Katharine Anthony has done the biog of "Susan B. Anthony" and Doubleday is reissuing "The Story of My Life," by Helen Keller in key with the just released film biopic, "The Unconquered." Miss Keller is also working on another volume of her memoirs, updated and beyond this reissued volume. Also via Doubleday is Antonina Vallentin's "The Drama of Albert Einstein" (translated by Moura Budberg). Mme. Vallentin's biog of Leonardo da Vinci was a Book-of-the-Month Club selection.

Excellent Yearbook

The new "American Peoples Encyclopedia Yearbook," covering 1953 events and personalities, has just been published, and once again it is an excellent reference book. It is breezily edited, generously illustrated, and brings into sharp focus the days of our years with each successive annum.

Franklin J. Meine is editor-in-chief; W. Stewart Wallace is the advisory Canada editor; and there is kudos for everybody on the extensive editorial and production staff of which Leonard S. Davidow is executive director; Dr. Walter Dill Scott is chairman of the editorial board, and Everette B. Long and Don Russell are the senior assistant editors.

They have chosen their expert byliners well, and each has done well by his chores. The canvas is broad and embraces everything from current historical events to the lively arts. It's a must for every consultative purpose—newspaper, library, research, and the like.

Spencer Press publishes and sound economic distribution is insured by tieups with Sears Roebuck in the U. S., and the North American Educational Guild Ltd., Winnipeg, Manitoba, for the Canadian circulation. *Abel.*

New Literary Mag

Six college students, five of them at the U. of Pennsylvania, have invaded the publishing field with a modern literary mag, New Ventures. First issue runs more than 100 pages and is being distributed at newsstands and bookstores in Philly and New York.

A second edition is planned for August distribution. The students are incorporated as New Ventures Press and, while long on ideas, admittedly are short on bankroll. Printed by the Kutztown (Pa.) Press, new mag sells for $1 a copy and is published quarterly. Group plans to build it up into a bimonthly.

Staff is headed by Stephen Berg, editor, with Edward J. Parker, Robert M. Ockene, Naomi Powers and Robert Williamson, associate editors, and Phyllis Rubin, publicity and promotion. Miss Powers, a Bryn Mawr student, is only staffer not from Penn.

Old School Tie

A Rinehart staffer and a former staffer have books on that company's fall list. Dudley Frasier, ad manager for the publisher, has authored "The Age of Extravagance" (An Edwardian Reader), in collaboration with Mary Elisabeth Edes, who's an editor at Publisher's Weekly. Incidentally, Miss Edes in private life is Mrs. Seth Agnew, wife of the production manager of the Book Find Club.

The alumnus is John Selby, of the publishing house, whose "The Man Who Never Changed" is his first work since resigning as editor-in-chief of Rinehart, to devote himself exclusively to writing and lecturing.

Baron's 'Ballet Panorama'

Ballet photographer Baron has done a "Ballet Panorama" for Rinehart, for September publication, including foreward and commentary by balletophile Arnold Haskell. Baron is the official photographer for Sadler's Wells Covent Gardens, and acted in the same capacity for the Ballet Theatre when it visited England. He's also been ballet critic for the London Daily Express and Evening Standard.

Hy Gardner's "Eyes"

Holt doesn't like the lowercase e.e. cummings-style "i" which columnist Hy Gardner at first picked for his informal memoirs. N. Y. Herald Tribune syndicated pillar conductor now favors "Eyes In Back Of My Head" as a title.

Book is for fall publication and Henry Holt & Co.'s Bill Buckley is planning a big bally campaign for it.

Hal P. Mills' Ozark Pitch

Hal P. Mills, longtime Shanghai correspondent for VARIETY, now managing editor of the Ozark Feature Syndicate, with headquarters in Springfield, Mo., and an office in Kansas City, Mo., from whence he covers Joplin, Springfield and other spots.

$35 Limited Editions

New kind of de luxe showmanship in book publication is the special 250-copy limited edition, at $35, signed and numbered and containing a page from the author's original manuscript of "The White and Gold (The French Regime in Canada)," by Thomas B. Costain. Otherwise the book will sell for $5.

'Moon Mullins' Day

Guest of honor at the centennial celebration of the town of Anna, Ill., is one of its successful native sons, cartoonist Frank Willard. His most famous creation, "Moon Mullins," syndicated by the Chicago Tribune-N. Y. Daily News Syndicate, also has been honored, with the town naming Monday (5) as "Moon Mullins Day" and celebrating it with a parade, fireworks, etc.

The 30-year-old comic strip, incidentally, is taking public notice of the occasion, with Edwards having pencilled it into the script all last week and this.

CHATTER

King Vidor's book about Hollywood, "A Tree Is a Tree," will be published in England.

Gregory Clayton, foreign correspondent, joining Evening Dispatch, Edinburgh, as assistant editor.

Actress Ruth Chatterton's third novel is titled "The Pride of the Peacock," for August publication by Doubleday.

Leon Uris, author of "Battle Cry," completed a new book, "The Arch of Galerius," for publication by G. P. Putnam.

Jean Kerr and Eleanor Brooke's comedy, "King of Hearts," will be published in book form by Doubleday in October.

H. Allen Smith's new one, due in August, is "The Rebel Yell," with 20 cartoon illustrations by Leo Hershfield, via Doubleday.

Ray Brock, back in Spain for the first time since the Civil War, working on a new novel with a Spanish locale, "Death Is an Aspirin."

Louis L'Amour's "Stranger on Horseback" will be published by Bantam Books to coincide with the release of Leonard Goldstein's film version.

Frederic Babcock, editor of the Chi Tribune's Sunday book supplement, has authored "Hang Up The Fiddle," a novel, for Doubleday in September.

W. Somerset Maugham did the preface to "Memoirs of Aga Khan: World Enough and Time," which S&S is bringing out in September, at $6 a copy.

Omaha World-Herald last week announced a plant expansion plan of $1,350,000. Included are installation of eight new presses and enlargement of the actual building.

Billy Rose devoted a column to plugging Bernard Wolfe's "The Late Risers," a Broadway novel. Wolfe was at one time on Rose's columnar research-scripting staff.

The hitherto unpublished Paul Gallico story, on which the Metro film, "Lili," was based, will be published by Doubleday in November under the title, "Love of Seven Dolls."

Dr. Frances Hourwich and Reinald Werrenrath Jr., moderator and producer of NBC's "Ding Dong School," coauthored "Have Fun With Your Children," for fall Prentice-Hall publication.

The story of the Brooklyn Dodgers is "The Rhubarb Patch," pictures by Barney Stein and words by Red Barber, both of whom have covered Dem Bums for 15 years. Simon & Schuster publication.

Dr. Leslie Hotson has set out to reconstruct the setting and atmosphere of the first performance of Shakespeare's play in a book entitled "The First Night of 'Twelfth Night'," which Macmillan will publish in August.

Dale Kramer, who authored "Ross and the New Yorker," "Heywood Broun," and ghosted the Adolph Zukor biog, "The Public's Always Right," has written "The Heart of O. Henry," a Rinehart publication for October.

A pair of S&S books are "Dali's Mustache," with text by artist Salvador Dali, and photographs by Philippe Halsman; and Roger Price's "Droodles," under the anthology title, "The Rich Sardine," both for August publication.

Leonard Lyons, N. Y. Post columnist, sold a piece to the Saturday Evepost titled "Don't Marry An Actress." He and his wife Sylvia flew over on a month's European o.o. The Dick (Dorothy Kilgallen) Kollmars are back from their European quickie.

Patricia Bronte, 30, Chicago newspaperwoman, was killed in an automobile accident in Lee, Mass., July 3. At the time of her death she was employed by the Chicago Tribune and was w.k. to the nation's press corps as Bobo Rockefeller's spokeswoman.

Publicist Ray Josephs (veepee of Benjamin Sonnenberg's flackery) and longtime South American mugg for VARIETY until turning to public relations, is author of "How to Make Money From Your Ideas," which Doubleday will bring out in September. Josephs wrote a notable "Argentine Diary" upon his return from Buenos Aires, and is author of many how-to articles which have been widely published.

Rabbi Samuel Rosenblatt, Associate Professor of Oriental Languages at Johns Hopkins U., has written a biog of his father, Yossele Rosenblatt, better known as Cantor Josef Rosenblatt, who had refused an offer of $1,000 a night singing with the Chicago Opera Co., whereas in his concerts and vaudeville tours, in the 1920s, he was able to sing liturgical music. Farrar, Straus & Young will publish next month.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

During those far-off days when the Mouthpiece was trying to reduce some Senatorial hearings to the level of the barroom brawls that characterized earlier tv wrestling, and others were attempting to restore the dignity of the hearings to at least as high as the neolithic forensics of McSorley's pub, I was listening to a modern version of the greatest story ever told.

The teller was the Rev. Henry Spraggins. He told it in the presence of the Rev. Harry Woodard, Robert Lewin and the lord of Scully's Bedside Manor. The conversations were monitored by Mme. Scully who, being an old-fashioned secretary, does not destroy her notebooks.

Rev. Spraggins is a tall, spare man of 52 who doesn't look a day over 70. At the pace he has lived he should look 90. He was born in Arkansas—a farmboy who didn't like barnyard chores.

Bums Have Ambitions?

Henry was known in his set as Red. His ambition was to become a bum. He was not inspired by the careers of former road kids like Jack London, Jim Tully or Jack Dempsey. His inspiration was an unsung bindlestiff who made annual pilgrimages to the Bible Belt and seemed to fare better than those who worked for a living.

By the time he was 15, he'd reached the sixth grade. With a hillbilly's version of a Ph.D., he set out to conquer the jungles, and maybe succeed Jeff Davis as president of the Hobos of America.

It was a hard time to stay on a chartered course. He had scarcely panhandled his way across the Panhandle when his hand got messed up in a more slippery form of survival. He got his fingers in it. It got in his hair. It was oil.

Having no money, he poorboyed a well. That's slang for begging, borrowing or stealing enough equipment to drill a well. He and his cronies were so hard up they had to fire the boiler for their pumps with wood. It was perhaps the shakiest adventure in Texas, and their efforts certainly deserved a dry hole. They hit a gusher instead. By the time he was 21, ex-bum Spraggins was a millionaire. A newfound friend talked him into putting his surplus into the field of entertainment. The friend wasn't Edgar B. Davis, or Spraggins probably would have invested in "The Ladder." He put it instead in a floating crap game. But literally.

The $2,000,000 Gyp Ship

He hunted around St. Louis and found a ship that would serve his purpose. He had it brought to Houston and turned it into a glittering, glamorous gambling ship. By the time it was ready to play the role of an offshore pirate, Spraggins had put $2,000,000 into the ship.

It had five decks, a dance floor 238 feet long, with an elevating orchestra pit, bars, dining rooms, crap tables, roulette wheels and a $7 cover charge to even get on the gyp ship. Meanwhile, Spraggins was studying hard to become a master in his new profession.

The ship was towed beyond the three-mile limit, which put it beyond the nation's prohibition laws as well as our restrictions against gambling. The palace of chance cruised from Houston to Port Arthur, Galveston and even New Orleans. Choicest liquors were flown from Mexico to the ship. Suckers had to wear evening clothes, but could not bring aboard their own whiskey or guns.

By the time he was 25, Spraggins was loaded. Unfortunately for that way of life, he had a wife and daughter. And one day his daughter had to fill out a Sunday school questionnaire. When she came to the place asking what her father's occupation was, she couldn't put down "gambler."

The dilemma left her in tears, so one day she went to him to ask him if he couldn't give up the life he was leading. He was sleeping off a hangover. She woke him up by kneeling at his bed with her arms around him, begging God to save her Daddy and make him mend his ways.

In order to get some more sleep he promised her he would do something about it. When he finally woke up, she asked him to sign a card. But he wouldn't, because she had written down that he had promised "to give his heart to Jesus." More tears. In the end he signed it, with his tongue in his cheek.

For three weeks he tried to drown his promise in drink and then decided to call in a minister to get himself off this hook. The minister asked him, "Aren't you Red Spraggins, who owns the gambling ship?" He admitted he was. The minister led him to the door and told him he didn't want any part of Spraggins or his dirty money.

God's Delayed Take

Red got so mad he went home and asked his wife if she had a Bible. She had. He took it and tore it into pieces, threw it in the ashcan and then set fire to it, daring God to strike him dead. But God seemed to have bigger things than Red Spraggins on His mind so Red started looking for another escape hatch. He booked passage to Chicago, got to the plane, changed his mind and returned home. In the garage, he fell flat on his face. It was as if God had decided on a delayed take.

As he lay there begging God for help, a wonderful peace of soul came over him. When he got up, he went back to the gambling ship, ordered half a dozen men to pour $8,000 worth of liquor into the Gulf, had all the gambling equipment yanked out of the ship and burned. He then advertised to all his creditors who felt they might have been gypped on the ship and paid them off.

Since he could barely read and write (but sure could count), he decided to go back to school. He worked out a system of going to elementary school mornings, college afternoons and using private tutors at night.

Quel Switch!

He applied for admission to Fort Worth Theological Seminary and when he was accepted, left Houston with $14.42 in his pocket. After ordination he was appointed chaplain to the 90th Infantry Division of the Third Army, Gen. George Patton's outfit.

He got caught in the Battle of the Bulge, and was wounded, his whole left side paralyzed. Dragging himself toward the rear he came upon a wounded soldier who was bleeding to death. He tried to put a tourniquet on this GI, using his right hand and his teeth to tie it. He then took off his tunic, covered the soldier, promised he would get him medical aid and left him in the snow.

He crawled along on his own, dragging himself as best he could in the snow and after a quarter of a mile was captured by two storm troopers. Despite his wearing a chaplain's insignia, they beat him and pounded him to make him give them vital information. He tried to talk them into surrendering to him, promising nothing ill would befall them. In return they slugged him again, knocked him back into the snow and were just about to run their bayonets into his back when a shell fell behind them, loading them with shrapnel. They fell across the Reverend Spraggins' body. He passed out, but their dying bodies kept him warm.

Later a pickup crew of GI's found the three of them. They saw by his boots that Spraggins was an American. By then the two krauts were dead. The medics pulled Spraggins out and when they finally got him to a hospital he hovered between life and death, unconscious, for 17 days. In all he was hospitalized for two years and nine months.

Discharged in 1947, he still suffered from terrible headaches from brain concussion and said he still suffers from them to this day. But he's now back in evangelical work. His daughter, who pleaded with him to change his profession, is now 27 years old, married to an Air Force officer and the mother of two boys. His wife now thinks he's the greatest preacher in the world and he must be good, because he has the names and addresses of 5,000 soldiers, which in his phrase he "has won to the Lord."

Broadway

Screenwriter Leonard Spigelgass sailed Saturday (3) for Europe.

Spencer Tracy in from Europe and headed directly for the Coast.

Songstress Josephine Houston in from Europe last week in the Liberte.

Impressionist Sheila Barrett ailing at the Lions Apts., St. Petersburg, Fla.

Wolfe Cohen, Warner Bros. international chief, back from a short fishing trip in his native Canada.

Ben Thau, Metro studio executive, arrived from Europe yesterday (Tues.) en route to the Coast.

Cary Grant, his actress-wife Betsy Drake, and Grace Kelly back from Europe Friday (2) on the Mauretania.

Carl Fishman, Loew's Theatres publicist, recovering from a mild heart attack at Beth-El Hospital in Brooklyn.

Don Loper, Beverly Hills couturier and interior designer, planed to Britain, France and Italy yesterday (Tues.) for a five-week business junket.

Director Mitchell Leisen and producer Henry Berman in from the Coast yesterday (Tues.) on their way to Paris and London for M-G's "The Paris Story."

S. N. Behrman, playwright, and Mr. and Mrs. Samuel I. Goldberg, parents of radio-tv comic Robert Q. Lewis, sailed for Europe Friday (2) on the Nieuw Amsterdam.

The Harry E. (Lucille) Goulds, having just returned from Europe, their 15½-year-old son is making a student tourist tour with a group of 12, sailing last week on the Queen Elizabeth.

Show biz contingent on the Europe-bound Liberte Saturday (2) included nitery impresario Lou Walters, composer Alex Alstone, Loew's veepee Joseph Vogel, indie producer Peter Cusick, and Dario Soria, board chairman of Centra-Soria Record Co.

Frank J. Beckman, of the Bank for Savings in the City of New York, points out that Gamut Club, described by the late Joe Laurie Jr., in his book, "Vaudeville," as being defunct, is still alive and functioning. Group still holds a monthly dinner meeting.

Xavier Cugat, his songstress-wife Abbe Lane, actor John Ireland and legit producer Lemuel Ayers sailing for Europe today (Wed.) on the Queen Mary. The James Stewarts, Spencer Tracy and Metro veepee Benjamin Thau in from Europe yesterday (Tues.) on the QM.

London producer Jack Hylton and his youngest child, Georgian, 16, in for two or three weeks. He saw "Wonderful Town" again, prior to his West End production thereof. It's his daughter's first U. S. visit and he may take her to Las Vegas on his first o.o. of the gambling capital.

Filmakers Productions, Inc., indie production company headed by Ida Lupino and Collier Young, will offer a screen test to the winner of the second annual National College Queen Contest. The co-ed contest, sponsored by the city of Asbury Park, N.J., will stage its finals at the resort city Sept. 10-12. Miss Lupino will serve as a judge.

Quite a ceremony at a private dinner party last week, at the Waldorf-Astoria, when the French Consul-General, Count Jean de Lagarde, formally inducted Claude C. Philippe into the ranks of a chevalier of the Legion of Honor. "Philippe of the Waldorf" has since flown to Paris, with his wife, Mony Dalmes, of the Comedie-Francaise, on a month's holiday.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 49-44)

George Jessel here for looksee before further summer touring.

VistaVision demonstration here this week getting a big exhib and press turnout.

Sugar Ray Robinson, topping a special variety bill at the Alhambra here before heading for London. Sharing billing with him is Larry Adler.

Corinne Calvet will do a French film here this summer opposite Michel Auclair. It is called "Ripe For Killing," with Henri Decoin directing.

Marlene Dietrich expected here July 14 to be present at the Bastille Day festivities. Then she will open a date at the Lido before beginning a pic.

Metro is planning two big productions to be made in France soon. They are "Paris Story" and "Quentin Durwood." Anne Baxter stars in latter.

Brigitte Bardot here from Italy, where she is making "Helen of Troy" (WB), to test for the lead in "Fils De Caroline," third in the "Caroline Cherie" series.

Final title of new Jean-Bernard Luc legiter, which is to bow at the Madeleine next season, with Jean-Pierre Aumont and Gaby Silvia, is "The Newlyweds of New Year's Day."

Henri Jeanson adapting the George Kaufman-Moss Hart legiter, "The Man Who Came To Dinner," for production at the Theatre Antoine next season. Andre Luguet plays the lead.

Eddie Constantine, the U. S. warbler who has become a big film and song star here, soon takes out French citizenship papers. He gets $54,000 for his fourth pic as against only $1,200 for his first production.

Bertholt Brecht here to looksee the rehearsals of his "Man For Man" at the Theatre Babylone. Group, under direction Jean-Maire Serreau, will do this play in Brecht's Theatre, East Berlin, in November.

Pittsburgh

By Hal V. Cohen

Pitt Players will open summer season late this month with "The Man."

Mary Martha Briney and Bob Carter back home for engagement at the Ankara.

Dave Kimmelman, Par exchange manager, and his wife celebrated their 29th wedding anni.

"Gone With Wind," originally skedded for July 30 at Penn, pushed up to this Friday (9).

Priscilla Dodge and her husband, Harry Gardner, off for L. A. to stage Western Westinghouse Trade Shows.

Her home town, nearby Charleroi, had a "Lisa Kirk Day" last week and gave the singing star real welcome.

Eileen Letchworth landed featured role in "Happy Birthday" with Imogene Coca at Westport, Conn., Playhouse.

Philadelphia

By Jerry Gaghan

Tunesmith Frank Capano is in St. Joseph's Hospital for checkup.

Clarence Fuhrman will conduct concert series at Ocean City, N. J. Music Pier.

Victor Borge to give his show at Robin Hood Dell "bonus" concert in Fall.

Friar's Club, South Jersey dinery, installed Colombo Cortese's orch for summer sessions.

Label Spiegel, former Philly and Miami nitery man, bought Daddie's (formerly Ciro's) midtown cafe.

Bobby Roberts orch slated for return to the Round-the-World Room, Hotel President, Atlantic City.

Mort Casway, former owner of Celebrity Room, plans to convert Chancellor Hall's Forge Room into nitery.

Eddie Suez, local booker, opens his Club Avalon, Wildwood, N. J., for summer season with Dick Lee as topper.

Mary Elaine Moore, nitery songstress, named "Queen" for American Legion State Convention, starting July 21.

Sammy Butera orch, New Orleans group, made first local appearance at closing show of Rendezvous' season.

Local songster Vince Carson cut first record release on RCA Victor's new X label, "Mary Lou," coupled with "OuCafonie."

Truman Library dinner at Bellevue Stratford Hotel ($70-a-plate), originally set for June 30, set back until September, because of former President's illness.

Chicago

George Simon, agent, ankled MCA last week.

Black Orchid and publicist Sam Honigberg parted ways.

Lyle Talbot, screen actor, here last week to make commercial film at Wilding Studios.

Helen Merrill opened Cloister Inn on Monday (5) for four weeks, with Lurlene Hunter held over as topper.

Robert Francis here making appearances for midwest preem of "Caine Mutiny" at State-Lake last Wednesday (30).

Dinah Kaye, Scottish chirp managed by Rasputin, hospitalized at Mercer Island, Wash., with back ailment suffered while working at Magic Inn.

Washington

By Florence S. Lowe

Spike Jones show currently at Casino Royal.

Gerry Wagner, Lopert rep, off on a two-month European jaunt.

Col. Joseph Goetz, head of Armed Forces professional entertainment branch, ailing at Walter Reed Army Hospital.

Constance Bennett deserting her Georgetown home for a fling in strawhat, opening at Pocono Playhouse in "Sabrina Fair."

London

William Douglas Home, whose "Manor of Northstead" is safely launched, now busy on a new play.

Max Thorpe, Columbia's British topper, to Paris for discussions with Joseph A. McConville on forthcoming production and distribution.

Sadlers Wells Ballet, recently returned from U. S. tour, to exchange visits with the National Ballet of France.

"Dry Rot," a farce by John Chapman, replaces the record-breaking war comedy, "Reluctant Heroes," at the Whitehall, Aug. 31.

Lensing has begun at Pinewood on the second Norman Wisdom starrer, "One Good Turn," being directed by John Paddy Carstairs.

Mike Frankovich to direct "Deadlock" for Film Locations sometime in the fall. It is adapted from the W. W. Jacobs' thriller, "Interruption."

Sybil Thorndike and Lewis Casson off on Australian tour, their roles in "A Day by the Sea" being taken over by Mary Jerrold and Harcourt Williams.

Leslie Edwards, one of the principal dancers of the Sadlers Wells Ballet, sailed last Thursday to become a guest teacher at Toronto's School of Ballet summer camp.

John Mills signed by David Rose to co-star with Deborah Kerr and Van Johnson in the new Graham Greene pic, "End of the Affair," shooting of which starts this week.

Singer David Hughes booked for cabaret dates in Reno and Las Vegas in September when he expects the disk he made with Jo Stafford on his recent U. S. trip to be released.

Emile Littler and Tom Arnold said to be negotiating for Erik Charrel's continental musical, "Fireworks." No stars or date set but if plans materialize show may preem at the Palace.

Brian Reece, Joy Shelton and William Kendall inked for new comedy thriller, "Meet a Body," which Henry Kendall is to produce at the Duke of York's Theatre late this month.

Al Burnett, recently back from N. Y. and Hollywood, on talent hunt for Stork Club nitery, brought back Freddie Stewart with him. Singer opened four-week stanza June 28 and got over well.

Cleveland

By Glenn C. Pullen

Johnny Singer orch into Hotel Cleveland's Bronze Room for third summer visit.

Three Suns in return date at Sky-Way for nine days, while Don Cherry tops Vogue Room opposite them.

Backers of Musicarnival persuaded transit system to install special bus service to their new suburban tent theatre.

Life photogs here to snap a spread on opening of Musicarnival's tent theatre and in-the-round version of "Oklahoma."

Olive Stacey checked into Chagrin Falls strawhatter for lead in current "Laura," with Gaylord Mason and Michael Egan opposite her.

Temporarily shuttering their cafe in Fort Lauderdale, Fla., George, Kay and Jan Paderewski, musical family trio, move up to Cabin Club here July 16, for month in their hometown.

Ottawa

Dick Maloney heading revue at Elmdale Theatre.

Ames Bros. into the Chaudiere Club's Rose Room July 15.

Al Costi Trio booked on cruiseship Ville-Marie, running daily trips out of Ottawa and Hull on the Ottawa River.

Cliff Tripp orch at Chateau Laurier's Canadian Grill as summer replacement for Len Hopkins band, currently at Brant Inn, near Toronto.

In its 11th week at the Globe Cinema, nabe art house, with prospects good for at least another week, "The Kidnappers" has set longrun record here.

Minneapolis

By Les Rees

Carmen Cavallaro into Hotel Radisson Flame Room.

"The Curious Savage" on tap at Edyth Bush Little Theatre.

New Star Playhouse in suburban Hopkins presenting "Importance of Being Earnest" as its second show.

Nation's top organists to give recitals here during American Guild of Organists' convention July 12-16.

Vera-Ellen and Carlo Thompson to top cast at "Star Night and Coronation," one of events of local Aquatennial, annual summer mardi gras, July 23.

New season of Lyceum, local legit house, opens with "Picnic," initial attraction, scheduled for week of Aug. 16.

Prom Ballroom, leading Twin Cities' dance emporium, slashed prices 30c to 90c, including tax, for summer; will continue to set scales for name bands according to their draw.

Charlie Fox in from Milwaukee again vainly in quest of a theatre to house burlesque. He operated policy at Alvin for many years, but lost lease to a revivalist who has converted into a tabernacle.

Cape Cod

By Earl J. Dias

Miriam Hopkins visiting friends in Provincetown.

Arthur Kober and George Oppenheimer on Cape to complete their new play.

Group of players from Williams College took over Highfield Playhouse for season.

Pianist-accordionist Robert Panofsky beginning sixth season at the Moors, Provincetown.

Carol Haney of "Pajama Game" in New Bedford recently to spend weekend with her father.

Mary Winslow's Monomoy Theatre at Chatham beginning 12th season with "Bell, Book, and Candle."

A group from Oberlin College returns to Mashpee Playhouse for second season of Gilbert and Sullivan productions.

NBC camera crew at Falmouth Playhouse last week to take shots of Helen Hayes and playhouse surroundings for Dave Garroway's "Today."

Playwright George Batson in last week for preem of his new comedy, "Miss Private Eye," at Fred and Martha Miller's Somerset Playhouse.

Helen Hayes will spend some time with Katharine Cornell at latter's Martha's Vineyard home after completion of Helen Hayes Festival at Falmouth.

Stage manager James Van Wart and press rep Frederica Hart, of Richard Aldrich's Falmouth Playhouse staff, guest speakers at dinner meeting of Spouters, New Bedford's oldest amateur drama group.

Scotland

By Gordon Irving

David Hughes pacted for week at Perth Theatre July 5.

Jack Milroy heading new strawhat revue at Gaiety Theatre, Ayr.

Roxy Theatre, Kelso, sold to Arthur Pinder, owner of Playhouse in same town.

Teddy Johnson, English singer, to Glasgow for radio recording with chirper Pearl Carr.

The Morey Amsterdams giving Scotland the o.o. and visiting Sir Harry Lauder's niece at Lauder Ha'.

Peter Potter goes to Pitlochry Theatre to produce "The Face of Love," modern dress play by Ian Dallas.

Sir Lewis Casson, actor-husband of Dame Sybil Thorndike, honored with Doctor of Laws degree at Glasgow University.

Vic Perry, after vaude week at Glasgow, to the Palace in Manchester, with the Larry Parks; then to nitery date in Germany. Planes to U.S. in September.

Ireland

By Maxwell Sweeney

Radio producer Seamus Breathnach injured in auto crash.

Ballet de France de Janin Charrett skedded for Olympia, Dublin, in July.

Noel Purcell pacted for role in John Huston's Moulin Production of "Moby Dick."

Roger Livesay in for preLondon tryout of William Templeton comedy, "Keep in a Cool Place."

Dan O'Connell to direct T. S. Eliot's "Family Reunion" for Longford Productions at Dublin Gate.

Christopher Casson, son of Dame Sybil Thorndike, back from London for role in Universal's "Captain Lightfoot."

Cyril Cusack's company planed to Paris for festival performance of J. M. Synge's "Playboy of Western World" at Sarah Bernhardt Theatre.

Santiago

Harlem Globetrotters off to Lima, Bogota and Caracas.

Miguel de Molina, Spanish flamenco dancer, booked into Goyescas for July.

Kobi Novi and Leo Marini added to "Bim Bam Bum" variety revue.

Stock Co. booked into Talia Theatre.

Tito Davison due in from Mexico City to wind production details for filming of "Cabo de Hornos," with Jorge Mistral, Laura Hidalgo and Roberto Pareda. Plc has Mex financing.

Hollywood

Jose Iturbi and Richard Conte planed in from N. Y.

Gary Cooper to N. Y. for bally on "Garden of Evil."

Armand Deutsch and family aired to Europe for three-month rest.

Alfred Hitchcock in from French Riviera, where he locationed "To Catch a Thief."

Ricardo Montalban returned from Mexico, where he starred in "Green Shadows."

Mervin Houser checked in at his desk at RKO following Honolulu vacation with family.

Theda Bara seriously ill at Cedars of Lebanon Hospital, following emergency appendectomy.

Mrs. Margaret Herrick, exec director of the Academy, entered Cedars of Lebanon for surgery.

Milt Rosner ankled his post as head of radio-tv dept. of the Nat C. Goldstone agency, and opened his own.

Pat O'Brien to emcee windup banquet of 64th annual reunion of the Army & Navy Legion of Valor July 14 at Statler Hotel.

Al Horwits gave his wife Clare a gold bracelet on their 25th wedding anniversary—"and from it hangs the Congressional Medal of Honor for bravery beyond the call of duty, i.e. living with me," adds the publicist.

Atlantic City

By Joe W. Walker

Jack E. Leonard and Barry sisters into 500 Club.

Emil Martinelli opened Margate Beach Club Saturday (3).

Ted Forrest Quartet featured at Chelsea musical bar and lounge.

Eileen Barton to Ben Cotey's Dude Ranch, supported by Tippy & Cobina.

Eddie Kinley plus Charmaine & Kule at Paddock as this spot gets set for summer.

President offering two bands, Bobby Roberts' and Pedro Albani's in Round-the-World Room.

Spike Jones outfit booked into Steel Pier July 12-18. Georgie Shaw on same bill. Hal McIntyre orch into Marine Ballroom July 9-15.

Eddie Newman and Leon Paul brought in Mambo unit to Convention Hall ballroom Sunday night (4), offering two shows nightly.

Bob Barrett and Jules Helzner orchestras plus Don Young and Paula Wayne, Ed. Geisz and Dawson Dancers at Brighton's Punch Bowl.

Coast-to-Coast tv of boxing originated from Convention Hall here Saturday night (3) when Hocine Khalfi and Arthur Persley met. Parts of Shriner's Convention also televised as resort gets an outlet.

Tokyo

By Richard H. Larsh

The Four Jokers, U.S. comedy-songsters, reprising at Tokyo's Latin Quarter after smash tour of other Japanese cities.

Norman Granz may return to Tokyo in the fall with a new "Jazz at the Philharmonic" crew in an attempt to duplicate last year's boff visit.

Arthur G. Doyle, Universal Far Eastern manager, to New York for homeoffice huddle. Japan manager Wallace Orr also slated for U.S. trek soon.

Italo-Japanese joint production of "Madame Butterfly" finalized, with Toho Studios and Rizzoli Film of Rome to share the burden and profits. Production starts in Italy next September., Carmine Gallone will megg with a Japanese cast of 50 using Nipponese costumes and sets designed here.

The Ginbasha, latest plush nitery to open here, offers Philippine band, no floor show and hostesses discreetly hidden in dark corners—available for lonely bachelors. Lavishly decorated establishment is curious three-way deal: Japanese licensed, backed by Chinese money and silently managed by Americans.

Omaha

By Glenn Trump

Ringling Bros. due at Playland Park, Council Bluffs, Ia., in September.

Tony Leonetti set for Don Hammond's Seven Seas here and started June 26, with Paul Gilbert slated for a repeat stanza July 16.

Mal Hansen, WOW farm director, awarded citation by English Speaking Union for contributing toward "good will and better understanding among peoples of the United Nations and those of the Commonwealth of Nations." Hansen led a farm study tour of eight European countries and the British Isles last year.

OBITUARIES

GABRIEL PASCAL

Gabriel Pascal, 56, British film director, died July 6 in New York after an illness of three weeks. Standout in his career was his success in getting permission from George Bernard Shaw to film his works. The first of Shaw's plays to be produced by Pascal was "Pygmalion" in 1938, which was made in England and won an Academy award. He also directed celluloid versions of Shaw's "Major Barbara" and "Caesar and Cleopatra."

Wife and a brother survive.

RAY LEWIS

Mrs. Joshua Smith, editor of the Canadian Moving Picture Digest, professionally known as Ray Lewis, died July 5 in Toronto.

Details on Page 2.

LYNN RIGGS

Lynn Riggs, 54, playwright, died June 30 in New York. He was the author of "Green Grow the Lilacs," originally produced by the Theatre Guild in 1931 and later used by Richard Rodgers and Oscar Hammerstein 2d as the basis for their musical, "Oklahoma." When originally done, "Lilacs" had a New York run of 64 performances, while its musical adaptation had an original Broadway run of 2,202 performances.

Riggs' first play to receive a New York production was "The Big Lake," which was presented by the American Laboratory Theatre. As a result of "Lake" he received a Guggenheim Fellowship and spent a year in France, where he wrote "Lilacs." Prior to the Theatre Guild production of "Lilacs," Arthur Hopkins produced Riggs' "Roadside," which failed to click.

Born in Claremore, Okla., Riggs studied for three years at the U. of Oklahoma. As a youth, he did various jobs including singing in a local film house. He later moved to New York where he worked as a proofreader and clerked for Macy's department store and the American Express Co.

Riggs also wrote such plays as "The Lonesome West," "The Cream in the Well," "Laughter From a Cloud," "Russet Mantle" and "Borned in Texas," a rewrite of "Roadside." He had also worked on some film scripts and at the time of his death was engaged in writing a novel, his first.

A sister and three brothers survive.

BARBARA WEEKS FRANK

Barbara Weeks Frank, 47, legit and radio actress, died July 4 in New York. Mrs. Frank, who began her acting career with stock companies in the late '20s and early '30s, had been active in radio for the past 18 years. For 10 years prior to the fall of 1952, she starred as Anne Malone on the "Young Doctor Malone" radio series.

Mrs. Frank had the title role in the serial, "Her Honor Nancy James." Other radio shows in which she appeared included "Theatre Guild on the Air," "Philip Morris Playhouse," "Cavalcade of America," CBS Workshop," "NBC Great Plays," "Gangbusters" and "Mr. District Attorney." "The F.B.I. in Peace and War" and "Counterspy." She had performed in several Broadway shows, the last of which was "Double Dummy."

Surviving are her husband, Carl Frank, radio-tv actor-producer-director, a daughter and two sisters.

ADOLPH HELLER

Adolph Heller, 52, opera and symphony conductor, was killed July 1 in a motor crash near Santa Barbara, Cal. Born in Czechoslovakia, he had been active in California music circles since 1942. He was a member of the faculty of the Music Academy of the West and served for five years on the faculty of the opera workshop of Los Angeles City College.

At the time of his death Heller was serving for the second season as choral director of two forthcoming operas at the Greek Theatre, Los Angeles, and had been engaged as assistant conductor of the San Francisco Opera for the coming fall. He had also served as assistant director at Hollywood Bowl.

DIRAN ALEXANIAN

Diran Alexanian, 73, 'cellist, conductor and music teacher, died June 27 in Chamonix, France. He was making a two-month conducting tour of the continent. Born in Constantinople, he went to Paris and in 1937 came to the U.S. In Paris, he was a member of the original trio, which included Georges Enesco, the Rumanian composer-conductor, who was violinist and Alfred Casella, the Italian composer, who was pianist.

Following World War I, Alexanian organized his own orch in Paris. He was the author of a book on 'cello playing and in the U.S. headed the 'cello department at the Institute of Musical Art in Philadelphia. He later was associated with the Peabody Conservatory in Baltimore and headed the 'cello department of the Manhattan School of Music, N.Y.

Surviving are two daughters.

HENRI MAURICE-JACQUET

Henri Maurice-Jacquet, French composer-pianist, died June 29 in New York after a long illness. Touring Europe as a conductor, composer and concert pianist, he also formed and directed the Union of Women Musical Artists in Paris, before coming to the U.S. some 20 years ago. He was musical director of the School of Vocal Arts in New York and the Academy of Vocal Arts in Philadelphia. For a time he was an accompanist for singers, including the late Grace Moore.

Maurice-Jacquet wrote a ballet, "Les Dances de Chez Nous," for a festival at the Opera Comique in Paris. His other musical endeavors were "American Symphony," "The Mystic Trumpeter" and "Spanish Love," two operas, "Romanitza" and "Messaouda;" two operettas, "Le Poilu" and "La Petite Dactylo," and a cantata.

His wife, Andree Analou, a harpist, and a brother survive.

HILDA MAXWELL

Hilda Hollins Maxwell, 81, former operetta singer, died July 4 in Los Angeles. She was the widow of music publishing executive William Forrest Maxwell, and daughter of British opera singer Redfern Hollins.

Mrs. Maxwell starred in the London production of "Madeline," and had appeared with Mme. Schumann-Heink. In the U.S. she was seen in "Piff Paff Pouf," with Eddie Foy. Her uncle, Julian Edwards, had written some operettas in which she performed.

Surviving is a sister, Mrs. William Le Baron, wife of the independent film producer.

DAVID A. K. STEPHEN

David A. K. Stephen, 59, radio personality and conductor of the BBC's Scottish Variety Orchestra since 1945, died June 26 in Glasgow after a short illness. He was a son of the late David Stephen, director of music to the Carnegie Trust and himself a composer-musician.

After studying at the Leipsig-Conservatory in 1913, Stephen returned to Britain before World War I to become an officer in the Army. In 1919 he joined the Scottish Orchestra as tympanist. He served in that organization every season with exception of one until 1934.

RAY ROESE

Ray Roese, 44, musical director of WRFD, Worthington, O., died June 29 of a heart attack suffered at his home near Delaware, O. Roese was a former singing member of the Al Pearce Gang on CBS and later a talent staff member of WBNS, WBNS-TV and WHKC, all in Columbus. He is best remembered for his "Uncle Ben" characterization with the Pleasant Valley Gang on WBNS-TV. Roese handled two daily shows on WRFD, "Rose Room" and "5:15 Local" and was featured each year at the Ohio State Fair.

Survived by wife, mother, brother and four sisters.

VICENTE CARRION

Vicente Carrion, 86, former actor-manager, died recently in Madrid, after a long illness. He started his career as a chorus boy at the age of 17 and later sang leading roles at the Zarzuela Theatre. He starred at the Teatro Apolo for many years until his retirement in 1936.

As an actor-manager, Carrion toured Latin countries with a repertoire of zarzuelas and comedies at frequent intervals from 1913 to 1933. He also organized operetta seasons at the Pavon and Maravillas Theatres until 1941.

RICHARD H. HARRIS SR.

Richard H. Harris Sr., 59, builder of amusement rides, was found dead June 1 from a gunshot wound in his head in a locked bathroom at his Atlanta home. Detectives said a .22 caliber rifle with a spent cartridge lay beside the body.

A native of Greensboro, N. C., Harris constructed miniature trains rides for Lakewood and Grant Parks in Atlanta and built the Scrambler at Lakewood, Atlanta's permanent amusement park.

Wife, daughter and two sons survive.

MYRON T. HARSHAW

Myron T. Harshaw, 63, former advertising exec, died June 14 in Winnetka, Ill., of a bullet wound which police said was self-inflicted. Prior to becoming assistant to the president of National Transitads, he had spent the major part of his career with various ad agencies, serving as veepee with Erwin Wasey, Campbell-Ewald and the Carroll Dean Murphy firms.

Survived by wife, three daughters and a son.

MOM JACKSON

Dorothy Wahl Jackson, 59, retired musicomedy, vaude, and radio performer, died in Chicago July 1 while visiting her son, Greig, a staff musician for station WBKB.

Mrs. Jackson, whose residence was in Freeport, N.Y., had been known in show business as Mom Jackson. She was partnered with her late husband, Stewart Jackson, in the vaude team of Stonewall & Jackson.

SAMUEL CLINGER

Samuel Clinger, 78, former vaudeville dancer, died July 1 in Columbus, O. He first became an entertainer when he joined a barbershop quartet in his youth and later hoofed the vaude circuits through Southern Ohio and Pennsylvania, before losing his legs by amputation after being frostbitten during an off-season stint 20 years ago as a lumberjack in Wisconsin.

Survived by three daughters.

F. E. BOONE SR.

F. E. Boone Sr., 61, who made the chant of the tobacco auctioneer a familiar sound to millions of American radio listeners, died June 1 in Robersonville, N.C. A native of Winchester, Ky., he had spent 40 years as a tobacco-auctioneeer and gentleman farmer.

Boone was heard on NBC from 1937 to 1951, performing an auctioneer's chant as part of a commercial for Lucky Strike cigarets.

PHILIP A. OTT

Philip A. Ott, 79, retired member of the once nationally famous "Four Otts," died June 28 at the home of his son in Taunton, Mass. He began his vaude trouping at 18 when he joined his brother Joe's musical comedy troupe. Later he and his wife teamed with his brother, Matt, and his wife to form the "Four Otts."

Two sons and brother survive.

ROBERT S. MASLIN SR.

Robert S. Maslin Sr., 79, president of Baltimore radio station WFBR, died July 1 in that city after a 10-year illness. Despite his poor health, he took an active interest in station affairs. He acquired the outfit in 1930.

Survived by a son, Robert Maslin Jr., WFBR executive, and a daughter.

FRANCIS PETRILLI

Francis Petrilli, 68, Philly musician for over 50 years, died June 27 at Port Monmouth, N.J. He played clarinet and sax in the Philco Band, and formerly performed with Sousa and Creatore.

His widow and son survive.

W. Van A. Combs, 48, advertising executive, died June 30 in Houston, Tex. Veepee of the A. S. Black Advertising Co. there, he was formerly associated with WOAI, San Antonio, and, in 1940 opened the Southwestern office of Ruthrauff & Ryan.

John Philip Blake Sr., 87, music publisher and founder of the St. Louis Institute of Music, died June 26 in that city. Surviving are two sons, L. P. Blake Jr., president of the institute, and Robert, exec v.p. of the Art Publication Society, also founded by the elder Blake.

Mrs. Michae Delgado, 29, wife of actor Louis Delgado, died June 26 in Los Angeles, following surgery. Her husband and two brothers survive.

Son, seven, of Charles Correll (radio's "Andy"), died in Beverly Hills, Cal., July 4 of an acute kidney ailment. It's believed he may have been poisoned by a lawn spray.

Oscar Hoffman, 59, studio workman, died June 30 following a heart attack on the Warner lot in Burbank, Cal., where he had been employed for 20 years.

Minnie Cecilia Dillon, 84, retired concert violinist, died June 27 in Toledo. A concert soloist in the midwest, she played with several symphonic groups.

Mother, 70, of Gertrude Ederle, first woman to swim English Channel, and who later did a swimming show in vaudeville, died June 29 in New York.

Mrs. Lillian Sherman, 64, widow of Harry "Pop" Sherman, died in Hollywood July 4. Two daughters survive.

IN LOVING MEMORY

Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts

Wife, IRENE PALASTY BARTSCH

MARRIAGES

Judith Miller to Donald J. Merwin, New York, June 27. Bride, formerly of Al Paul Lefton ad agency, is sister of legit producer Robert Ellis Miller; groom is editorial assistant on Edward R. Murrow's "This I Believe."

Linda Darnell to Philip Liebmann, Bernalillo, N.M., Feb. 25, just announced. Bride's a film actress.

Anne Bancroft to Marty May, July 1, New York. Bride's a film actress.

Imogene Panty to Bill Hickey, New York, July 3. Bride is ex-archery titleholder of Alabama; groom is sportscaster on WCBS-TV, N.Y.

Wanda Hendrix to James Stack Jr., Beverly Hills, Cal., June 27. Bride is a screen actress.

Yolande Betbeze to Matthew Fox, Van Nuys, Cal., July 4. Bride was Miss America of 1951; he's prez of Motion Pictures for Television Inc.

Mary Macken to Charles Dargan, Cleveland, June 26. He's a WNBK director.

Carol Jean Phelps to Bill Morris, Cleveland, June 18. He's a WNBK director.

Tint Converters

Continued from page 1

tories which is engaged in development of guided missiles and other equipment for the military. It employs the use of a whirling disc, placed in front of the receiver, to bring out the colors. Benjamin achieved the conversion by transforming the NTSC transmission system at the receiver to the field sequential system of 525-line definition, making possible the use of a wheel.

A demonstration of the device was held before members of the FCC last spring. Company has been working since on increasing the brightness of the colors and reducing flicker.

Airtronic is currently negotiating with manufacturers interested in incorporating the converter in new receivers to sell for around $300. Product would be sold as an interim color set pending mass production and lower prices of receivers using the tri-color tube.

Martin-Lewis

Continued from page 2

in free-wheeling plugs for their new picture in a three-hour network television show. Dave Garroway's "Today" program on NBC will originate in Atlantic City July 15 in a tieup with the comedy team.

M & L's new Paramount pic, "Living It Up," will be given its world premiere at the Warner Theatre in the resort city on that day, with the comedians and Par to host 100 junketing press, radio and tv reps. Garroway show will focus on M & L readying for the festivities.

Disney's 'Desert'

Continued from page 2

was screened during the first week. The pic won first prize at Cannes earlier in the year. Last year's Cannes prizewinner, "The Wages of Fear," was placed first at the festival here.

At the prizegiving celebration held at the conclusion of the junket, the Berlin Burgomaster announced a special merit award for Walt Disney for the consistent high standard of his productions. The fete authorities picked a dull and overlong German documentary as the final attraction. Entitled "New World," it ran over 85 minutes. Mainly through a series of still pictures, this traced the history of the U. S. from the days of the Columbus discovery.

Screening Censor Clips

One of the most intriguing sessions during the festival was a private screening of some of the cuts made by the Berlin film censor. Most of the scissored bits would have been deleted by the censors in England and America; some were horrific, but mostly the objections were based on sex grounds.

Right up to the final day, the influx of visitors to festival continued. Both France and Italy sent large delegations of stars, directors and producers, including the Minister for Cultural Affairs from Rome. This was the first visit of an Italian Minister since the war.

Of all the major European film-making countries, Britain was the worst represented. Apart from the contingent brought by Irving Allen, the only artist from London was Brenda de Banzie, who was in both of the British pix screened. For the second year running, Joan Greenwood was named to arrive, but failed to put in an appearance.

BIRTHS

Mr. and Mrs. Nate Safferstein, son, New York, June 25. Father is v.p. of Storecast Corp. of America.

Mr. and Mrs. Joseph Mason, son, Jackson Heights, N. Y., June 28. Father is with Columbia Pictures' purchasing dept.

Mr. and Mrs. Milton Parlen, son, New York, June 27. Father is with Columbia Pictures' exchange operations department.

Mr. and Mrs. Ken West, son, Leeds, Eng., May 25. Father is a Metro salesman.

Mr. and Mrs. Andre Previn, daughter, Hollywood, June 27. Mother is former singer Betsy Bennett; father is the composer—conductor at Metro studios.

Mr. and Mrs. Howard Ross, son, Santa Monica, Cal., June 25. Father is casting director for NBC.

Mr. and Mrs. George Gruskin, daughter, Hollywood, June 30. Mother is Florence Halop, actress; father is with the William Morris office.

Mr. and Mrs. Jack Denton, June 13, twin daughters, Paris. Father is co-director general of Publications Francis-Day and French rep for Feldman Music and the Big Three (Robbins, Feist and Miller Music) in the French capital.

Mr. and Mrs. Tom O'Brien, son, New York, June 28. Father is controller of NBC-owned stations and spot sales division.

Mr. and Mrs. Matthew Feinman, daughter, New York, June 20. Mother is publicist Carold Coleman.

Mr. and Mrs. Alex Henig, daughter, New York, June 22. Mother is former show girl Julie Benedic; father is onetime promotion manager for Brandt Theatres.

Mr. and Mrs. Marvin Samuelson, son, Pittsburgh, June 28. Father's assistant film buyer for Stanley-Warner Theatres in Pitt zone.

Mr. and Mrs. Al Alberts, son, Philadelphia, June 24. Father's one of the Four Aces.

Mr. and Mrs. Charles Ruffing, son, Pittsburgh, June 26. Father's a director at WQED, the Pitt educational channel.

Mr. and Mrs. Joseph O'Connell Jr., daughter, Santa Monica, Cal., July 2. Child is the granddaughter of director Alfred Hitchcock.

Mr. and Mrs. Mickey Freeman, son, Hollywood, July 2. Father, formerly with DAILY VARIETY is a publicist.

Mr. and Mrs. Herbert Gottlieb, son, New York, July 3. Mother is warbler Yvette; father is with Ted Ashley office.

Mr. and Mrs. David Susskind, son, New York, July 5. Father is partner in Talent Associates, tv packaging firm, and producer of NBC-TV "Justice."

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VARIETY

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THE ROAD: 40% STOCK, 60% TOUR

Keep It Clean & Corny for Conventions Is Payoff Formula for N.Y. Show Spots

Should the N. Y. Convention Bureau continue to bring in the big palavers into New York City, nitery operators and the few theatre bookers remaining will have to start booking by standards completely different than those they have been adhering to for many years. The presence of the Lions, in New York on their annual convention, brought this fact closer to home last week. The spots that had old-time acts and formats that gave a lot of entertainment got terrific play from the conventioneers.

For example, the Latin Quarter, with a plenitude of entertainment, got a huge quota of the visitors. It's toprated attraction for most conventioneers as well as the majority of the nitery-going tourists.

However, the surprise of the occasion was the draw by Al Morgan at the Copacabana. Morgan has played a multitude of niteries all over the country and he has had a television series of his own on which he did his oldtime songs. At the Copa, the conventioneers yelled out a continual torrent of requests, applauded him at every opportunity and the visiting firemen thought he was virtually the whole show.

The Palace Theatre similarly took advantage of the situation by getting a bill with a heavy load of oldtimers. Names like Gus Van and Helen Kane were the lures in this case. However, performers, sensing the sympathies of the house, threw the old and broad lines at them for excellent results.

One agent gandering the show at the Copacabana, at a time when

(Continued on page 62)

N.Y. Coliseum Concedes Show Biz, Sports Events To Madison Sq. Garden

The N. Y. Coliseum now under construction at Columbus Circle will not be competitive to Madison Square Garden as far as theatrical events and sports are concerned. The Triborough Bridge Authority, constructing the Coliseum, has removed itself from competition with the Garden in most aspects in its revamped building design and will go after meetings, conventions and exhibits, and trade shows.

According to George E. Spargo, general manager of the Triborough Authority, at time the plans were being drawn, Madison Square Garden officials, disturbed at the falling gate of boxing, hockey, bas-

(Continued on page 58)

N.Y.'s 'Bastille Day'

Among those celebrating Bastille Day in N. Y.'s Lewisohn Stadium tonight (Wed.) will be Pierre Monteux and Denise Darcel.

The all-Gallic program will start with Miss Darcel's rendition of "The Marseillaise."

Ruth St. Denis, at 74, Shooting Dance Shorts

Hollywood, July 13.

A series of 35m color dance shorts are to be made by Ruth St. Denis. First pic will be "Ballet of Light" which the 74-year-old danseuse preems at the Hollywood Bowl Aug. 3. Another to be filmed is Scriabin's "Poem of Ecstasy."

Warren Cheney, recently returned here after several years in N.Y., is producing the St. Denis series, which aside from "Ballet of Light" and Scriabin's work will consist of her standbys. Miss St. Denis has been operating a Hollywood dance school for many years since splitting with Ted Shawn with whom she had formed Denishawn Dancers.

U.S. Families Go Into the Hands Of TV Receivers

Washington, July 13.

Importance of a television set to the average family is spelled out statistically by the Federal Reserve Board in a report issued last week on a survey of consumer finances and purchasing plans. More and more, the report shows, people go into debt to watch tv. Last year, 55% of set purchasers bought on time payments, a substantial rise over 1951 when 48% used credit and 1950 when the proportion was 44%.

Lifting of the tv freeze and its effect on consumer expenditures is noted in the survey. "The further

(Continued on page 28)

EUROVISION EYEING CLOSED-CIRCUIT VIDEO

Members of the recently-established European Television Network (Eurovision) are now considering closed-circuit tv as a means of further strengthening their intercountry communications setup, according to William Rosensohn, exec v.p. of Box Office Television. This is the U. S. outfit which produces closed-circuit programming.

Rosensohn has just returned from a 30-day tour of Eurovision installations. He reported he discussed the closed-circuit idea with officials of BBC, French Broadcasting Co., Belgian Broadcasting Co. and Cinema Television, Ltd., among others. He added he'll return to Europe "sometime this fall" for further discussions.

SOME 25 WINTER GROUPS ACTIVE

By JESSE GROSS

Professional winter and year-round stock outlets contributed heavily to out-of-town legit activity during the 1953-54 season. There were an estimated 1,560 hinterland playing weeks during that period, with the muffler circuit responsible for approximately 40% of that total. The remaining 60% stemmed from regular road showcases.

According to Actors Equity there were about 25 cold-weather stock operations functioning last season. A VARIETY check of 10 of those theatres shows an aggregate total of 260 playing weeks during the semester running from June 1, 1953, through May 29, 1954. On that basis an estimate of the number of playing weeks for 25 theatres totals 650. In addition to that figure, regular road houses racked up around 910 playing weeks during the season.

Although results of the poll indicate biz on the winter stock circuit was spotty during the '53-'54 stanza, all, but one of the operations surveyed definitely plan relighting next season. Of the 10 theatres queried, four claimed no profit on the season, while three hit the break-even point. Only one stated that business had been

(Continued on page 68)

'Say Hey' Songs Stir Rhubarb

The disk companies and Tin Pan Alley are getting into a rhubarb over the Giants' centerfielder Willie Mays. Both Decca Records and Epic, a Columbia subsid, have etched different tunes saluting the Negro slugger. About 18 other Mays' song salutes have come into the Giants' office in the past week, but the ballclub is trying to stop publication on all of them since they gave exclusive use of the Mays' tag to Epic Records and publisher Jack Spina. The Spina song, tagged "Say Hey" was cut this week by Mays himself and The

(Continued on page 55)

6 Point(s) of Order

Actors who play the non-speaking parts of the six judges on the bench in the Broadway company of "Caine Mutiny Court Martial" sent an opening-night wire last week to their counterparts in the touring company. It was addressed to the Silent Six, at the Alcazar Theatre, San Francisco, and signed the New York Silent Six.

Message read, "Don't just sit there—say something."

That Disk Click's Going to the Heads (And B.R.) of Some Payola Artists

The power to create pop hits is going to the heads of some disk names. Although coining considerable money from platter royalties, with enhanced stature as nitery and vaude performers, some "hungry" singers are now flagrantly indulging in the payola tactic with themselves, of course, on the receiving end.

One canary, who catapulted to the top a couple of years ago, is now demanding everything that isn't nailed down from publishers whose songs she agrees to do. It's either a straight cash deal or some cut-in arrangement on the tune as the price for her wax version.

This situation is not only unhealthy for the music biz generally; it's regarded as suicidal for the artist herself in the long run. Recently she mostly has been cutting tunes on which deals can be made. That immediately restricts her source of material since many pubs won't, or can't meet the tariff demanded to get a tune on wax.

Another gimmick being used, and this is not only restricted to one artist, is to get a self-published tune on the flip side of a disk. With many artists now in the publishing biz with their own firms, this is not an uncommon situation. While there's nothing technically illegitimate about this practice, there are some who can point that the artist certainly isn't picking tunes with complete objectivity if he or she insists on recording wholly-owned copyrights. In one

(Continued on page 55)

Phillips' Disk Tribute To 6 Late Maestros

Houston, July 13.

Teddy Phillips, orch leader, will make a recording this fall for Decca of an opus which was written by Phillips and his manager, Al Trace. The 15-minute platter will be titled "The Band Upstairs" and will feature, complete with a running commentary, the band stylings of six late bandleaders.

These will include Bunny Berigan, Eddy Duchin, Glenn Miller, Ben Bernie, Hal Kemp and Fats Waller.

Call Shubert's Personal Notes To Settle Estate

Personal loans by the late Lee Shubert to various Broadway producers have been called in by the Shubert attorneys, Klein & Lund. Number of such loans isn't revealed and the total amount involved is a matter of some speculation in managerial circles, but the individual amounts are said to run from around $2,500 or so to $25,000 or more.

As far as known, all the loans were without interest and were on the basis of personal notes, payable on call. With the settlement of Lee Shubert's estate, the outstanding loans are being called in, but varying time periods and terms are being set for payment. Those to whom the money was lent received identical letters some weeks ago

(Continued on page 62)

COAST JOCKS COLD TO 'COOL,' TOO MUCH PLUG

Hollywood, July 13.

Western reaction to the King Sisters' Allied disk of "Keep Cool" didn't match its reception in the east, with many deejays getting hot under the collar about the platter which started out in life as a commercial for Super-Coola, a soft drink. Allied, which pressed the original commercial e.t.'s, acquired the master on a two-year "free lease" deal and is putting the records out as a routine platter.

In the east, the song was played as a novelty tune and got its first spinning over Martin Block's 350-station ABC show. Here, there were immediate complaints and both KFWB and KMPC banned the platter immediately on the grounds that it was nothing but a three-minute commercial for the beverage.

Nick Schenck's Unique Prestige; Who Gets Mantle If He Curtails Load?

With Loew's on the eve of divorcement, 1954's warm-weather debating teams might give a whirl to speculation on who would take over as the industry's "General" if Nicholas M. Schenck decides to set a more leisurely pace for himself in the trade's business affairs. Barney Balaban? Spyros P. Skouras?

Sparking speculation on the matter was the fact that Charles C. Moskowitz, Loew's v.p., treasurer and director, sat in at last week's meeting of company presidents in N. Y. In the memory of some observers this was the first time that Moskowitz has attended

(Continued on page 62)

LINKLETTER'S BILLING

Hollywood, July 13.

An actor's dream comes true for video emcee Art Linkletter. The Filmarte Theatre, a Vine Street house that was once a second-run theatre, is being renamed the Art Linkletter Playhouse.

It's where his "People Are Funny" will be telefilmed.

Hamburg Niteries Try to Outstrip Paris Nightclubs With Nudies—And Offer Liquor Cheap, 25c Admish Top

By HAROLD MYERS

Hamburg, July 13.

Along a half-mile stretch in this prosperous German port, lies the most concentrated entertainment center in all Europe, featuring a great array of semi-nude girlshows as its main patron lure. Razed by allied bomber raids and completely derelict at the end of the last World War, the Reeperbahn area has been restored to its full pre-war glory, with every building a nitery and every nitery specializing in the same style of burley entertainment.

Exploiting in diverse ways the one commodity they all have in common, the niteries on the Reeperbahn bill their attractions with a Parisian accent. "Paris By Night," "Paris Folies," "Little Paris" and "Paris Revue" are familiar titles. This is obviously a hangover from the days when the French capital was considered to be the focal point of the "sensational" revue. Undoubtedly, once the Paris entrepreneurs get wise to the attractions in this city, they'll be advertising their revues as "Hamburg By Night," etc., etc.

Both sides of the main boulevard are jammed with late night presentations. There are a couple of picture theatres, one legit house and an opera house advertising "film, revue and variety." At intermittent intervals, there are small beer and coffee bars offering the famed German sausages at modest prices.

Most Niteries Charge 25c

Some of the niteries make a modest admission charge, which rarely exceeds one mark (25c), but there is no minimum or cover

(Continued on page 62)

SCOUT THOSE BARNS

Hollywood More Than Usually Interested In New Faces, Slants

Companies' story and talent scouts are in force this season beating the summer stock bushes for Hollywood prospects.

Barns are being scrutinized more closely than in past years due to the studios' pronounced eagerness to come up with promising new faces and fresh story slants. Strawhatters are launching a great many new plays and the film men aren't missing any of 'em.

Same motivation also has them making close checks on tv shows. Latter have netted them precious little story material, but serve as an increasingly important talent showcase. Various companies have tested—and on some occasions signed—young players on the basis of promising tv performances. The barns are serving a similar purpose.

Search for young blood is being intensified by Hollywood. Talent execs say their studios are waking up to the fact that there's a shortage of new leading men and women, ergo the word is out to be on the lookout for personalities likely to fill the bill. Strawhatters have always been a happy breeding ground for talent and in some instances are being used by the film companies as the training ground for players already signed.

Selwyn's Biopic Subject

Hollywood, July 13.

Following completion of "The Bob Mathias Story," William E. Selwyn will produce a film biography based on the theatrical careers of his father, Archie, and his uncle, the late Edgar Selwyn.

Elder Selwyns were prominent Broadway producers, starting in 1910 with "Within the Law." Picture is slated to roll in October.

SEES ROY ROGERS' VISIT AS 'BETTER THAN SCHOOL'

Edinburgh, July 6.

The recent visit of Roy Rogers to Glasgow and Edinburgh did more than all the teachers could do, according to Arthur Woodburn, Scot member of Parliament. The children, he said here, turned out in thousands to see him and his horse, "Trigger." The interesting thing was that he lectured to them on good behavior to their parents. That did more than all the teachers could do.

More use, he thought, could be made of the heroes of children to inspire them. He suggested that the hero worship of such people as Rogers and Field Marshal Montgomery could be put to good use in teaching children.

Esther Wms.-Ann Sothern Prep Vaude-Nitery Tours

A fresh batch of names is starting to appear on talent agency rosters for submission for dates in niteries and vaudes. Included are Esther Wlliams and Ann Sothern.

Miss Sothern, who played her first major nitery date in years at El Rancho Vegas, Las Vegas, has been set for the Casino Royal, also in Washington, for July 26 and will follow with the Chez Paree, Aug. 3. Paul Small and Miles Ingalls worked out these stands. It's not yet known whether she'll play other stands.

Miss Williams may start a vaude tour at the Capitol, Washington, Aug. 26 or 27 for a week, and will play some other dates before going into the Sahara, Las Vegas, Nov. 2. Miss Williams was originally slated to play the Vegas spot this month, but picture work interferred and so a delay was agreed upon. Plan, according to the William Morris Agency, is to have Miss Williams tour until her nitery stand. Deals are in the works with Paramount circuit for several of their houses, and elsewhere.

Miss Williams will do an act on

(Continued on page 58)



HORACE HEIDT
Currently On Tour
Under Personal Management
WALTER PLANT

5th Amendment Coterie Loses Damage Suit

Hollywood, July 13.

In a sweeping 24-page opinion, Superior Judge Ellsworth Meyer tossed out $51,750,000 blacklist suit brought against major film companies, and several indies by 23 plaintiffs, including three Academy Award Winners, who had declined to testify before House Un-American Activities Committee. Judge sustained a defense demurrer without leave to amend, ruling that employers have right to refuse to hire

(Continued on page 62)

Gabriel Pascal's Death Obscures Modus Operandi On Shaw Play Rights

Death of Gabriel Pascal in N. Y. last week left in a state of mystery the necessary clearances for picturizations of Bernard Shaw plays. Shaw assigned the rights to Pascal via an informal letter which, if contested in court, might not have stood up as an official contract.

However, there never was any questioning of Pascal's privilege to adapt for the screen "Caesar and Cleopatra," "Major Barbara" and "Pygmalion." J. Arthur Rank and other British and American producers simply left the Shaw works as Pascal's exclusive property so far as screen versions were concerned.

With Pascal's passing, there appears little knowledge of where to go for rights to any of the properties. Shaw bequeathed his money to a foundation to simplify the English language but there was no formally-established estate, according to sources close to the situation.

Jerry Robbins' Choreographic Rights Holds Up 'High Button' Film Sale

Los Angeles July 13.

Unique suit was filed in Superior Court by Stephen Longstreet, Jule Styne and Sammy Cahn who wrote the book and lyrics for "High Button Shoes," asking that they be declared sole owners of the former Broadway musical. Action further asks that Jerome Robbins, dance director, be restrained from interfering with the sale of film or television rights to the show.

Plaintiffs declare they have had offers from Warners and Columbia but have been blocked by Robbins who refused to part with his rights to the dance numbers he directed. They contend that the dances are part of the music, lyrics and book.

Also named as defendants are Joseph Kipness and Monte Proser, producers of the show, George Abbott, director, and three John Does. Complaint states that they were asked to join the action against Robbins but refused.

Peculiar situation disclosed by the suit is that a choreographer was able to obtain an unusual contract that put him in the same position as an author and enabled him to halt the sale of the property to films or television.

7/14

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DEFA (Once UFA) Studios in E. Berlin Fails to 'Embarrass' Foreign Journalists

By HAROLD MYERS

Berlin, July 6.

Taking advantage of the presence in Berlin of a number of specialist journalists from overseas attending the fourth annual film festival, the DEFA Studios in East Germany issued an invitation to all the foreign newsmen to visit its lot at Babelsberg, near Potsdam. Invite came from the Club of Creative Film Workers in East Berlin and named as honorary officers on the official notepaper were Gerard Philipe of Paris and Wassili M. Pronin of Moscow.

The press officer to the Berlin fest urged most of the scribes to reject the invite, warning that they would be compromised by being photographed with top East German studio execs and stars, if asked to sign the VIP visitors' book might even be requested to sign the Commie-promoted Stockholm Peace petition.

None of these things happened and the 18 foreign press reps who went on the tour were courteously received and not embarrassed by any attempts to make political capital out of the visit.

The DEFA Studios were formerly the UFA Studios but have been modernized and enlarged since the takeover after the war and plans for further extensions are in progress. They claim they are the largest studios in Europe, with three large stages and six smaller ones. However, not all are soundproofed. In design and equipment they compare with British studios, and the one exceptional piece of

(Continued on page 62)

No 'Eileen' for Holliday

Hollywood, July 13.

Judy Holliday returns to N. Y. Friday (16) to undergo surgery for removal of growth on her foot. She will be laid up six to eight weeks, so out of Columbia's "Sister Eileen." Replacement not yet made.

Janet Leigh remains in other key role as her first picture under recently signed five-year pact calling for one picture annually.

COWBOY OPERA BEATS RUSSIAN PROPAGANDA

Hollywood, July 13.

American oaters with simple action plots are far more popular in West Germany than the best contrived Soviet films, impregnated with propaganda. That is the opinion of Erlich Helmensdorfer, editor-in-chief of the Bavarian District Office of the Deutsche Presse-Agentur, who is visiting here with Roland A. Buschman, editor of the Nuernberger Nachrichten, as guests of the AMPP.

German films, he said, are far below their pre-war stature. "There isn't enough money," he added, "to make the pictures we used to make, and much of the motion picture talent left the country before and during the war."

Dietrich's London Click . Cues More Name Dates

London, July 13.

The Cafe de Paris, London's leading night spot, is making a big pitch for top name talent following the Marlene Dietrich capacity run which was to have wound up this weekend after four weeks. However, she's staying on an additional fortnight.

Major Donald Neville-Willing, who negotiated the Dietrich booking on behalf of the Cafe, is returning to N.Y. in September on a talent prowl for acts. Among those to whom overtures are being made are Tallullah Bankhead, Mae West, Gene Kelly, Gloria Swanson and Victor Borge.

Already booked for the current Cafe de Paris season are Kay Thompson, slated to open in September, and Carl Brisson who is due to play a return date in October.

Negroes' Golf Rights On Segregated Basis

Atlanta, July 13.

U. S. District Court Judge Boyd Sloan Thursday (8) ordered the City of Atlanta to permit Negroes to play on its seven golf courses on a segregated basis. Judge Sloan ruled that Negroes cannot be denied use of city golf courses, but that the city still may apply its segregation laws.

Jurist, however, made it clear in his decision that city would be given reasonable time to work out new regulations. Presumably upshot will be that Negroes will be allowed to use golf layouts on specified days of the week.

Judge Sloan ruled on a suit brought by Dr. W. H. Holmes, Alfred Holmes, Oliver W. Holmes and Charles T. Bell seeking to enjoin city from denying them use of city golf courses. Plaintiffs had been refused admission at Bobby Jones Golf Course in July, 1951.

NO LONGER LOVED

Soviet Punishes Creative Artists For Being Light-Minded

Washington, July 13.

Soviet Union has instituted a new crackdown on its musicians and writers, according to the U. S. Information Agency. Within the past two months the following has taken place:

Boris Mokrousov, a leading Russian composer, has been expelled from the Union of Soviet Composers. Previously he had been criticized for a "light-minded attitude toward his creative work."

Four top writers have been expelled from the Union of Soviet Writers for "unethical conduct," and several others have been sharply criticized for deviating from the Party line. Expelled are N. Virta, a Stalin Prize-winner, and also A. Surov, A. Voloshin, and T. Galsanov. Among those attacked have been such well known figures as Ilya Ehrenburg, V. Pomerantsev, V. Panova, and M. Zoshchenko.

USIA says the actions indicate a switch in Red policy on the arts and a tightening up of party control over the writers and composers.

Robeson Still Doghoused

Washington, July 13.

U.S. State Department declared yesterday (12) that it will not reverse itself at this time and issue a passport to Paul Robeson. This followed New York disclosure that the singer has applied for permission to leave the country for about six months to fill singing engagements in several European countries and Israel.

Robeson's passport was cancelled four years ago, following his pro-Russian speeches. Since then he has applied three or four times for a new passport.

The Old, Old Lesson

Hollywood, July 13.

The fame of television performers isn't as all-encompassing as industryites on both coasts are inclined to believe. Capitol Records' satirist, Stan Freberg, found that out on a 40,000 mile coast-to-coast tour visiting deejays.

Seated before a microphone at WRJW, chatting with a deejay who shall remain anonymous, Freberg suddenly discovered that the platter spinner had never heard of "Point of Order," "C'Est Si Bon," and most of the other Freberg hits. "How about 'St. George and the Dragonet,' which is a takeoff on 'Dragnet'?" asked Freberg.

"What's 'Dragnet'?" retorted the deejay.

Freberg squirmed.

"You know," he prodded. "The radio and television show about cops starring Jack Webb."

"Can't say as I do," said the deejay. "Who's Jack Webb?"

Freberg beat a hasty retreat.

DON'T NEED 'PRE-RELEASE' NOW

Antitrust Seeks Higher Fines

Washington, July 13.

Maximum fine for violation of the anti-trust laws would be upped from $5,000 to $50,000 under a bill reported favorably by a one-man Senate Judiciary Sub-committee, Report was made by Senator William Langer, of North Dakota, who is also chairman of the full Judiciary Committee. House passed the measure, which has the endorsement of the Justice Department, last year.

Feeling has long existed here that the $5,000 fine was no deterrent to potential violators of the antitrust statutes. Figure has been unchanged for many years.

Three Hour 'Star Is Born' Misses Hall

Judy Garland Pic is Set for N.Y. Astor and Victoria Early in Fall

"Star Is Born" probably will go into the Astor and Victoria in N.Y., day-date, with opening likely early this fall. Actual opening date will be set after it is decided how much the pic can be trimmed in actual running time because length of film as it now stands poses a real problem for houses desiring a reasonable turnover. Judy Garland starrer is set to get heavy bally from WB.

While considered at one time by the N. Y. Music Hall as a possible future booking, the excessively long running time precluded it going into the Hall since the running time could not be trimmed to less than three hours. With the Hall giving an hour to its stage-show and (in some instances) short features, this would mean a four hours show, something unheard of at this huge theatre. Pic now runs three hours and 26 minutes.

Two other bookings for the two City Investing houses also have been revealed. "Dragnet," another WB pic, has been set to open at the Victoria as soon as the current film, "About Mrs. Leslie," has finished its run. "Waterfront," a Columbia release, is now set to go into the Astor as soon as the current picture, "Indiscretion of American Wife," winds its engagement, likely later this month.

Joe Mankiewicz 'Dolls' Deal for Goldwyn Only Lull in Indie Career

Although he's joining Samuel Goldwyn on the production of "Guys and Dolls," Joseph L. Mankiewicz has no intention of abandoning independent filmmaking on his own. He recently completed "Barefoot Contessa" in Europe as an indie entry for United Artists release and will follow the "Guys" tieup with Goldwyn expectedly with another of his own solo indie efforts. Distribution setup hasn't been formalized but it's presumed UA likely will figure in the next deal, too.

Goldwyn last Friday (9) made "official" his pact with Mankiewicz, revealing that the latter will write and direct the pic. Deal had been pending for more than five weeks. Goldwyn also officialized his acquisition of the "Guys" property. He's paying $1,000,000 against 10% of the gross.

Mankiewicz, still abroad, is to report on the Goldwyn lot the first week in September. Goldwyn intends to start rehearsing on Oct. 15 and actual shooting Jan. 15.

Producer further disclosed that Frank Loesser, composer of the "Guys" score, will do additional musical numbers for the pic version.

Goldwyn is putting off until closer to shooting time any decisions on the screen process he'll employ.

Warner Divvy Rate Holds

Warner Bros. is staying with its $1.20 per year dividend rate. Board of WB last week declared the regular 30c per share of common stock.

New divvy is payable August 5 to stockholders of record on July 19.

George Glass Proposes 4 'Heats' in Oscar Derby; Sees Cumulative Bally

Hollywood, July 13.

George Glass, former film publicist and now an indie producer, has come out with an idea to stimulate interest in the Oscar Derby and the film business in general. In a letter to Academy prexy Charles Brackett, he suggests that the Derby be run in four heats, like a trotting race, with quarterly voting to choose 20 nominees in the top eight Academy Award qualifications.

Plan is to pick five nominees in each quarter in the following categories: Best Picture, Best Actor, Best Actress, Best Supporting Actor, Best Supporting Actress, Best Director, Best Original Story and Best Original Screenplay. Out of the 20 nominees, he suggests that Academy members pick the five finalists in each category for the final balloting.

This method, Glass declared "would bring about a cascade of cumulative publicity which would be of tremendous aid to pictures currently in release. The excitement in the headlines and on the air would provide a shot in the arm when it would do the most good."

"For ten months of the year," Glass added, "the Academy lies dormant in the public consciousness and seems to come to life only when the annual balloting takes place. With this plan, the Academy will remain vigorously in the public eye as a vital force in the promotion of motion pictures and their creators."

May Salvage 'Wonders' For Cinerama Use

Plan for Lowell Thomas to complete "The Seven Wonders of the World" is currently being mulled by Cinerama execs. About half the footage for the Cinerama film was lensed by Merian C. Cooper some time ago.

When the Stanley-Warner group took over, S. H. Fabian viewed the scenes, but couldn't see a way to weave them into a feature-type story. Cinerama now believes a way has been found to overcome that difficulty and shoot the rest of the pic. Another Cinerama feature, based on the Lewis-Clark expedition, is coming up from Warner Bros.

ROSE-SHAVELSON COMBO

'Eddie Foy' and 'Kitty Hawk' As First Productions

Hollywood, July 13.

New indie company, Scribe Productions, has been incorporated by two screen scribes, Jack Rose and Melville Shavelson, with "Eddie Foy and the Seven Little Foys" as its first production. Picture will be made in a partnership deal with Paramount and Bob Hope Enterprises, with Rose as producer and Shavelson as director.

Second film by the new outfit will be "Kitty Hawk," with Rose and Shavelson writing, producing and directing. Pair also scripted the Eddie Foy screenplay.

FASTER PLAYOFFS FOR BIG FILMS

Pre-releasing of top-bracket pictures is on the way out as a standard industry practice, it was strongly indicated in N. Y. last week.

Al Lichtman, director of distribution for 20th-Fox, told a meeting of film company presidents and other trade execs that there's no longer any point to selling a film in key dates and then withholding it for a number of months before general release. There was no formal vote taken on the matter, of course. But the distrib toppers from other outfits nodded agreement.

Point was underlined that in today's market an important film can bring in its full boxoffice potential in a steady playoff. Higher rental terms will still obtain, of course, and these usually mean upped admission prices.

This is in contrast with conditions a couple of years ago when a major-budget entry such as Paramount's "Greatest Show on Earth" had to undergo the long-haul treatment to achieve maximum returns. Under this policy, which Lichtman said is dated, a pic would play a limited number of dates in each area at tilted scales. It would then be taken out of release for some months before being sent into full circulation.

Disadvantage in this type of sell-

(Continued on page 71)

Plan for 'Mutiny'

In line with distributors' departure from old pre-release policies, Columbia has plans to continue "The Caine Mutiny" in steady distribution. Film is being grooved for about 60 engagements through this month and August and thereafter will spread out around the country.

Not long ago it was usually the policy of a company to license a pic such as "Caine" to a limited number of theatres and then pull it out of release for as much as six to nine months.

Guatemala, Burma Experiences Show Commies Move Into Any Vacuums When Yanks Pull Out

Political implications of a withdrawal from any, and particularly the smaller markets has been demonstrated to the American film companies via the two recent examples of Burma and Guatemala.

In both cases, faced with discriminatory taxes, the U. S. distribs pulled out. And in each instance the Russian propaganda machinery began to move in at their heels, seeking to take advantage of the vacuum that had been created.

Resumption of shipments to Guatemala was decided on by the Motion Picture Export Assn. last week following the overthrow of the pro-Red government. Latter, in a move to clear the decks for the Red-slanted material, had leveled a 20% tax on the distributor's share about a year ago. Eventually, faced with the resistance of the Guatemalan public to Soviet and other pix, the tax was reduced to 10%, but MPEA held on. Last week, the new ruling junta junked the tax and in effect appealed to

(Continued on page 18)

'Oklahoma' Also C'Scope; Todd's Indie 65m. Pix Within Magna Framework

Coin for his first Todd-AO production under the new Michael Todd Co. banner—some $2,000,000—has been raised privately and another $2,000,000 is available via bank loans, Mike Todd reported last week in N. Y. prior to his departure for London.

Todd, who expects to make ten in Todd-AO over the next five years, said he hoped to wrap up a deal for a property in Britain and would be ready to start shooting on it immediately. It's his guess that his pic will be the second Todd-AO release after "Oklahoma," to be followed by "Ben Hur" and "South Pacific."

Meanwhile, in a change of plans, "Oklahoma" is being CinemaScoped as well as Todd-AOed in order to protect the film's large investment. Todd up till now has strenuously objected to simultaneous lensing, but he was apparently overruled on the Magna Theatre Corp. board.

It's explained that the bankers and Rodgers & Hammerstein expressed concern over "unsettled conditions" in Europe where the Todd-AO projection and print-down equipment is being manufactured. Anticipating a possible interruption in the flow of the machinery, it was decided to back up Todd-AO, which uses 65m wide-gauge film, with CinemaScope. Todd now says he welcomes additional use of the widescreen process "for reasons of comparison, whether or not the need for using the C'Scope print ever arises.

Todd's indie production outfit will function within the Magna framework and his new venture in no way affects his status in

(Continued on page 22)

Stockholder Critical Of Skouras' Pay, Death Proviso, and 'Domination'

"Domination and control" of 20th-Fox by prexy Spyros Skouras was sharply attacked in a derivative stockholders' suit brought in N. Y. Federal Court last week by Rebecca G. Berkowitz who named the corporation and three of its directors as defendants. Board members named include foreign chief Murray Silverstone as well as Daniel Hastings and L. Sherman Adams.

Mrs. Berkowitz, who asserts she's been a 20th shareholder since 1935, charges Skouras with favoring his own personal interests to the detri-

(Continued on page 22)

National Boxoffice Survey

Key City Biz Continues Stout; 'Caine' Still Champ, 'High' 2d, 'Garden,' 'Cinerama,' 'Apache' Next

Additional playdates for new, strong product are helping first-runs to overcome the torrid weather prevailing in main key cities currently. It has been hot so long in some localities that the public has become accustomed to swarming to air-conditioned theatres as the main source of relief from the heat.

Pacing the field again this round is "Caine Mutiny" (Col). It is gradually drawing away from nearest b.o. rivals although playing in only nine keys covered by VARIETY this session on. It also was first last week. "High and Mighty" (WB) is finishing in second place, same as last stanza.

"Garden of Evil" (20th), in sixth place a week ago, its first time on release, is taking third money. "Cinerama" (Indie) is winding up fourth.

"Apache" (UA), which loomed as a smash hit a week ago, is starting to live up to its promise, landing fifth spot. It is playing in six keys covered by VARIETY. "Student Prince" (M-G) is taking sixth position while "Demetrius" (20th), third last stanza, is seventh.

"Gone With Wind" (M-G) (reissue), with additional dates, is pushing up to eighth place. "Johnny Dark" (U) is capturing ninth money, with "Coins in Fountain" (20th), long high-ranking, landing 10th position by dint of added playdates.

"Knock on Wood" (Par), also with fresh dates, is taking 11th spot, while "Hell Below Zero" (Col) is 12th.

"Man With Million" (UA) still is going fine in small-seaters. "Silver Lode" (RKO), also new, ranges from okay to fairish currently. "Ring of Fear" (WB) is rated fair in Philly.

"Francis Joins Wacs" (U), also new, is fine in San Francisco and stout in Providence. "Adventures Robinson Crusoe" (UA), shapes nice in Chi and St. Louis. "King Richard and Crusaders" (WB) is sock on preem in L.A.

"Men of Fighting Lady" (M-G), mild in Frisco, is okay in D.C. "Mrs. Leslie" (Par) looks sturdy on second N.Y. week.

"Tanganyika" (U), big in Seattle, looms fairish in Detroit. "Greatest Show" (Par) on popscale return date is neat in Minneapolis.

"Dial M for Murder" (WB), sock in Toronto, shapes neat in L.A. "La Ronde" (Hakim) is heading for a new record in Toronto.

"Couldn't Say No" (RKO) looks stout in Cincy. "Miami Story" (Col), good in Louisville, is rated moderate in Prov.

(Complete Boxoffice Reports on Pages 8-9)

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INDEX

Bills	62
Chatter	70
Film Reviews	6
House Reviews	61
Inside Pictures	24
International	12
Legitimate	63
Literati	69
Music	48
New Acts	61
Night Club Reviews	60
Obituaries	71
Pictures	3
Radio-Television	25
Radio Reviews	39
Record Reviews	48
Frank Scully	69
Television Reviews	30
TV-Films	44
Vaudeville	56

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Myers Warns: Government Rule Of Pictures Invited by Tough Sales Policies of Distribs

Washington, July 13.

Allied States board chairman Abram F. Myers today (Tues.) served notice on the distributors that the industry is headed for Government - imposed regulation akin to restraints placed upon railroads, shipping, electrical power, etc. The exhibitor leader warned that the restrictions likely will be imposed "by the Government on its own motion to preserve the industry."

Myers, in a membership bulletin, charged that theatremen are forced to cope with crisis conditions because of distribution "abuses" in setting terms for their pictures. The Allied beef is that the film companies are pricing exhibs out of business. The Government will step in unless there are adjustments, Myers said, in effect.

"As a body, Allied has not advocated Government regulation" on the belief that enforcement of the antitrust decrees has been adequate, stated the board topper. Myers added he personally "can't predict" for how long present conditions will be tolerated.

Government intervention would be designed, he said, to safeguard the heavy investments in the industry, mainly exhibition, and to ward off unemployment.

He charged the film companies with committing "industrial suicide" via such alleged practices as these: refusing to give rental adjustments in accordance with box-office receipts; taking the exhibs' Federal tax money gains via placing the theatremen in higher rental brackets; increasing the mini-

(Continued on page 18)

UNITED ARTISTS MULLS MEMBERSHIP IN MPAA

United Artists is giving "serious and sympathetic consideration" to a membership bid put to it by the Motion Picture Assn. of America, Robert S. Benjamin, UA's board chairman, stated over the past weekend. Earlier, Eric Johnston, MPAA president, had reported that the matter was being discussed.

Neither spokesman went beyond that point.

However, it's known MPAA has had its sights on UA since the latter outfit, under the Arthur B. Krim-Benjamin management, started the climb toward its place of importance in industry economics. But the five partners at the helm of UA haven't shared a unanimous view toward MPAA. Until recently, at any rate, there was some feeling that UA paid its share in any industry project, including those engaged in by MPAA, and felt no responsibility beyond this.

Also, UA's clash with the Production Code, via "Moon Is Blue," resulted in a still not forgotten burn on the part of some execs at UA.

Judge Hints Dismissal Of Reich-Castleman Suit

Hollywood, July 13.

Federal Judge Benjamin Harrison at hearing here yesterday (Tues.) strongly hinted he'll decide in favor of a motion by RKO to dismiss the Eli and Marion Castleman stockholder action against the film company. Jurist commented he considers the case here moot because of dismissal of similar actions in Delaware and Nevada.

RKO's dismissal move was based on the argument that the Delaware and Nevada suit dispositions sustained Howard Hughes' purchase of the company and this was binding on everyone. If Harrison throws the case here out, as he indicated, it will mean the end of all court skirmishes with Hughes on charges of RKO mismanagement.

Harrison also voiced little sympathy for a bid by Beverly Hills attorney Bernard Reich for fees to be collected from RKO. But a formal decision on this was put off also. Left open was a third motion, this made by Reich to collect fees from the Castlemans.

No Pink Ones?

Hollywood, July 13.

Most colossal makeup project in film history was accomplished on the Metro lot, where 10 elephants were given new complexions for their appearance in "Jupiter's Darling."

Pachyderms, each weighing around 8,000 pounds, were painted various tints of blue, green, yellow, red and cerise.

Films Coming In Full of Stars

Multiple-star casting in the "Grand Hotel" manner is coming back into fashion in Hollywood.

Number of upcoming features are loaded with name performers to solidify the b.o. potential of the product. Since most of these films are in the multi million dollar category, studios presumably reason that it's only sensible to provide the added values by way of b.o. insurance.

Here are a few examples: 20th—"The Egyptian," Michael Wilding, Victor Mature, Edmund Purdom, Gene Tierney, Jean Simmons, Peter Ustinov; "A Woman's World," Lauren Bacall, Arlene Dahl, June Allyson, Clifton Webb, Van Heflin, Fred MacMurray; Warner Bros. "Battlecry," Van Heflin, Aldo Ray, Mona Freeman, Nancy Olson, James Whitmore, Raymond Massey.

Metro, "Executive Suite," Fredric March, William Holden, Barbara Stanwyck, June Allyson, Walter Pidgeon, Shelley Winters, Paul Douglas, Louis Calhern, Dean Jagger, Nina Foch; "Athena," Jane Powell, Ed Purdom, Debbie Reynolds, Louis Calhern, Victor Damone; "Deep in My Heart," Jose Ferrer, Merle Oberon, Esther Williams, George Murphy, Tony Martin, Anne Miller, Cyd Charisse, Howard Keel, Paul Henreid. Some of these are just doing guest shots; "The Prodigal," Ava Gardner, Vittorio Gassman, Edmund Purdom, Lana Turner, Walter Hampden.

POWELL-PRESSBURGER WOO CANADIAN MONEY

Ottawa, July 13.

Michael Powell, British film producer, states in a byline article in July Mayfair Magazine that he and his associate, Emeric Pressburger, "wish and intend to found a Canadian film industry producing for the international film market." He also makes some sharp cracks at the finances of Hollywood films.

Powell and Pressburger, writers, producers and directors of "The Red Shoes," "Colonel Blimp," "Tales of Hoffman," "Black Narcissus" and "The Wild Heart," starring Jennifer Jones, made "49th Parallel" in Canada in 1940.

The article, in a small-circulation (18,000) slick, which almost exclusively enters wealthy homes, makes a pitch for a Canadian-financed producing company, to budget $1,000,000 for the first film. This, it is suggested, might be "Promotion of the Admiral," a short story by Morley Roberts which Powell and Pressburger own and have done a treatment on. A sea yarn, it opens in Halifax, needs location work there, in British Columbia, Central America and around Cape Horn.

New UA 'Beachcomber'

Remake of "The Beachcomber" has been acquired for U. S. release by United Artists. Pic was produced in England by William MacQuitty for J. Arthur Rank and has Robert Newton as the drink-sodden outcast and Glynis Johns as the missionary's sister.

In the original adaptation (1938) of the Somerset Maugham novel, Charles Laughton and Elsa Lancaster had the lead roles and Newton had a featured spot.

RKO Theatres Divesting Hill Street, Pantages, L.A., And Golden Gate, Frisco

Hollywood, July 13.

RKO Theatres prexy Sol Schwartz returned to N. Y. Sunday night after presumably setting in motion negotiations for immediate disposal of three key RKO houses on Coast: Hill Street (2,572 seats); Pantages (2,812) in Los Angeles, and the Golden Gate (2,850) in San Francisco.

Circuit is anxious to separate this trio from remainder of chain either via outright sale or long-term lease.

Unknown facts: (1) How far negotiations have progressed; (2) Identities of interested parties. However, one possible purchaser might be Civic Light Opera Association which must move from Philharmonic Auditorium here at end of present season. It's known that managng director Edwin Lester has been looking at Pantages and two or three other houses as possible sites. Pantages location is considered good, parking available and it would need comparatively minor backstage adjustments.

BI-LINGUAL 'PORGY' WITH NEW SCENARIO

Hollywood, July 13.

Bi-lingual and possible trilingual production of the film version of "Porgy and Bess" is slated for Munich early next year, co-producer Robert Breen reported here today. Cast of the folk opera, currently at the Philharmonic Auditorium in downtown Los Angeles for a four week run, will repeat their stage chores for the film version.

"We won't have to bother with dubbing," Breen explained, "because about 60% of our cast speaks at least two languages in addition to English. With most of them it is German and French but many know Italian as well."

"Porgy" will be shot in English and in German and a decision probably will be made within the next few weeks on a possible Italian version.

Despite suggestions from various organizations which have sought a participation in the production, "Porgy" will not be lensed on stage but will be completely re-produced for the film medium. Breen emphasized that he and his co-producer Blevins Davis feel there is a vast difference between stage and screen techniques and that it would be a mistake to film "Porgy" as a play on celluloid.

A regular screenplay will be written for the production, which has a tentative budget of around $2,000,000.

Cab Calloway, who leaves the cast of the touring legiter after the local stand, will rejoin the company in Europe late this year and will be on hand for the film version. "Porgy" jumps from here to Boston and after a few weeks of Eastern and Canadian dates heads for Europe.

While here, the "Porgy" company will begin rehearsals on "Free and Easy, a Blues Opera," new musical by Harold Arlen and Johnny Mercer, which will be premiered in Paris in November and subsequently alternated with "Porgy" as a repertory offering.

NO FUNDS FOR MUSEUM

Most of Costs Currently Go For Restoration, Not Purchase

Museum of Modern Art, N. Y., bid for a contribution of $20,000 was nixed last week by the Motion Picture Assn. of America. Museum officials said it was their understanding that there was no final decision.

Museum's film library needs $50,000 for the restoration and replacement of some of the deteriorating old prints in its valuts. MPAA board was told that the Rockefeller Foundation was ready to chip in $25,000 and that the Museum itself would raise $5,000.

Additions to the Museum's huge collection of film classics are authorized by a special committee. But the museum is finding it tough to pay for the upkeep of the old reels and in fact has been spending most of its allocation on maintenance rather than new acquisitions. Outfit must buy prints from old negatives the distribs make available.

He'll Pass as a Vet

Aaron Kessler was recently made day manager of the New York, film grind at Broadway and 42 St. It's exactly 50 years since he joined in 1904 the staff of Hammerstein's Victoria, on the site of the present Rialto at Seventh Aye. and 42 St., of which he was later manager.

Although this era of show biz and Broadway is supposed to be B.H.T. (before honkey tonks) Kessler recalls that the Roof Garden of the Victoria had a flea circus in the summer of 1910.

Devise Pension For Joe Breen

Lush pension setup for Joseph I. Breen, the Production Code administrator, is currently being worked out by major companies in N. Y. Industry attorney Louis Nizer is having a hand in the negotiations for a retirement fund which is said to run into pretty tall coin.

Motion Picture Assn. of America prexy Eric Johnston confirmed in N. Y. last week that Breen had been anxious for some time to retire to semi-active status and that discussions towards that end were going on. "There's nothing definite," Johnston said.

Breen is in town, presumably in connection with the current talks. He hasn't been well for some time. The 64-year-old administrator will be succeeded in the top PCA spot by Geoffrey Shurlock who has in effect been running the Code's administrative machinery for some time and who enjoys the confidence and respect of the studios.

Johnston last week went out of his way to praise the job Breen had done in administering the Code, stressing the difficulty of making decisions "when the lines drawn are sometimes pretty hazy." He commented that in his tenure Breen had shown "tact, firmness and instinctive judgement."

The MPAA topper also said he didn't know of any pending changes in the Code, implying strongly that none were under discussion either. Some months back, there was strong agitation for a liberalization of the Code, a move that culminated in an exchange of letters between Johnston and Samuel Goldwyn. Former at that time asked Goldwyn to be specific in his suggestions for changes. There was at that time an implied promise of a producers' meet to discuss the Code. However, it never came off.

Impression is gained that, within recent months, the interpretation of the Code document by its administrators has undergone a marked change with observers noting a decided tendency towards a broader, more casual approach. While this has expressed itself on the screen, it is contradicted by speeches made by John A. Vizzard, one of Breen's assistants who's apparently been delegated to make the p.r. pitch for the Code. Vizzard has stressed that the Code wouldn't give up its fundamental values to pursue the "phony" maturity of the N. Y. stage and of foreign pix. His statements, and particularly his speech at Ann Arbor, Mich., in which he appeared to sanotion censorship for non-Code approved films, are an occasional source of embarrassment for MPAA execs in N. Y.

N. Y. to L. A.

Helen Alexander
Herman Bernstein
Karl Bernstein
Barbara Britton
Milton Goldman
Frances Langford
Mike Lanin
Arthur Schwartz
Ellen Siegel
John Sinn
Milton Sperling
Mike Todd
Selena Walters

Europe to N. Y.

Leonard H. Goldenson
Shellah Graham
Doris Hart
William Hornbeck
Noel Langley
Isaac Shapiro
Gabriel Soria
Darryl F. Zanuck

Odlum-Hughes 'Horse-Trading'; Question: What?

The rumors were in high gear over the past week. Floyd Odlum was said to be buying everything from a brewery to an aircraft company—and maybe a picture company, too—from Howard Hughes. The only certainty was that Odlum, who is head of Atlas Corp., and Hughes were together on the Coast and the horse-trading was on.

Odlum used the term "horse-trading" in conversations with associates but gave no indication of what he's angling to buy, whether the old RKO holding corporation whose only asset now is cash, or the physical production-distribution assets recently taken over 100% by Hughes, or whatever.

Branded as fiction were reports that this or that exec in the film industry had been approached already by Odlum as a preliminary to filling the top spot in the RKO picture outfit.

One inside source recalled that the 1948 deal whereby Hughes bought control from Odlum went six months in alternately on and off stages before actual signaturing. "The same might obtain now or they may have a deal wrapped up by tonight, but for what I don't know," commented the insider.

NEW JEFFERS TRIAL VS. EXTRAS GUILD

Hollywood, July 13.

Mike Jeffers' $200,000 libel suit against the Screen Extras Guild and seven of its officers comes up in Superior Court today (Tues.) for assignment to trial judge. Defendants have asked for a jury trial.

Original suit against Extras Guild and 34 officers ended in mistrial last February with jury deadlocked 6-6 after hearing seven and half months' testimony. Jeffers bore cost of trial. His attorney indicated Jeffers will probably be first witness at new trial. He contends he was libeled in newsletter distributed to Guild members.

Rivoli N.Y. Reopening

Rivoli, Broadway showcase, will reopen early in August after three months of darkness due to the unavailability of suitable product. House, unit of United Artists Theatre Circuit, had been the only N. Y. first-run to shutter.

Riv re-candles with "Rear Window," major entry on the Paramount sked. Alfred Hitchcock directed the James Stewart-Grace Kelly costarrer. Extensive opening campaign is now being prepped with the preem to be a benefit for Korean war relief.

L. A. to N. Y.

Joan Abner
Louis Berg
Irving Berlin
Arthur Bronson
Smiley Burnette
Rhonda Fleming
Bill Gass
L. Wolfe Gilbert
Bonita Granville
Harold Hecht
Joe Hyams
Anna Hill Johnstone
Keye Luke
Brenda Marshall
Agnes Moorehead
Florabel Muir
Gregory Peck
Tom Pryor
Sol A. Schwartz
Don Sharpe
Richard Skinner
Spyros Skouras

N. Y. to Europe

Alfred Black
William Boyd
Geraldine Brooks
Thea Dispeker
John Elliott
Pierre Galante
Irving Greenfield
Jack Hylton
Jean and Walter Kerr
Robert Kreier
Carmel Myers
Val Parnell
Louella O. Parsons
Ethel Linder Reiner
A. W. Schwalberg
Richard Tucker
Jerry Whyte

FRENCH DEAL UNDER INDIE FIRE

Arnall Reaps Unpopularity

Gist of Company Presidents' Comment Is That He Hurt Entire Film Industry Vis-a-Vis France

Extent of future cooperation between the Motion Picture Export Assn. and the indie producers is in doubt following last week's attack on MPEA's French deal by Ellis Arnall, Society of Independent Motion Picture Producers prexy.

Arnall had written to Secretary of State John Foster Dulles, asking whether the Department approved the principle of subsidy in foreign film deals and charging MPEA among other things with restraining the export trade of its domestic competitors.

This letter, which apparently took MPEA by surprise, was the subject of considerable and lively discussion at the MPEA's presidents meet in N. Y. last week. In the privacy of the conference room, company execs denounced the Arnall move in the strongest language.

Gist of their objections was that Arnall had known all along what would happen; that he was stirring up trouble even though most of the indies in France release via the majors and thus benefit from all French concessions gained, and that his move was "unfair" to a large part of the industry.

Inference drawn was that, in the future, there would be a considerable slackening of liaison between the two groups. In the past, MPEA prexy Eric Johnston has kept Arnall informed of the progress of his foreign negotiations, it's said. There is likely to be less of an exchange of info from now on.

At his press confab later that same day, Johnston specifically denied the Arnall charge that MPEA had in fact purchased certain economic privileges from the French and that these privileges are denied to its competitors. "MPEA doesn't get the slightest advantage out of the agreement," he stated.

He also said that Arnall had been informed all along and that MPEA counsel Sidney Schreiber

(Continued on page 20)

'SINBAD' AND 'PILOT' ON RKO'S '54 LIST

Two RKO films which have copped attention and drawn trade curiosity because the company has held them under wraps finally are coming out. Release dates have been set for "Son of Sinbad" and "Jet Pilot."

"Sinbad," set for Nov. 27, has yet to be submitted for Production Code approval and so far has appeared heading in the same direction as the controversial "French Line." "Pilot" is the Howard Hughes production made at a reported cost of about $4,000,000. Making the latter particularly unusual is that it was completed close to two years ago but hasn't been exposed to trade viewing.

The two are part of the program of 12 releases which RKO president James R. Grainger discussed in the series of field sales meetings which concluded with a session in San Francisco yesterday (Tues.). Lineup, which extends through March, 1955, includes also "Susan Slept Here," starring Dick Powell and Debbie Reynolds; "Passion," Cornel Wilde and Yvonne de Carlo; "This Is My Love," Linda Darnell and Dan Duryea; "Africa Adventure," documentary.

Also "The Americano," Glenn Ford, Ursula Thiess and Cesar Romero; "Castle Queen of Montana," Barbara Stanwyck and Ronald Reagan; "Big Rainbow," Jane Russell; "The Conqueror," John Wayne and Susan Hayward; "Girl Rush," Rosalind Russell, and "Sea Is a Woman," cast unset. All 12 are in color.

Charles Boasberg, RKO's general sales manager, told the Frisco meet the company will release 44 one-reel shorts and 26 two-reelers during 1954-55. These will include 18 Walt Disney cartoons in Technicolor.

STUDIO EMPLOYMENT

Very Slight Change 1953 As Against 1949, Figures Reveal

Hollywood, July 13.

Employment in motion picture studios numbered approximately 24,500 last year, according to figures released by the State Department of Employment. This is practically the same number in 1949, which was 24,280.

Total of workers in all branches of the entertainment industry in 1953 was 33,329. This compares with 35,565 in 1953; 33,120 in 1951; 31,843 in 1950, and 31,013 in 1949.

Zukor on Growing Old; Shocked That Clara Bow 'It' Now Period Curiosa

Rochester, N. Y., July 13.

Adolph Zukor, Paramount board chairman, waxed nostalgic and sentimental in an address here yesterday (Mon.). "Time slips by so quickly and quietly," said the vet, "that when a man is absorbed in his daily tasks, he gets a great shock when he finds that after a short 50 years have passed, he is not only no longer young but labeled a pioneer. I am sure that George Eastman, if he were here today, would experience this same shock."

Zukor participated in ceremonies commemorating the centennial of the birth of Eastman, who perfected nitro-cellulose film.

Zukor noted that when he arrived in N. Y. Eastman was at work on his photographic development. He added: "The year 1888 was a particularly busy year for the always busy George Eastman. While he was laboring that year to perfect the film that was to provide the standard for motion pictures for the next half century, he also brought the art of still photography within the reach of everybody by means of his famous Kodak camera. This made the world picture-conscious and contributed importantly to preparing the public for the motion picture."

Re those passing of the years, Zukor stated: "I find it hard to accept that Clara Bow in the picturized version of Elinor Glyn's story. 'It,' is now being analyzed as a period piece by sociologists and by students of motion pictures eager to know what the flappers of the twenties were like and what kind of picture attracted 100,000,000 Americans to the theatres and created a new word for the dictionary in those fabulous days. It seems only yesterday that this same picture played a regular engagement to a capacity audience in this very auditorium where we are gathered today."

Mexican Strike Delay

Mexico City, July 13.

Film trade here is breathing a sigh of relief and is more hopeful of avoiding labor trouble as a result of the postponement of the threatened strike against 1,200 cinemas throughout Mexico and all distribs until July 23. The walkout originally had been set for July 12 by the National Cinematographic Industry Workers union to enforce its demand for a 35% pay hike. Besides hitting most film theatres, all distributors, both American, other foreign outfits and Mexican, would be affected by the strike.

Confederation of Mexican Labor, of which NCIW is a member, ordered the postponement because it expects to win a general 24% wage tilt from most employers by that date. Film industry leaders generally are confident of averting the walkout but that it will cost the picture business raises of 10 to 20%.

SIMPP GRO UP IN ALL-OUT ATTACK

Society of Independent Motion Picture Producers now appears embarked on a fullscale offensive to wreck the legal foundations of the Motion Picture Export Assn. Indies are using the recent French film agreement as a basis for their slashing attacks.

Second move in the indies' campaign vs. MPEA came last week when Ellis Arnall, SIMPP prexy, filed a formal complaint against the association with the Federal Trade Commission. His main charge: Monopoly. Just a week before that, Arnall had written to Secretary of State John Foster Dulles, asking the Department's position on what SIMPP considers a "subsidy" provision in the agreement.

Firmly opposed to subsidies of any sort, Arnall is now tying his complaints to a far broader issue, that of MPEA's proper functioning under the Webb-Pomerene Act. He asked the FTC to:

1. Investigate the detailed and involved operation of MPEA and its basic authority under the law and trade policies of the U. S. government to enter into private film agreements with foreign governments containing subsidy payments and thereby to arrogate unto itself the control, domination and monopolization of the American export film business; and

2. Examine the terms and conditions of the French agreement as to their legality.

And Arnall observed significantly: "For some while there have been grave misgivings on the part of many within the motion picture industry as to whether or not the operation of MPEA in all particulars is properly within the scope of the authorizations and immunities of the Export Trade Act."

The act, he stated, grants corporations freedom from antitrust criminal prosecution and civil damage suit "only as long as their operations comply strictly with the terms and conditions of the said Export Trade Act." The French arrangements, Arnall charged, not only involves special concessions to MPEA which are denied to its competitors; it "obviously constitutes an attempt on the part of MPEA to monopolize motion picture trade and commerce under color of the immunity of the Export Trade Act. The agreement appears to restrain the export trade of domestic competitors of MPEA. It very definitely tends to substantially lessen competition

(Continued on page 20)

Arnall No Leader of Phantom; Indies See Blowing Whistle For Washington Cops Necessary

That Society of Independent Motion Picture Producers president Ellis G. Arnall is carrying the ball for a non-existent team was strongly suggested at a meeting of major film company presidents and other executives in N.Y. last week. Riled over Arnall's attacks on Motion Picture Export Assn. deals abroad, the film company execs contended that indie filmmakers release their product through MPEA member companies, consequently are "represented," in effect by MPEA. Therefore, went the question, Whom does Arnall represent?

A check with highly-placed indie Industryites disclosed that Arnall, in his battle with MPEA, has solid support. Representative spokesmen for the non-major producers draw a broad line of distinction between their SIMPP aegis and the fact that their pix go to foreign countries via MPEA. SIMPP has the role of protecting, or trying to protect, the indies from what they regard as distasteful aspects of pacts entered into by MPEA.

One source put it this way: "We are forced to suffer the consequences of subsidy arrangements agreed to abroad by MPEA. Our pictures are released by an MPEA company. But this is not representation. SIMPP is fighting subsidies, fighting them in our behalf. This is representation. Arnall's running to the State Department,

(Continued on page 71)

HOLD 'GIRL RUSH'

Waiting For Second VistaVision Camera Sept. 20

Hollywood, July 13.

Start of "The Girl Rush," originally slated for Aug. 2, was postponed until Sept. 20 to await the availability of a second VistaVision camera. First of the two will be ready in two weeks but the other is delayed.

Picture will be produced by Frederick Brisson's Independent Artists for RKO release with Rosalind Russell starring.

Intra-Trade Resistance To Actual Pix Titles In Editor & Pub Ad Copy

Council of Motion Picture Organizations looks headed for a rebuff in its plan to wind up its series of ads in Editor & Publisher with insertions from the major companies listing their upcoming important pictures.

The idea is being put to ad-pub heads of the distributors this week, the theory being to bring the ads to a somewhat spectacular climax by calling attention to the epics which Hollywood is now turning out. The 20th ad was placed Saturday (10) and the sked will be completed with the 26th.

But the proposal to list titles is going against the grain with one major distributor, at least. Reps of this outfit reason that the ads have been designed to upbeat the industry in principle, or institution-wise,

(Continued on page 20)

Mull 'Seventh Heaven' As Sinatra-Simmons Musical

Hollywood, July 13.

Twentieth Century-Fox is mulling purchase of musical rights to "Seventh Heaven" as possible Frank Sinatra-Jean Simmons starrer. A musical stage version was written some years ago by Stella Unger and Alec Templeton but was never produced.

John Golden, who produced original straight stage play, sold film drama rights to Fox in 1927 but retained musical rights and still has them.

New Try for Master Foreign Formula

American Distributors Would Like to Avoid Squabbles as In Japan

Another attempt is being made by the Motion Picture Export Assn. to arrive at a master formula to guide the division of permits when they are allocated in bulk by a foreign government.

Decision to appoint a committee to study the problem was made in N. Y. last week at the presidents' meet. Members of the group haven't been appointed as yet. It was agreed, however, that they should include reps from both the majors and the smaller outfits.

Motivation for the renewed try at establishing an overall formula lies in the distribs' realization that, with the foreign market looming increasingly important, it's becoming more and more difficult to allocate permits without prolonged and bitter wrangling.

This was the case in Japan earlier this year, when the companies came close to losing five permits due to their inability to get together. Another fight was averted in France when the French agreed to up permits from 108 to 109. And execs foresee some difficulty over the division of the Italian licenses which run to 189 for the MPEA member companies with offices in Italy. Overall allocation is 224.

One way out—and it's a solution which pleases different companies depending on the areas involved—is for the foreign government itself to allocate licenses to the individual companies. This eliminates a fight and, in the opinion of some, is frequently fair in that the decision is as a rule based on local billings against that, it handicaps the smaller outfits. Latter complain that the percentages work to their disadvantage; that, while they recognize the earning powers of the big companies' product, they, too, need to get pix in to stay alive.

While there's general agreement that a master formula, similar to the one used by MPEA in allocating costs and profits, is desirable, not much hope is seen for an understanding. MPEA makes its divisions on the basis of domestic rather than foreign billings.

HIT 5% N.Y. TAX ON CONSTITUTIONALITY

N. Y. exhibitors launched a surprise attack on the city's 5% amusement tax on a new front over the past week with a petition in State Supreme Court which looks to upset the levy on grounds of unconstitutionality.

Theatremen obtained an order from Justice Nicholas Pette directing Mayor Robert F. Wagner and other city officials to show cause why a temporary injunction should not be entered restraining collection of the tax coin. Hearing on the order had been set for Monday (12) but was postponed to tomorrow.

Represented by attorney Edward C. Raftery, plaintiffs in the action are RKO Theatres, Century Theatres, Loew's and the Brandt chain. Complaint states that a long-standing section of the City Administrative Code prescribes the collection by a theatreman of any public money over stated admission price and Federal tax; that in some instances the tax formula calls for a levy over the 5% directed by the State Legislature, and that the Constitution is violated because the tax is discriminatory.

TAKE YOUR CHOICE

Holding Back Old Garlands May Be Courtesy or Cunning

Somebody (could it be Warners?) has dissuaded Metro from reissuing two oldies starring Judy Garland in advance of WB's "A Star Is Born." M-G had planned re-runs of "Easter Parade" and "Meet Me in St. Louis" this month. But the company over the past week called the idea off.

"Star Is Born," which has Miss Garland as one of the leads," is being readied by Warners as one of its most expensive upcoming releases.

While a phone call from WB to M-G is conjectured in the trade as the reason behind M-G's decision to switch its reissue plans, actually there could be another motive. The success of WB's "Star Is Born" would re-establish Miss Garland as an "important property," it's pointed out, and this would enhance the value of the M-G vintage Garland pix at a later date.

Rear Window
(COLOR)

Socko Alfred Hitchcock suspense thriller with James Stewart and bright b.o. prospects.

Hollywood, July 13.

Paramount release of Alfred Hitchcock production and direction. Stars James Stewart; co-stars Grace Kelly, Wendell Corey, Thelma Ritter; features Raymond Burr. Screenplay, John Michael Hayes; based on the short story by Cornell Woolrich; camera, Robert Burks; editor, George Tomasini; score, Franz Waxman. Previewed July 9, '54. Running time, 112 MINS.

Jeff	James Stewart
Lisa Fremont	Grace Kelly
Thomas J. Doyle	Wendell Corey
Stella	Thelma Ritter
Lars Thorwald	Raymond Burr
Miss Lonely Hearts	Judith Evelyn
Song Writer	Ross Bagdasarian
Miss Torso	Georgine Darcy
Woman on Fire Escape	Sara Berner
Fire Escape Man	Frank Cady
Miss Hearing Aid	Jesslyn Fax
Honeymooner	Rand Harper
Mrs. Thorwald	Irene Winston
Newly Wed	Haris Davenport

(*Aspect ratio*: 1.66-1)

A tight suspense show with a bright boxoffice outlook is offered in "Rear Window," one of Alfred Hitchcock's better thrillers. James Stewart's established star value, plus the newer potentiality of Grace Kelly, currently getting a big buildup, and strong word-of-mouth possibilities indicate sturdy grossing chances in the keys and elsewhere.

Hitchcock combines technical and artistic skills in a manner that makes this an unusually good piece of murder mystery entertainment. A sound story by Cornell Woolrich and a cleverly dialoged screenplay by John Michael Hayes provide the producer-director with a solid basis for thrill-making. Of equal importance in delivering tense melodrama are the Technicolor camera work by Robert Burks and the apartment-courtyard setting executed by Hal Pereira and Joseph MacMillan Johnson.

Hitchcock confines all of the action to this single setting and draws the nerves to the snapping point in developing the thriller phases of the plot. He is just as skilled in making use of lighter touches in either dialog or situation to relieve this tension when it nears the unbearable. Interest never wavers during the 112 minutes of footage.

Stewart portrays a news photographer confined to his apartment with a broken leg. He passes the long hours by playing peeping-tom on the people who live in the other apartments overlooking the courtyard. It's a hot, humid summer so shades are rarely drawn to block his view of intimate goings-on. In one of the apartments occupied by Raymond Burr and his invalid, shrewish wife Stewart observes things that lead him to believe Burr has murdered and dismembered the wife.

From then on suspense tightens as Stewart tries to convince Wendell Corey, a policeman buddy, his suspicions are correct. Already sold on the idea are Miss Kelly, Stewart's girl, and Thelma Ritter, the insurance nurse who comes daily to tend his needs. With their help, Stewart eventually is able to prove his point, and almost gets himself killed doing it. Adding to the grip the melodrama has on the audience is the fact that virtually every scene is one that could only be viewed from Stewart's wheelchair, with the other apartment dwellers seen in pantomine action through the photog's binoculars or the telescopic lens from his camera.

There's a very earthy quality to the relationship between Stewart and Miss Kelly. She's a Park Avenue girl not above using all her physical charms to convince Stewart they should get married. This is carried to the point where she arrives one evening set to spend the night and gives him what she calmly calls "a preview of coming attractions" by donning frilly nightgown and negligee. Both do a fine job of the picture's acting demands.

Types that one might find in a Greenwich Village apartment add interest. Miss Torso, roundly played by Georgine Darcy, is a peeping-tom's delight, particularly when she loses her strapless bra. There is a great sadness to Miss Lonely Hearts, played by Judith Evelyn, a woman with an overwhelming desire for a man, yet not knowing what to do when she coaxes one in from the streets. There's a honeymoon joke in the actions of newlyweds Rand Harper and Haris Davenport. He's seen raising the shade at intervals, only to be called back to her arms by the bride. Ross Bagdasarian, a composer; Sara Berner and Frank Cady, a couple with a little dog, and the other types glimpsed all seem like real people, and their soundless contributions give the principles top-notch support. Burr is very good as the menace, as are Corey and Miss Ritter.

The production makes clever use of natural sounds and noises throughout, with not even the good score by Franz Waxman being permitted to intrude unnaturally into the drama. *Brog.*

On the Waterfront

Dock walloper Marlon Brando turns against ruthless labor union boss in hard-hitting entertainment that augurs bright boxoffice payoff.

Columbia release of Sam Spiegel production. Stars Marlon Brando; costars Eva Marie Saint, Karl Malden, Lee J. Cobb; features Rod Steiger, Pat Henning, Leif Erickson, James Westerfield. Directed by Elia Kazan. Screenplay, Budd Schulberg, based upon Schulberg's original story which was "suggested" by Malcolm Johnson newspaper series; camera, Boris Kaufman; editor, Gene Milford; music, Leonard Bernstein. Sneak previewed at Loew's Lexington Theatre, N.Y., July 6. Running time, 108 MINS.

Terry Malloy	Marlon Brando
Father Barry	Karl Malden
Johnny Friendly	Lee J. Cobb
Charley Malloy	Rod Steiger
"Kayo" Dugan	Pat Henning
Edie Doyle	Eva Marie Saint
Glover	Leif Erickson
Big Mac	James Westerfield
Truck	Tony Galento
Tillio	Tami Mauriello
"Pop" Doyle	John Hamilton
Mott	Heldabrand
Moose	Rudy Bond
Luke	Don Blackman
Jimmy	Arthur Keegan
Barney	Abe Simon
J.P.	Barry Macollum
Specs	Mike O'Dowd
Gillette	Marty Balsam
Slim	Fred Gwynne
Tommy	Thomas Handley
Mrs. Collins	Anne Hegira

(*Aspect ratio*: 1.85-1)

Recent longshore labor scandals serve as the takeoff point for a flight into fictionalized violence concerning the terroristic rule of a dock union over its coarse and rough, but subdued, members. "On the Waterfront" is packed with strongarm dramatics that bespeak impressive business down the line.

Budd Schulberg's script is based on his own original which in turn was "suggested" by the Malcolm Johnson articles for Scripps-Howard. It's a rousing scenario that Schulberg fashioned, with strong accent on murder and mayhem somewhat reminiscent of the picturized gangsterism of the 1920's (per early James Cagney). Schulberg greatly enhanced the basic story line with expertly-turned, colorful and incisive dialog.

Under Elia Kazan's direction, Marlon Brando puts on a spectacular show, giving a fascinating, multi-faceted performance as the uneducated dock walloper and former pug, who is basically a softie with a special affection for his rooftop covey of pigeons and a neighborhood girl back from school.

Kazan does a penetrating job of staging the fireworks and the interspersing tender meetings between Brando and the girl. Latter is Eva Marie Saint, a newcomer to films who has appeared in television and the legiter, "Trip to Bountiful." Miss Saint, in sharp contrast with the robust people and settings of "Waterfront," is fresh and delicate but with enough spirit to escape listlessness in her characterization.

Sam Spiegel's production was lensed on location in the Hoboken, N.J., area and, it appears, much of the camera turning was done in the blue-gray early morning. This gives the pic a quality of chilly realism and an apt backdrop for the story telling. No mention of Hoboken is made in the film.

Story opens with Brando unwittingly setting the trap for the murder of a longshoreman who refuses to abide by the "deaf and dumb" code of the waterfront. The victim is hurled from a rooftop because he addressed himself to an investigating crime commission.

Lee J. Cobb is all-powerful as the one-man boss of the docks. He looks and plays the part harshly, arrogantly and with authority. Another fine job is executed by Karl Malden as the local Catholic priest who is outraged to the point that he spurs the revolt against Cobb's dictatorship.

Rod Steiger, also from tv, was a good choice as Brando's brother for both incline toward the hesitant manner of speech that has been especially identified with Brando. Steiger is Cobb's "educated" lieutenant who is murdered when he fails to prevent Brando from blabbing to the crime probers. It's the shot of Steiger pinned to a wall with a grappling hook that is particularly suggestive of the stark meller stuff of a past era. Pat Henning, Leif Erickson and James Westerfield in less prominent assignments behave competently.

A part of "Waterfront" looks designed for grandstand cheers. This is the climax where Brando, although beaten almost to unconsciousness, manages to rise and lead the longshoremen to a pier job that means the end of Cobb's cutthroat reign. This is lacking in conviction. And unclear is why Cobb, having been identified as a murderer, is not immediately brought to book.

Cast in "Waterfront" is as burly a lot as likely to be encountered outside Stillman's Gym. Tony Galento, Tami Mauriello and Abe Simon are among the heavies.

Camera work (Boris Kaufman) and editing (Gene Milford) rate special mentions for some unusually effective pictorial effects. Under Kazan's megging, of course. Notable is the curtain-raising rooftop slaying and the close-ups of Brando and, alternately, Miss Marie in hushed tete-a-tetes. The one-to-the-other panning achieves eloquent intimacy.

Leonard Bernstein's music score at a couple of points pounds its way into the foreground but mostly complements the screen action well enough. Lighting is exceptionally good. *Gene.*

Return From the Sea

Pleasant companion feature combining war action and romance.

Hollywood, July 9.

Allied Artists release of Scott R. Dunlap production. Stars Jan Sterling, Neville Brand; features John Doucette, Paul Langton, John Picard, Don Haggerty, Alvy Moore, Robert Arthur, Lloyd Corrigan. Directed by Lesley Selander. Screenplay, George Waggner; story, Jacland Marmur; camera, Harry Neumann; editor, John C. Fuller; music, Paul Dunlap. Previewed July 7, '54. Running time, 79 MINS.

Frieda	Jan Sterling
MacIlah	Neville Brand
Jimmy	John Doucette
Lt. Manley	Paul Langton
Spike	John Pickard
Tompkins	Don Haggerty
Smitty	Alvy Moore
Porter	Robert Arthur
Pinky	Lloyd Corrigan
Doctor	Lee Roberts
Clarke	Robert Wood
Welch	Robert Patten
Barr	James Best
Doyle	John Tarangelo
Harris	Bell Gentry
Captain	Walter Reed

(*Aspect ratio*: 1.85-1)

Some war action with a pleasant little romance are served up in "Return From the Sea" and it should prove acceptable filmfare in the general runs, mostly as a companion feature. The cast has Jan Sterling and Neville Brand in the leads and all concerned help put over a story that will have its most appeal to the family trade.

Plot concerns a Navy veteran who's lost ashore and usually spends his leaves with a bottle. That is, until he draws one in San Diego, meets a waitress, also lonely, who cares for him during a spree. They see a future together and start saving for an avocado ranch. The dream of the future looks likely for a setback when he's badly wounded during an assignment in Korea, but George Waggner's script, from a story by Jacland Marmur, straightens everything out for a happy finale wedding and an honorable retirement.

Brand is the Navy chief and his rugged physical appearance goes with the character. Miss Sterling is the waitress and puts over the role nicely. Excellent support comes from John Doucette, as a taxicab driver, who helps the pair; and such Navy types as Paul Langton, John Picard, Don Haggerty, Alvy Moore, Robert Arthur and Walter Reed. Lloyd Corrigan, saloonkeeper, and the other casters do okay.

Lesley Selander's direction of the Scott R. Dunlap production is sometimes leisurely, sometimes spirited, generally keeping the plot unfolding acceptably. War footage, including some stock shots, generates excitement and there's a good feel to the romantic passages. Harry Neumann's photography, the editing, score and art direction are among the array of good technical assists. *Brog*

Dawn at Socorro
(COLOR)

Western feature in color with average chances in the general outdoor actioner market.

Hollywood, July 13.

Universal release of William Alland production. Stars Rory Calhoun, Piper Laurie, David Brian, Kathleen Hughes, Alex Nicol; features Edgar Buchanan, Mara Corday, Roy Roberts, Skip Homeier, James Millican, Lee Van Cleef. Directed by George Sherman. Written by George Zuckerman; camera (Technicolor), Carl Guthrie; editor, Edward Curtiss; music supervision, Joseph Gershenson. Previewed July 6, '54. Running time, 80 MINS.

Brett Wade	Rory Calhoun
Rannah Hayes	Piper Laurie
Dick Braden	David Brian
Clara	Kathleen Hughes
Jimmy Rapp	Alex Nicol
Sheriff Cauthen	Edgar Buchanan
Letty Diamond	Mara Corday
Doc Jameson	Roy Roberts
Buddy Ferris	Skip Homeier
Harry McNair	James Millican
Earl Ferris	Lee Van Cleef
Old Man Ferris	Stanley Andrews
Tom Ferris	Richard Garland
Vince McNair	Scott Lee
Desk Clerk	Paul Bryar
Rancher	Philo McCollough
Jebb Hayes	Forrest Taylor

(*Aspect ratio*: 2-1)

Another variation on the western gunfighter is offered in "Dawn at Socorro" and it comes out as acceptable entertainment in that class. An average number of playdates, moderately profitable, in the outdoor actioner market is indicated.

The screen story by George Zuckerman deals with characters that are a bit more rounded than usually encountered in regulation western features so there seems to be some substance holding the plot together once it is fully underway. The script is inclined to talk a bit too much for an outdoor subject, but there is enough action properly spotted throughout to balance this. George Sherman's direction whips up a good pace over the 80-minute stretch and the players appear to advantage under his guidance.

Rory Calhoun plays the gunfighter-gambler in the story. How he came by his reputation is related via flashback, with an opening in Lordsburg, N.M., showing him besting the Ferris family in a street duel and then deciding to hang up his guns for keeps. Piper Laurie gets into the story when a stern father kicks her out and she decides to become a dance-hall girl in the Socorro saloon run by David Brian. She and Calhoun become acquainted while enroute to Socorro, he learns her story, tries to win both the girl and saloon away from Brian in a card game. The cards let him down, but he's the winner anyway, because both Brian and Alex Nicol, a gunman, are killed when they try to shoot Calhoun just as dawn begins to light the streets of Socorro.

The four stars all deliver their characters well. Fifth "star" of the cast is Kathleen Hughes, seen occasionally as a dance hall girl. A nifty western sheriff character is contributed by Edgar Buchanan. He gets chuckles as a worried lawman whose chief concern is to get Calhoun on the train out of Socorro before trouble starts. Other good types are delivered by Roy Roberts, Skip Homeier, James Millican, Lee Van Cleef, Mara Corday and Stanley Andrews.

The Technicolor lensing by Carl Guthrie is among the first-rate credits marshalled for the picture by William Alland's production supervision. *Brog.*

The Diamond Wizard
(BRITISH)

Cops-and-robbers mild meller with only Dennis O'Keefe's name for marquee; light U. S. boxoffice.

United Artists release of Steven Pallos production. Stars Dennis O'Keefe. Margaret Sheridan, Philip Friend. Directed by Dennis O'Keefe. Screenplay, John C. Higgins; camera, Arthur Graham; editor, Helga Cranston; music, Matyas Seiber. Tradeshown in N.Y., July 9, '54. Running time, 83 MINS.

Joe Dennison	Dennis O'Keefe
Marlene Miller	Margaret Sheridan
Inspector McClaren	Philip Friend
Thompson Blake	Allan Wheatley
Yee	Francis de Wolff
Hunziger	Eric Berry
Hoxie	Michael Balfour
Sergeant Smith	Ann Gudrun
Dr. Eric Miller	Paul Hardmuth
Castle	Cyril Chamberlain
Lascelles	Seymour Green

Dennis O'Keefe tries his hand as director with this picture and does fairly well for an initial effort. However, he works under the handicap of also starring in the production and trying to make an exciting meller in a British studio. Result is slow moving, with only modest boxoffice in prospect.

Feature was photographed originally for 3-D release, but is being released in the U. S. in 2-D. Probably the chase at the tag end and the gunplay would have come out better in 3-D.

"The Diamond Wizard" starts off with a million-dollar robbery in the U. S., and then suddenly moves over to London where a U. S. Federal agent has been sent to trace the stolen money and capture the robbers. The agent is O'Keefe, and his efforts along with those of Scotland Yard, finally result in unearthing the U. S. bandits together with a well-organized gang of British crooks. Latter are manufacturing large but perfect synthetic diamonds. Big plot is for the London crooks to palm off these synthetics to the American robbers for the thefted money.

Various ramifications of the modus operandi of the two gangs as well as Scotland Yard in action are methodically and often tiresomely developed. This means the real action is jammed into the final two or three reels.

O'Keefe is okay as the Federal agent although not photographed flatteringly much of the time. Margaret Sheridan, who looks like an English girl, does nicely as the American sweetheart of O'Keefe. Philip Friend makes an efficient Scotland Yard inspector. Paul Hardmuth's scientist characterization is excellent. Francis de Wolff, Alan Wheatley and Eric Berry head the large supporting cast.

Arthur Graham's lensing is standard while Helga Cranston's editing is adequate. Screenplay by John C. Higgins is uneven, with the dialog often trite. Steven Pallos has supplied proper production values while at the same time keeping the budget down. *Wear.*

Confession at Dawn
(Confesion Al Amanecer)
(CHILEAN)

Santiago, June 28.

Import-Film Chile and O.R.I. Film release of Amero-Film (Thomas Lewis) production. Stars Florence Marly, Ricardo Mendoza; features Pepe Popaz, with Lautaro Murua, David Philipps, Emilio Martinez, Ernst Uthoff, Maria Elena Aliberti, Carmen Munster, Ana Maria Gomez, Stanley Burke, Art Carton, Yvette Espinoza, Chita Marchant, Eliana Bocca, Delfina Fuentes. Directed by Pierre Chenal. Screenplay by Chenal, from three Chilean legends. Dialog by Maria Elena Gertner, David Philipps, Raynaldo Lomboy; camera, Andres Martorelli; music, Alfonso Leteller, Juan Orrego Salas, Acario Cotapos. At Rex Theatre, Santiago. Running time, 80 MINS.

Stop-and-start Chilean film industry receives a shot in the arm with this pic. While on the arty side, it is a well-made production which should do well in Spanish-language countries, and possibly attract interest from some U. S. arty houses. Cast of comparative unknowns, with possible exception of Florence Marly, is an obvious drawback.

Based on three Chilean legends, this episodic pic first tells about a dawn confession of a paralytic. This in turn reveals the story of the paralytic's three daughters who fall for an itinerant engineer, their disillusionment and death. The housekeeper takes up the thread of the plot by telling about a young mining engineer who runs off in vain search of a goldmine. The third yarn is spun by the priest who repeats the legend of the ghost ship Caleuche and the beautiful blonde found unconscious on the beach.

Pierre Chenal of France has done a good job in trying to weave the three thin legends together. Although the film was made over a long period, due to various difficulties, Chenal presents a smoothly-paced job backed up by rich photography of the Chilean sea, lake and mountain regions. Thomas Lewis, an American businessman in Santiago, handled the production reins.

While Florence Marly, Chenal's wife, is starred, her role of the femme on the beach is limited to little dialog. She is easily the standout glamorwise. The three daughters of the first episode, Maria Elena Aliberti, Chita Marchant and Yvette Espinoza, do well enough alongside David Philipps, a Yank who runs an English-language weekly in Santiago, when not playacting. Philipps does well as the cynical engineer. Lautaro Murua, as the miner, and Emilio Martinez, who provides the only chuckles in the pic, turn in bangup performances.

Malta Story
(BRITISH)

British filmic tribute to the defenders of Malta in World War II. Doubtful b.o. at this late date.

United Artists release of a Peter De Sarigny-produced J. Arthur Rank presentation. Stars Alec Guinness, Jack Hawkins, Anthony Steel, Muriel Pavlow, Renee Asherson, Flora Robson. Directed by Brian Desmond Hurst. Written by William Fairchild and Nigel Balchin; camera, Robert Krasker; editor, Michael Gordon; cmusic, William Alwyn, conducted by Muir Mathieson. Previewed July 8, '54. Running time, 103 MINS.

Air Officer Commanding	Jack Hawkins
Bartlett	Anthony Steel
Maria	Muriel Pavlow
Melita	Flora Robson
Joan	Renee Asherson
Banks	Ralph Truman
Payne	Reginald Tate
Eden	Hugh Burden
Control Room	Ronald Adam
Guiseppe	Nigel Stock
Matthews	Harold Siddons
O'Connor	Colin Loudan
Stripey	Edward Chaffer
Paolo	Stuart Burge
Hobley	Noel Willman
Carmella	Rosalie Crutchley
General	Jerry Desmonde
Old Man	Ivor Barnard
Ramsey	Michael Medwin
Flying Officer	Peter Bull

It must be assumed that, in "Malta Story," United Artists is attempting — with some logic — to cash in on the by now well-established b.o. name of Alec Guinness. And all would be well, were it not for the unfortunate fact that, in this particular picture, Guinness has switched characters. Film casts him in a perfectly straight part as a reconaissance pilot for the RAF, flying out of embattled Malta.

The burden of "Malta Story" thus rests on its theme, i.e. Britain's valiant defense of its Malta outpost and the suffering of the civilian and military population alike as German and Italian bombers pounded at the island day and night, exacting a fearful toll. Director Brian Desmond Hurst had some authentic newsreel material of the raids to work with, and he has woven this footage cleverly into his human drama.

But effective as it may be—and

(Continued on page 24)

BLUE CHIPS DOWN, NEW ERA ON

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (13)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17¼	14½	Am Br-Par Th	300	17¼	16⅜	17	+ ⅜
71	41⅝	CBS, "A"	101	71	60¾	65¼	+4⅝
69½	41½	CBS, "B"	56	69½	60¼	65	+4¾
25½	19¾	Col. Pic.	21	24½	23¼	24½	+1¼
10¾	9¼	Decca	173	10⅛	9⅞	9⅞	— ⅛
63¼	46¾	Eastman Kdk.	192	61⅜	60	60¾	— ¼
16⅜	13¼	Loew's	1190	16⅜	14⅝	16⅛	+1⅜
7⅞	6⅛	Nat. Thea.	89	6⅞	6⅜	6⅝	— ¼
33¼	26⅛	Paramount	82	32½	32⅛	32⅜	+ ⅜
36⅜	28	Philco	115	36⅜	34½	35⅞	+1⅜
32¾	22½	RCA	847	32¾	31⅝	31¾	— ½
7	2⅞	RKO Picts.	89	6¾	6⅜	6⅝	— ¼
8⅛	4½	RKO Thea.	322	8	7⅝	8	+ ⅜
5⅛	3	Republic	125	4⅞	4¾	4⅞	—
12⅛	10½	Rep., pfd.	5	11⅞	11⅞	11⅞	+ ¼
17⅝	11⅛	Stanley War.	149	17⅜	16¾	17	— ⅜
22½	18¾	20th-Fox	276	21⅜	19¾	21¼	+1
23¼	18½	Univ. Pix.	25	23¼	22¾	23	—
74	63¾	Univ., pfd.	*460	71	70	71	+2
16⅝	13⅝	Warner Bros.	74	16⅝	16⅛	16⅝	+ ⅜
73⅝	63⅞	Zenith	34	71⅞	69½	71	+ ¾

American Stock Exchange

6	3⅝	Allied Artists	39	4	3⅞	3⅞	— ⅛
11⅞	9⅛	Du Mont	185	11⅞	11	11¾	+ ½
14½	11¾	Technicolor	150	12⅜	12	12⅛	—
3¾	2¾	Trans-Lux	6	3¼	3⅛	3¼	+ ¼

Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd	9⅛	9⅜	—
Capitol Records	8½	9¼	—
Chesapeake Industries	2¾	3¼	—
Cinerama Inc.	1¼	1¾	—
Cinerama Prod.	2⅛	2⅝	—
Color Corp. of Amer.	11/16	1	+ ⅛
King Bros.	1 3/16	1 5/16	—1/16
Polaroid	39	41	+ ½
U. A. Theatres	11⅛	12⅜	+ ⅛
Walt Disney	11⅜	12⅜	+ ½

*Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Film and Radio Stocks Active, Cite Biz Trend

By MIKE WEAR

Film theatre stocks and radio company shares came "to life" in last week's stock market, but were slowed down somewhat midweek by the desultory tone which developed in trading last Wednesday and Thursday. Improved business with prospect of higher earnings attracted interest to film theatre issues while the growth possibilities of color television intrigued traders in the future outlook of radio company shares.

Loew's, which has both theatres and film production and distribution, was a big favorite in Friday's (9) market, with thousands of shares changing hands. This bellweather of the amusement group for years has been difficult to move in recent years because of the vast number of shares outstanding. However, last week in the final trading day, it was picked up and pushed to new high ground in recent weeks at 15½, closing price of Friday. Shares were up nearly a point on the single day's trading.

Most sensational mover in the radio group was CBS, with both shares soaring to new highs. The CBS "A" hit a fresh peak at 71, and was up 7¾ points on the week despite to 67½ at the close. The

(Continued on page 18)

'Duel's' 250 Saturations

Total of 250 saturation bookings of the reissue of David O. Selznick's "Duel in the Sun" have been set for the New England area commencing July 29, reports Budd Rogers, sales manager of Selznick Releasing Organization. Openings were set by Joseph E. Levine of Embassy Pictures, which reps SRO in the territory.

Plan is to give the mass play a heavy sendoff via radio and tv exploitation following the pattern set by Terry Turner in his promotion of the RKO reissue of "King Kong." Turner and Don Thompson are handling the aired exploitation.

Supermarket Tieup

Supermarkets are the latest place Paramount has found to ballyhoo stars and pix. Starting tomorrow (Thurs.), filmery will feature photos of 14 performers and their current vehicles in the first of 50 east coast chain and independent grocery stores.

Display space in stores was arranged by The Storecaster, the outfit which also supplies music (FM) to grocers. Faces of thesps, including Audrey Hepburn, Janet Leigh, Grace Kelly, Danny Kaye, Dean Martin, Jerry Lewis and Shirley Booth, etc., will hang over at least 10 grocery counters in each store.

1954 Remit Rate Good: Johnston

With the French and Italian agreements now out of the way, Motion Picture Export Assn. prexy Eric Johnston opined last week in N. Y. that foreign dollar remittances in the current year would likely hold their own in comparison with last year.

Johnston put the American companies' overall foreign earnings, including various uses of blocked funds, at $210,000,000. In terms of actual dollar transfers to the U. S., the figure was closer to $160,000,000 or $170,000,000, he said. Johnston includes Canada in his calculations.

Still to be negotiated this year are the British and German agreements. Former expires Sept. 30 and the latter Aug. 31. Johnston indicated there was a possibility of his going to Germany for the talks, and he may visit the Far East in November or December. German imports run to about 200 a year and a move is on in Germany to reduce this total.

Johnston confirmed details already known about the Italo and French pacts. Italian two-year deal eliminates subsidies and allows for an annual remittance of $4,200,000 at the official rate of exchange, a slight drop from the prior year's $5,000,000. Amount

(Continued on page 20)

SKED TOP PIX BACK-TO-BACK

By GENE ARNEEL

The first half of July has been consistent with the seasonal trend of the past few years; business around the country showed a marked uplift. It was most pronounced at the first-runs where distributors showcased their "new era" costly product.

The major test of the industry's hoped-for new strength is looked for in the fall when the important television programs return to the air.

The U. S. film industry, having geared its economy to multi-million-dollar pictures, is now out to prove the wisdom of its blue-chips policies or come face to face with the prospect of still another revolution.

Beginning last week and running through the balance of the year Hollywood will be awaiting the public's verdict on as large a number of expensive films as rarely have been concentrated in such a limited period. Major studios and independent filmmakers have been packing their new lineups with extraordinary production values—cast names, story properties, physical appurtenances—and now in prospect is the payoff. The box-office is to reflect the validity, or lack of it, of the adopted reasoning that "only the big ones make money so let's make only big ones."

Even some key exhibitors whose wont has been to minimize the film colony's merchandise are, in trade conversation, giving many new pix rave notices. (But they're still beefing; "the 20th-Fox program looks great (murmered an eastern exhib association leader) but when can I get the pictures and how much do I have to pay?").

Midsummer Upturn

Be that as it may, the distributors, mindful of the traditional business upturn that takes place at midsummer, are now in process of sending their choicest product to market.

Probably an outstanding example of how the companies are risking tall stakes is Columbia. This outfit over the years had splurged on perhaps only one or two major productions in a 12-month span. Now Columbia has several back to back. "Caine Mutiny" (made in partnership with producer Stanley Kramer) is now swinging into release and the initial returns are not far behind the sensational pace set by Col's "From Here to Eternity." Opening shortly is "On the Waterfront," which Sam Spiegel produced and Elia Kazan directed with Marlon Brando starred. In addition to a few other promising properties either completed or slated for near-future production, "Long Gray Line" represents still another bid for the b.o. bigtime on Col's part. Recently completed, "Line" was directed by John Ford with Tyrone Power and Maureen O'Hara in the leads.

Zanuck's Billions

Darryl F. Zanuck is author of the statement that 20th's new roster of product is carrying an aggregate budget of $55,000,000. Advance showing of clips from "Garden of Evil," "Broken Lance," "Untamed," "Egyptian" and "There's No Business Like Show Business" convinced audiences of theatremen that the 20th budget outlays are huge, to be sure.

Paramount claims an imposing lineup that has as its highpoint—in terms of expenditure—"White Christmas." Set for its debut late in the year, "Christmas" is to be

(Continued on page 18)

Editorial Note

Part 2 of this story can't be written until sometime after next Jan. 1, 1955. By then, the returns will be in.

The income reports will be the guide to the film industry's future budgets.

U.S. Pix Availability Drops In Britain; Red Imports Show Gain

Availability of American features in the British market dropped somewhat during the year ended March 31, 1954, according to the Motion Picture Export Assn. Compilation shows that 61%, or 329, of all features available to British exhibs that year were American; 44% were British and 4% were foreign other than American. Figures do not represent screen time. In the prior year, American companies registered 362 features for distribution in Britain, still quite a drop from the high of 424 in '51-'52.

Reds' attempt to find a market in Britain comes to light via the following figures. In 1950-51 not a single Soviet picture was exported to the United Kingdom. The next year, '51-'52, Moscow sent seven films. Last year, '53-'54, the figure had risen to 10. That's the same number registered by the Italians in that period. The French contribution was reduced to 28 from a high of 41 in '52-'53.

In the shorts field, the U. S. supplied 52% of the available subjects, Britain 44% and the rest—chiefly Russia—the remaining 4%.

Thomas Ince—Yet

Hollywood, July 13.

Some 52 old silent features belonging to the Thomas H. Ince estate have been acquired by Al Zimbalist Productions, a new corporation formed to distribute the pictures for showing on television. Associated with the company is Tholen Gladden, who will supervise the editing of the films.

Meanwhile Zimbalist is preparing two features, "King Dinosaur" and "Baby Face Nelson," for the theatre screens.

Film Dyeworks Open Slugfest

The battle of the dyeworks continued in earnest over the past week as Pathe Industries filed a $400,000 action against Technicolor and DeLuxe Laboratories, and Dr. Herbert T. Kalmus, president of Technni, and William C. MacMillen Jr., prez of Pathe, followed up with verbal brickbats.

Pathe suit, filed in N. Y. Federal Court, was similar to its previous complaint presented to the Federal Trade Commission. Beef to the FTC was that Technni was using its trademark improperly, that is, giving its own identification to films lensed in the Eastman color process. A monopoly charge was added in the court brief, this alleging that Technni's licensing agreement with DeLuxe represented unfair control of the film laboratory business.

Kalmus quickly prepared a statement in rebuttal. He said he had been asked about a Newsweek story of the court filing and commented that "presumably" Pathe had given out advance information in an attempt to "try its case in the newspapers."

Kalmus thereupon quoted the Canons of Professional Ethics of the American Bar Assn.: "Newspaper publications by a lawyer as to pending or anticipated litigation may interfere in a fair trial in the courts and otherwise prejudice the due administration of justice. Generally, they are to be condemned."

The Technni topkick further underlined that Pathe had sent out a press release about its FTC complaint but a copy of the complaint never had been sent by Pathe to Technni.

Kalmus said Technni has had little truck with Pathe except that the latter initiated negotiations to obtain a Technni license and, later, to peddle its lab facilities to Technni.

MacMillen had the last word, that is, as of yesterday (Tues.). He stated: "Dr. Kalmus would not be so concerned about the facts appearing in the press unless our charge that the public and producers are being deceived were true. It is curious that Dr. Kalmus' complaint about the extent of press coverage of this case was issued by a publicity firm." (Margaret Ettinger office reps Kalmus.)

Theatrical Films Use KTTV

Hollywood, July 13.

In line with its expanded program, William F. Broidy Productions has leased new quarters at KTTV Studios while retaining its old quarters at Sunset Studios and its location site at Cedar Lake. Move gives the company three additional sound stages and more office space.

Four theatrical films for Allied Artists release will be made this year at KTTV while the company's tv program will be produced at Sunset Studios and Cedar Lake.

Cinerama Inc. Delayed Meet Due for Aug.

Cinerama Inc., the equipment manufacturing and installation firm, has set its long-delayed annual stockholders meet for Aug. 11, 1954, at its Oyster Bay, Long Island, studio. Outfit's last stockholder meet was held on March 4, 1953.

Cinerama Inc. shareholders are told that the company, for the six months ended Dec. 31, 1953, showed a profit of $115,551. During the first half of last year the corporation was considered to be in the development stage and development and other expenses, amounting to $801,231, were deferred for later amortization.

Amortization table calls for $6,667 monthly, to be charged to income between July 1, 1953, and Aug. 31, 1955. After that it becomes $13,333 monthly plus 15% of royalties earned in excess of $120,000 for the six months ended Dec. 31, 1953, $240,000 for the year 1954, $320,000 for 1955, and $480,000 for each year thereafter, with the period of amortization not to extend beyond Dec. 31, 1958.

In connection with a $600,000 promissory note to Stanley Warner

(Continued on page 22)

CHI THEATRE RECEIPTS UP 17% OVER JUNE '53

Chicago, July 13.

Theatre receipts at City Tax Collectors office for month of May show a rise in film biz of 17% over same month in 1953. By contrast all amusements here, theatres included, gained by only 5½% from $148,009 in May, 1953, to $156,751 in the same month this year. Tax office reaped $103,520 from Chi Theatres this past May, against $85,921 the year previous.

Big differential at theatres is partly the result of last April's reduction in Federal tax. Theatres pay city 3% of their net, and net take was improved considerably when the excise tax was lifted.

First five months of 1954 registers as 9%-better than same period of last year. Theatres posted an aggregate tax of $573,314 from January through May this term and $518,856 in 1953. All amusements went up 5%, with impost of $912,169 for five months of 1954, compared with $867,294 last season.

L.A. OK Despite Plethora of H.O.s; 'Crusaders' Wow $18,000, 'Love' NSG 11G; 'Garden' Big 26G, 'Dark' 13G, 2d

Los Angeles, July 13.

Biz level here currently is not dropping too far under the previous holiday week despite the fact that only two new bills are current. Just one of these is rating real trade. It is "King Richard and Crusaders," which looks stout $18,000 at the Egyptian. Ingrid Bergman's Greatest-Love," while good at the Palace, is weak at the other two day-dating spots. Total for three theatres is fair $11,000.

"Cinerama" is up to socko $35,800 for 62d frame with three extra shows at the Hollywood. Also still pleasing among extended-runs is "Demetrius" with $13,000 in fourth week, and "Three Coins," solid $11,000 in seventh.

Second session of "Garden of Evil" looks brisk $26,000 for three sites. "Knock on Wood" is nice $15,000, also second, in two locations. "Johnny Dark" is rated okay $13,000 for second in three spots.

Despite a setback in second quarter, the half-year grosses in first-run houses here exceeded take for same period last year by 2.3%. First quarter of this year resulted in a strong $2,616,000 or $265,900 above similar period in 1953. Second quarter was 1.9% below last year.

Estimates for This Week

Egyptian (UATC) (1,538; $1-$1.50)—"King Richard and Crusaders" (WB). Stout $18,000. Last week, with L.A. Paramount.

Palace, Iris, El Rey (Metropolitan-FWC) (1,212; 814; 861; 70-$1.10)—"Greatest Love" (Indie). Fair $11,000. Last week, sub-runs.

Globe, Vogue (FWC) (782; 885; 70-$1.10)—"Zapata" (20th) and "Red River" (UA) (reissues). Okay $6,000. Last week, sub-runs.

Orpheum, Hollywood Paramount (Metropolitan-F&M) (2,213; 1,430; 60-$1.25)—"Knock on Wood" (Par) and "Bowery Boys Meet Monster" (AA) (Orpheum only) (2d wk). Nice $15,000. Last week, $22,000.

Four Star (UATC) (900; 90-$1.50)—"About Mrs. Leslie" (Par) (2d wk). Good $7,000. Last week, $9,400.

Hillstreet, Pantages (RKO) (2,752; 2,812; 60-$1)—"Hell Below Zero" (Col) and "Operation Diplomat" (Indie) (2d wk). Slow $13,000. Last week, $17,900.

Los Angeles, Ritz, Loyola (FWC) (2,097; 1,363; 1,248; $1-$1.50)—"Garden of Evil" (20th) (2d wk). Brisk $26,000. Last week, $43,800.

Loew's State, Hawaii (UATC-G&S) (2,404; 1,106; 70-$1.10)—"Princess of Nile" (20th) and "Racket Man" (20th) (2d wk). Slight $6.000. Last week, $9,000.

Warner Downtown, Wiltern, Hollywood (SW-FWC) (1,757; 2,344; 756; 70-$1.10)—"Johnny Dark" (U) and "Black Horse Canyon" (U) (2d wk). Okay $13,000 or close. Last week, $18,300, plus sharp $77,400 at two nabes and seven day-dating drive-ins.

Los Angeles Paramount, Fox (ABPT-FWC) (3,200; 965; $1-$1.50)—"High, Mighty" (WB) (2d wk L. A. Par. 1st wk Fox). Good $23,000. Last week, L. A. Par and Egyptian, solid $34,400, despite only six days Egyptian and time lost L. A. Par to Elks' convention.

Chinese (FWC) (1,905; $1-$1.80)—"Demetrius" (20th) (4th wk). Smooth $13,000. Last week, $15,900.

Fine Arts (FWC) (631; 80-$1.50)—"Hobson's Choice" (UA) (4th wk). Fine $2,500. Last week, $3,000.

Warner Beverly (SW) (1,612; 90-$1.25)—"Dial M For Murder" (WB) (4th wk). Neat $8,000. Last week, $10,200.

Uptown (FWC) (1,715; 90-$1.25)—"River No Return" (20th) and "3 Girls From Rome" (Indie) (4th wk). So-so $2,000. Last week, $3,200.

Wilshire (FWC) (2,296; $1-$1.50)—"Three Coins Fountain" (20th) (7th wk). Solid $11,000 or near. Last week, $11,700.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (63d wk). Into 63d frame July 11 after socko $35,800 last week, which included three extra shows.

Broadway Grosses

Estimated Total Gross
This Week $592,900
(Based on 22 theatres.)
Last Year $629,200
(Based on 22 theatres.)

Boothman a Poet Laureate

Denver, July 13.

A projectionist is now poet laureate of Colorado per Gov. Dan Thornton. He's Milford E. Shields, chief projectionist and equipment engineer at the Kiva Durango, Shields has written about 2,500 poems.

'High' Giant 12G, L'ville; 'Miami' 9G

Louisville, July 13.

Product is of high calibre this week, and first-runs are okay to smash. "High and Mighty" at the Mary Anderson with $1 top did capacity biz over the weekend, and looks terrific for this 1,200-seater. "Miami Story" dualled with "Bait" at the State shapes just barely good. "Gladiators" at the Rialto looms stout in second week.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Hell Below Zero" (Col) and "Charge of Lancers" (Col). Sturdy $7,000. Last week, "Secret of Incas" (Par) and "Missing Passenger" (Par), $5,500.

Mary Anderson (People's) (1,200; 75-$1)—"High and Mighty" (WB). Garnered capacity biz over weekend. The $1 top helping to great $12,000 for this smaller house. Probably will hold. Last week, "Them" (WB), on return date, $4,500.

Rialto (Fourth Avenue) (3,000; 75-99) — "Demetrius" and "Gladiators" (20th) (2d wk). Still rolling, stout $12,000 after last week's $21,000.

State (Loew's) (3,000; 50-75)—"Miami Story" (Col) and "Bait" (Col). Good $9,000. Last week, "Flame and Flesh" (M-G) and "Saadia" (M-G), $8,000.

'Garden' Rich 16G, in Indpls.; 'Dark' Rousing 11G, 'Wind' $20,000, 2d

Indianapolis, July 13.

Biz is brisk at first-runs here this stanza, "Gone With Wind," smash in second week at Loew's, still setting the pace. "Garden Of Evil" at Indiana also is strong for newcomer. "Johnny Dark" at Circle looks solid. "Living Desert" now in third stanza at Keith's shapes trim.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Johnny Dark" (U) and "Playgirl" (U). Solid $11,000 or close. Last week, "Secret of Incas" (Par) and "Laughing Anne" (Rep), $8,500.

Indiana (C-D) (3,200; 60-95)—"Garden Of Evil" (20th). Strong $16,000. Last week, "High and Mighty" (WB), $20,000 in 10 days.

Keith's (C-D) (1,300; 60-95)—"Living Desert" (Disney) (3d wk). Neat $5,500, making approximately $21,500 for the three weeks.

Loew's (Loew's) (2,427; 70-90)—"Gone With Wind" (M-G) (2d wk). Socko $20,000 on top of $24,000 opener. Stays on.

Lyric (C-D) (1,500; 35-70)—"Silver Lode" (RKO). Fair $5,000. Last week, "He Walked By Night" (Indie) and "Canyon City" (Indie) (reissues), $4,000.

'Francis' Fast $10,000, Port.; 'Caine' Hep 14G, 2d

Portland, Ore., July 13.

First-run biz continues perky here. "Francis Joins the WACS" looks best newcomer with a stout session at the Broadway. "Caine Mutiny" is getting the best money, being torrid in second stanza at the United Artists. "Coins in Fountain" at Oriental and "Demetrius" at Orpheum are winding their runs. "Genevieve" at the Guild continues to amaze.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Francis Joins WACS" (U) and "Massacre Canyon" (Col). Stout $10,000 or near. Last week, "Johnny Dark" (U) and "Fireman, Save My Child" (U). $6,800.

Guild (Indie) (400; $1)—"Genevieve" (U) (4th wk). Neat $2,000. Last week, $3,600.

Liberty (Hamrick) (1,875; 65-90)—"Challenge Wild" (UA) and "Overland Pacific" (UA). Good $7,000. Last week, "Long Wait" (UA) and "Wicked Woman" (UA) (9 days), $11,600.

Oriental (Evergreen) (2,000; $1-$1.25)—"Three Coins In Fountain" (20th) (7th wk). Trim $3,500 in 5 days. Last week, $6,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Demetrius and Gladiators" (20th) (3d wk). Fine $5,500 in 5 days. Last week, $12,500.

Paramount (Port-Par) (3,400; 65-90)—"Princess of Nile" (20th) and "Gorilla at Large" (20th). Lean $6,500. Last week, "Secret of Incas" (Par) "Trent's Last Case" (Indie), $7,600.

United Artists (Parker) (890; 90-$1.25)—"Caine Mutiny" (Col) (2d wk). Torrid $14,000. Last week, $17,000, and strictly SRO, outgrossing "Here To Eternity" (Col).

'Dark' Big $11,000, Toronto; 'Dial' 16G

Toronto, July 13.

With biz all on the upbeat, "La Ronde," the French film that had all the censorship trouble in the U. S., is experiencing nothing in Canada on scissoring, and is in for top returns. "Johnny Dark" also is a big newcomer. Holdovers are lusty, with "Dial M for Murder" wham in second frame. "Three Coins in the Fountain" and "Student Prince" are solid in fifth and fourth frames respectively.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor)—1,059; 955; 694; 698; 40-70)—"Charge of Lancers" (Col) and "Bait" (Col). Big $15,500. Last week, "Riding Shotgun" (WB) and "Killers from Space" (RKO), $16,000.

Hyland (Rank) (1,354; 60-80)—"Kidnappers" (Rank) (13th wk). Stout $6,000. Last week, same.

Imperial (FP) (3,373; 60-$1)—"Three Coins In Fountain" (20th) (5th wk). Neat $11,000. Last week, $15,500.

Loew's (Loew) (2,090; 65-80)—"Student Prince" (M-G) (4th wk). Fine $9,500. Last week, $14,000.

Odeon (Rank) (2,318; 50-85)—"Johnny Dark" (U). Fine $11,000. Last week, "Know What Sailors Are" (Rank), $8,500.

Shea's (FP) (2,386; 50-85)—"Dial M for Murder" (WB) (2d wk). Wham $16,000. Last week, $20,000.

Towne (Taylor) (695; 60-90)—"La Ronde" (Hakim). Wow $8,000. Last week, "Marlag O Prison Camp" (IFD) (5th wk), $3,500.

University (FP) (1,558; 50-80)—"Royal Tour" (20th) (2d wk). Socko $9,500. Last week, $12,000.

Uptown (Loew) (2,745; 65-80)—"Prisoner of War" (M-G) (2d wk). Good $8,500. Last week, $11,500.

'Coins' Wham $20,000 Tops Cincy; 'Say No' Rugged 7G, 'High' 13G, 2d

Cincinnati, July 13.

It's a golden b.o. hit at Keith's, "3 Coins in Fountain" pacing downtown first-runs to top the Fourth of July upbeat. "She Couldn't Say No," only other new bill currently, is bettering par at the Grand. Two holdovers, "High and Mighty" and "Garden of Evil," are still clicking nicely at the Albee and Palace. "Cinerama" is sticking to a high level in fourth week at the Capitol.

Estimates for This Week

Albee (RKO) (3,100; 75-$1)—"High and Mighty" (WB) (2d wk). Solid $12,500 after $18,500 bow.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (4th wk). Holding close to hefty third-round $30,000, which had an extra holiday matinee. Weekend trade has hit advance sellout stage.

Grand (RKO) (1,400; 50-84)—"She Couldn't Say No" (RKO) and "House of Blackmail" (Indie). Swell $7,000. Last week, "Act of Love" (Col) and "Geraldine" (Col), $6,500.

Keith's (Shor) (1,500; 75-$1.25)—"Three Coins in Fountain" (20th). Terrific $20,000 for this smaller house with summer run possible. Last week, "Demetrius and Gladiators" (20th) (3d wk), $6,500.

Palace (RKO) 2,600; 75-90)—"Garden of Evil" (20th) (2d wk). Plumpish $8,000 trailing $14,000 opener.

H.O.s Help Det.; 'Tanganyika' Fair 12G, 'Caine' 38G, 'Apache' 16G, Both in 2d

Detroit, July 13.

Downtown biz continues brisk with strong product now in second and third weeks, helping materially. "Caine Mutiny" shapes wow in second week at the Madison after breaking house record in first round. "High and Mighty" is still riding very high at the Michigan. "Apache" at the Palms shapes socko. "Demetrius and Gladiators" looks oke in fourth week at the Fox. "Student Prince" at the Adams looms good for third round.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Demetrius and Gladiators" (20th) plus fight pix (4th wk). Oke $18,000. Last week, $27,000.

Michigan (United Detroit) (4,000; $1-$1.25) — "High and Mighty" (WB) (2d wk). Swell $24,000. Last week, $35,000.

Palms (UD) (2,961; 80-$1)—"Apache" (UA) and "Capt. Kidd, Slave Girl" (Col) 2d wk). Fast $16,000. Last week, $28,000.

Madison (UD) (1,900; $1.25-$1.50)—"Caine Mutiny" (Col) (2d wk). Terrific $38,000. Last week, record $43,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Tanganyika" (U) and "Fireman Save My Child" (U). Fair $12,000. Last week, "Witness to Murder" (UA) plus Lionel Hampton onstage, $27,000.

United Artists (UA) (1,938; 80-$1) — "Princess Nile" (20th) and "Rocket Man" (20th). Mild $10,500. Last week, "Gorilla at Large" (20th) and "Turn Key Softly" (AA), $5,443.

Adams (Balaban) (1,700; 95-$1.25)"Student Prince" (M-G) (3d wk). Good $9,000. Last week, $14,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (69th wk). Strong $18,000. Last week, $20,000.

Key City Grosses

Estimated Total Gross
This Week $2,653,200
(Based on 22 cities, and 206 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,456,400
(Based on 23 cities and 204 theatres.)

'Garden' Boff 20G, Philly; 'Wind' 31G

Philadelphia, July 13.

"Caine Mutiny" continues to pace city after setting new record for the Randolph opening week. It almost topped "Robe" all-time local high of $72,000, made at the Fox. Blue-chip pix plus cool weather is boosting biz at most first-runs currently. "Demetrius" looks smash at Fox while "Gone with Wind" looms terrific at Goldman. "Garden of Evil" also is heading for sockeroo round at the Midtown, unusually high for this small-seater. "Wind" socko takings are being registered despite length of pic and tilted scale.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.30)—"Executive Suite" (M-G) (8th wk). Okay $6,000. Last week, $8,500.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (40th wk). Great $16,700 including July 4 weekend biz. Last week, $11,500.

Fox (20th) (2,250; 75-$1.49)—"Demetrius and Gladiators" (20th). Mighty $40,000. Last week, "Coins in Fountain" (20th) (7th wk), $18,000.

Goldman (Goldman) (1,200; 65-$1.10)—"Gone With Wind" (M-G) (reissue). Terrific $31,000. Last week, "Them" (WB) (3d wk), $10,000.

Mastbaum (SW) (4,360; 75-$1.30)—"High and Mighty" (WB) (2d wk). Great $22,000. Last week, $40,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Garden of Evil" (20th). Smash $20,000. Last week, "Princess of Nile" (20th), $4,500 in 4 days.

Randolph (Goldman) (2,500; 99-$1.80)—"Caine Mutiny" (Col) (2d wk). Solid $50,000. Last week, $71,000.

Stanley (SW) (2,932; 74-$1.30)—"Ring of Fear" (WB). Fair $15,000. Last week, "Hell Below Zero" (Col) (2d wk), $9,500.

Stanton (SW) (1,473; 50-99)—"Queen of Sheba" (Lip). Poor $5,000. Last week, "Silver Lode" (RKO) and "Killers from Space" (RKO), $11,000.

Trans-Lux (T-L) (500; 80-$1.50)—"Man With Million" (UA) (2d wk). Rich $6,500. Last week, $10,000.

Viking (Sley) (1,000; 75-$1.30)—"Student Prince" (M-G) (2d wk). Good $14,000. Last week, $20,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"French Line" (RKO) (5th wk). Fine $4,000. Last week, $5,500.

H.O.s Pacing K.C.; 'Wife' 8G, 'High' Mighty $14,000, 'Demeterius' 15G, Both 2d

Kansas City, July 13.

Real biz is being done here currently by holdovers, both "High and Mighty" at the Missouri and "Demetrius and Gladiators" in four Fox Midwest first-runs being standout. Only major newcomer, "Indescretion of American Wife," at Midland is lightweight. "Mighty" looms sockeroo while "Demetrius" is also great. Brief respite from torrid temperatures mid-week was followed by near-100 degree figures over the weekend. Fox Midwest has closed its Esquire Theatre downtown for time being.

Estimates for This Week

Esquire (Fox Midwest) (820; 65-85)—Closed after several weeks of operation. Last week, "Johnny Guitar" (Rep) and "Make Haste To Live" (Rep) (m.o.'s), fair $2,000.

Kimo (Dickinson) (504; 85-$1)—"Genevieve" (U) (13th wk). Continues nice pace at $1,800. Last week, with holiday trade, $2,000.

Midland (Loew's) (3,500; 50-75)—"Indescretion American Wife" (Col) and "Saracen Blade" (Col). Lean $8,000. Last week, "Student

(Continued on page 20)

'Hell' Okay $9,000, Pitt; 'Apache' Solid 13G, 2d; 'High' Tall 12G, Ditto

Pittsburgh, July 13.

Only one new picture in the Golden Triangle this week is "Hell Below Zero" at Harris, but this Alan Ladd starrer isn't very strong. Hence, the two top holdovers, "Apache" at Penn and "High and Mighty" at Stanley, are both cashing in nicely. "Three Coins in Fountain" also is fine in seventh stanza at Fulton, the long-running hit getting a last-minute reprieve for third straight week. Also perking in great style is "Cinerama" at Warner.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Three Coins in Fountain" (20th) (7th wk). Management decided to keep it again at last minute, pushing back "Garden of Evil" (20th) once more. Looks fine $8,000 this week. Last week, $8,000. May hold again.

Harris (Harris) (2,100; 65-85)—"Hell Below Zero" (Col). Just getting by at only okay $9,000, not enough to rate another stanza. Last week, "Demetrius and the Gladiators" (20th) (3d wk), $8,000.

Penn (Loew's) (3,300; 65-85)—"Apache" (UA) (2d wk). Holding up well for solid $13,000 on wind-up. Last week, $19,000.

Squirrel Hill (SW) (900; 65-95)—"Always a Bride" (U). Art naber has been staggering through the summer with mild product. Good $3,000. Last week, "So Little Time" (Indie), $2,200 in 8 days.

Stanley (SW) (3,800; 65-$1.10)—"High and Mighty" (WB) (2d wk). Staying up big at around $12,000. Last week, $17,000. May stay again.

Warner (SW) (1,385; $1.25-$2.65)—"Cinerama" (Indie) (31st wk). Bouncing back in great fashion on impetus of some fine exploitation and slightly cooler weather. Looks fancy $14,000, slight dip under last week's $15,000, best here since last February and almost double film's low.

'HIGH' WHOPPING 17G, ST. LOO; 'WIND' 28G, 2D

St. Louis, July 13.

After a terrific first stanza, "Gone With Wind" still is smash at Loew's in second week. School vacation is helping to offset the continuing heat wave. "Cinerama" still is swell at the Ambassador in 22d week. "High and Mighty" looms as top newcomer, great at the St. Louis.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Cinerama" (Indie) (22d

(Continued on page 20)

New Pix Boost Chi; 'High' Stageshow Socko $66,500, 'Garden' Lush 36G, 'Lode' 15G, 'Crusoe' 14G, 'Apache' 20G

Chicago, July 13.

Five fresh entries, several of them with holdover potential, are furthering the upbeat which the Main Stem took last week. "High and Mighty" is sounding off a loud $66,500 at Chicago, with stageshow headed by Tommy Leonetti. "Robinson Crusoe" is posting a fairish $14,000 at McVickers while "Garden of Evil" looms wow $36,000 at Woods.

Combo of "Silver Lode" and "Riders to Stars" looks okay $15,000 at the United Artists. First moveover week of "Always a Bride" from Esquire to Surf shapes tidy.

"Caine Mutiny" at State-Lake is pacing second-weekers with a mighty total. "Apache," also in second round, shapes lofty at Roosevelt. "Julius Caesar" looks stout at Loop. Third week of "Demetrius and Gladiators" continues fast at Oriental. "Man With a Million" is rated brisk at Monroe.

Re-testing late-night potential of the city with a new late show policy at State-Lake and the Chicago, Balaban & Katz chain turned up a sizeable nocturnal audience last week. It was large enough to encourage continuation of the policy when a pic is in demand. Of late, Chicago has become regarded as not-so-hot for after-midnight biz at cinemas. When "Magnificent Obsession" opens at United Artists July 16, house will tack on a late show also.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"High and Mighty" (WB) with Tommy Leonetti onstage. Socko $66,500. Last week, "Johnny Dark" (U) with Eartha Kitt topping stageshow (2d wk), $50,000.

Loop (Telem't) (600; 90-$1.25)— "Julius Caesar" (M-G) (2d wk). Fine $14,500 after $17,000 last week.

McVickers (JL&S) (2,200; 65-$1.25) — "Adventures Robinson Crusoe" (UA). Fair $14,000. Last week, "Arrow In Dust" (AA) and "Cow Country" (AA) (2d wk), $12,000.

Monroe (Indie) (1,000; 87-$1.25) —"Man With Million" (UA) (3d wk). Fancy $7,500. Last week, $11,000.

Oriental (Indie) (3,400; 98-$1.25) —"Demetrius and Gladiators" (20th) (3d wk). Nice $23,000 after last week's $35,500.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (50th wk). Sock $28,000. Last week, $30,000.

Roosevelt (B&K) (1,400; 50-98)— "Apache" (UA) and "Stormy" (Disney) (2d wk). Terrific $20,000. Last week, $32,000.

State-Lake (B&K) (2,700; 98-$1.80)—"Caine Mutiny" (Col) (2d wk). Socko $78,000 after $92,000 last week.

Surf (H&E Balaban) (685; 95)— "Always a Bride" (U) (moveover). After first round at nearby Esquire, okay $3,500. Last week, "Horse's Mouth" (Indie) (2d wk), $3,000.

United Artists (B&K) (1,700; 55-98) — "Silver Lode" (RKO) and "Riders to Stars" (UA). Fairish $15,000. Last week, "Tanganyika" (U) and "Black Horse Canyon" (U) (2d wk), $11,000.

Woods (Essaness) (1,198; 98-$1.25)—"Garden of Evil" (20th). Looks smash $36,000. Last week, "Indiscretion American Wife" (Col) (3d wk), $14,000 .

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Dark' Fancy $16,000 In Boston; 'Gorilla' Modest 14G, 'Caine' Wow 29G

Boston, July 13.

Saturday closing of downtown department stores is no help to majors this session. "Caine Mutiny" in second week at Astor is again leader with a great take. "High and Mighty" in second frame at Met slipping. Of newcomers, "Johnny Dark" at the Memorial looks easily best. "Gorilla at Large" at Paramount and Fenway, is just fair. "Hell Below Zero" at the Pilgrim looms fine.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)— "Caine Mutiny" (Col) (2d wk). Big $29,000 for second week following smash $35,500 in first.

Beacon Hill (Beacon Hill) (800-50-$1)—"Man With a Million" (UA) (2d wk). Fine $7,000. Last week, $9,500.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (28th wk). Nice $14,000. Last week, same.

Exeter (Indie) (1,300; 60-$1)— "Pickwick Papers" (Indie) (5th wk). Oke $4,000 following $4,500 in fourth.

Fenway (NET) (1,373; 50-90)— "Gorilla at Large" (20th) and "Princess of the Nile" (20th). Modest $4,000. Last week, "Adventures Robinson Crusoe" (UA) and "Capt. Kidd, Slave Girl" (UA), $3,500.

Memorial (RKO) (3,000; 50-90)— "Johnny Dark" (U) and "Cat-Women of Moon" (Indie). Fancy $16,000. Last week, "Garden of Evil" (20th) (2d wk-10 days, $17,000.

Metropolitan (NET) (4,367; 60-$1.25)—"High and Mighty" (WB) (2d wk). Okay $17,500 following $30,000 in first.

Orpheum (Loew's) (3,000; 50-90) —"Apache" (UA) and "Lone Gun" (UA) (2d wk). Neat $10,000 after $18,000 for first.

Paramount (NET) (1,700; 50-90) —"Gorilla at Large" (20th) and "Princess of the Nile" (20th). Fair $10,000. Last week, "Adventures Robinson Crusoe" (UA) and "Capt. Kidd, Slave Girl" (UA), $11,000.

Pilgrim (ATC) (1,800; 60-95)— "Hell Below Zero" (Col) and "Outlaw Stallion" (Col). Nice $12,000. Last week, "Tanganyika" (U) and "Jungle Man-Eaters" (Col) (2d wk), $7,000.

State (Loew's) (3,500; 50-90)— "Apache" (UA) and "Lone Gun" (UA) (2d wk). Good $8,000 after $10,500 in first.

'DARK' BRIGHT $7,000 IN OMAHA; 'GARDEN' 8G

Omaha, July 13.

There's some improvement at first-runs here this week. "Johnny Dark" looks fancy at the Omaha and "Silver Lode" is fair at Brander's. "Garden of Evil" shapes smash at the State.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)— "Silver Lode" (RKO) and "Heat Wave" (Lip). Fair $3,500. Last week, "Sins of Rome" (RKO) and "House of Blackmail" (Indie), $4,500.

Omaha (Tristates) (2,000; 50-75) —"Johnny Dark" (U) and "Playgirl" (U). Fine $7,000, aided by Ruth Hampton's in-person stint at last week's Offutt Air Force Base stock car races. Last week, "Drums Across River" (U) and "Paris Express" (U), $6,500.

Orpheum (Tristates) (2,890; 60-80)—"High and Mighty" (WB) (2d wk). Good $8,000 after $14,000 debut.

State (Goldberg) (875; 50-80)— "Garden of Evil" (20th). Terrific $8,000 or over. Last week, "Men Fighting Lady" (M-G) and "Gypsy Colt" (M-G) (2d wk), $3,500.

'Wind' Sockeroo $22,000, Buff.; 'High' Hot 12G, 2d

Buffalo, July 13.

Big news here currently is "Gone With Wind," which is soaring to a terrific total at the Buffalo. "Hell Below Zero" is rated good at Lafayette. Elsewhere it's strictly holdover, with "High and Mighty" greatest at Center on second round.

Estimates for This Week

Buffalo (Loew's) (3,000; 50-95)— "Gone With Wind" (M-G). Lofty $22,000. Last week, "Student Prince" (M-G), $16,000 in 8 days.

Paramount (Par) (3,000; 50-80)— "Knock on Wood" (Par) (2d wk). Oke $10,000. Last week, $17,000.

Center (Par) (2,000; 50-$1)— "High and Mighty" (WB) (2d wk). Great $12,000. Last week, $17,800.

Lafayette (Basil) (3,000; 50-80)— "Hell Below Zero" (Col) and "Jungle Man-Eaters" (Col). Good $10,000. Last week, "Johnny Dark" (U) and "Gentle Gunman" (U), $7,000.

Century (Buhawk) (3,000; 50-80) —"Garden of Evil" (20th) (2d wk). Nice $9,000. Last week, $16,000.

Seattle Goes for 'Caine' $28,000; 'Tanganyika' 9G

Seattle, July 13.

City is heavy with holdovers but some of the new entries are shaping up nicely. "Tanganyika" is rated big at Liberty while the leader, of course, is "Caine Mutiny," smash at Paramount. "Three Coins in Fountain" looms solid despite being in sixth week at Fifth Avenue.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Johnny Dark" (U) and "I Believe in You" (U) (m.o.). Fair $3,000. Last week, "Mr. Potts To Moscow" (AA), $3,200.

Coliseum (Evergreen) (1,829; 65-90)—"Hell Below Zero" (Col) and "Rocket Man" (20th) (2d wk). Okay $7,000. After $10,500 opener.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Three Coins" (20th). (6th wk). Big $7,500. Last week, $8,500.

Liberty (Evergreen) (1,650; 53-65-90)—"Tanganyika" (U) and "Cat Women of Moon" (Lip). Big $9,000 or near. Last week, "Johnny Dark" (U) and "I Believe in You" (U), $6,600.

Music Box (Hamrick) (850; $1-$1.25)—"Man With Million" (UA), (2d wk). Swell $6,000. Last week, $7,000.

Music Hall (Hamrick) (2,300; $1-$1.25)—"Student Prince" (M-G). (3d wk). Good $6,000 or close. Last week, $8,200.

Palomar (Sterling) (1,400; 75)— "Pinocchio" (RKO) (reissue) and "3 Young Texans" (RKO) (3d wk). Solid $4,500. Last week, $6,000.

Paramount (Evergreen) (3,039; $1-$1.25)—"Caine Mutiny" (Col). Socko $28,000 or near. Last week, "Demetrius" (20th) (3d wk), $9,400 in 9 days.

'Caine' Record $48,000, D.C. Ace

Washington, July 13.

Whole main stem is getting a lift from record-breaking "Caine Mutiny" at RKO Keith's currently. The overflow from this boffo pacesetter is helping the midtown houses all along the line. "Mutiny" shapes to get all-time record at the newly-renovated RKO showcase, outdistancing the old high set by "Best Years" at a higher tab. "Demetrius and Gladiators" at Loew's Palace, sole other newcomer, looks solid. Holdovers are generally steady, showing an upswing in some cases. "Cinerama" in 35th session at the Warner has settled back to an even pace after a Fourth of July boom that brought best take since Easter.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)— "Garden of Evil" (20th) (2d wk). Pleasing $14,000 after $25,000 last week, over hopes.

Columbia (Loew's) (1,174; 60-80) —"Man of Fighting Lady" (M-G) (2d wk). Firm $7,000 after $12,500 last week. May hold.

Dupont (Lopert) (372; 65-$1)— "Captain's Paradise" (Indie) (8th wk). Sturdy $4,500 after $5,000 last week. Stays on.

Keith's (RKO) (1,939; 75-$1.25)— "Caine Mutiny" (Col). All-time record of $48,000 or over. Playing six shows daily and seven on weekends to roll up this huge take. Last week, "Silver Lode" (RKO), $6,000.

Metropolitan (SW) (1,200; 60-80) —"High and Mighty" (WB) (2d wk). Still big at $9,000 after $16,500 opening week. May hold again.

Palace (Loew's) (2,370; 65-95)— "Demetrius and Gladiators" (20th). Sock $22,000. Stays. Last week, "Three Coins in Fountain" (20th) (5th wk), $12,000 in 6 days.

Playhouse (Lopert) (435; 55-$1)— "Knock on Wood" (Par) (13th wk). Good $5,500 after $6,000 last week. Holds again.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama" (Indie) (35th wk). Fine $14,000 after $18,000 last week. Stays on.

Trans-Lux (T-L) (600; 70-$1.25)— "French Line" (RKO) (9th-final wk). Okay $4,500 for second consecutive week.

'Hell' Hotsy $13,000, Denver; 'Knock' 10G, 2d

Denver, July 13.

"Hell Below Zero" is standout here this round, with good session at Paramount. Holding are "Knock On Wood" at Denham and "Man With Million" at Aladdin, both for third stanzas. "Garden of Evil" is getting a fourth round at Centre. Hot weather drove many to the mountains.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)— "Man With Million" (UA) (2d wk).

(Continued on page 20)

B'way Quieter But 'Apache' Yahoo 47G, 'Evil' 65G, 'Mighty' Nice 48G, 'Caine' 73G 3d, 'Lili' Spry 6G 70th

After having enjoyed the benefit of the Lions' national convention and mild weather, Broadway deluxers were sloughed with a batch of warmer temperatures and dearth of out-of-towners starting Monday (12). Departure of thousands of Lion delegates Saturday (10) hurt because numerous prospective N.Y. visitors were kept out of the city when unable to get hotel reservations (most delegates had reservations over Saturday and some on Sunday). Ideal outdoor weather also made a dent in trade, making it one of poorest Sundays in months.

Ace newcomer is "Apache" which is soaring to a terrific $47,000 at the Mayfair. This Indian opus, starring Burt Lancaster, caught on from the start and held up well. "Garden of Evil" looks only good $65,000 for the first week at the Roxy. New bill at the Palace, with vaude and "Return From Sea," will be lucky to get okay $20,000.

"High and Mighty" at Paramount held with fancy $48,000 in first holdover session, and is staying a third. Third stanza of "Caine Mutiny' looks to hit socko $73,000 at the Capitol, and, of course, continues on.

"About Mrs. Leslie" is displaying real stamina at the Victoria, with a sturdy $16,000 in second round, not far from opening week's take. "Long Wait," in contrast, is slipping to fair $12,000 in second stanza at the Criterion.

"Student Prince" with stageshow continues in great fashion, with about $143,000 in current (4th) week at the Music Hall. It stays a fifth. "Daughters of Destiny" hit fair $5,500 in first round at the Baronet. "Man With Million" held at smash $15,000 in second frame at Sutton.

"Mr. Hulot's Holiday" held up nicely in fourth session ended last night (Tues.), getting a great $12,000 at the Fine Arts. "Smart Money"-"Roaring Twenties" fell back in second round at the Holiday with $14,000, still nice for a pair of oldies.

"Gone With Wind" continues in amazing stride, with sturdy $32,000 likely in current (7th) stanza at the State. "Lili" still is a world-beater, now being in its 19th week of the second year at the Trans-Lux 52d Street. It still was solid with $6,000 in 70th frame ended Monday (12).

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) —"Indiscretion of American Wife" (Col) (3d wk). This frame ending tomorrow (Thurs.) likely will get mild $9,500. Second week was $16,000. Stays on with "Waterfront" (Col) due in next and likely soon.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"La Ronde" (Hakim) (18th wk). Held with fine $6,500 in week ended Monday (12) after $7,000 for 16th round. Stays on, with "Madam de . . ." (Indie) due in next but no opening set.

Baronet (Reade) (430; $1.50-$1.80)—"Daughters of Destiny" (Indie) (2d wk). First round ended Sunday (11) landed fair $5,500. "The Cowboy" (Lip) opens Aug. 2.

Capitol (Loew's) (4,820; 85-$2.20) —"Caine Mutiny" (Col) (3d wk). Current stanza ending today (Wed.) is heading for socko $73,000. Second week was terrific $108,000, considerably over hopes, rainy Wednesday and presence of thousands of delegates in town for Lions' conclave helping. Stays on indef.

Criterion (Moss) (1,700; 50-$1.85) —"Long Wait" (UA) (2d wk). Initial holdover round winding tomorrow (Thurs.) likely will reach fair $12,000 after $20,000 in first week. Stays.

Fine Arts (Davis) (468; $1.50-$1.80)—"Mr. Hulot's Holiday" (GBD) (5th wk). Fourth week ended last night (Tues.) was excellent $12,000 after $14,500 for third. Stays on indef.

Globe (Brandt) (1,500; 70-$1.50—"Hell Raiders" (Indie). (2d-final wk). Down to meek $5,000 or less in final week after $9,000 opening week. "Hell Below Zero" (Col) opens Friday (9).

Guild (Guild) (450; $1-$1.50)— "Unconquered" (Indie) (5th wk). Fourth week ended last night (Tues.) was fair $5,000 after $5,500 for third. "Malta Story" (UA) opens Friday (16).

Holiday (Rose) (950; 90-$1.65)— "Smart Money" (WB) and "Roaring Twenties" (WB) (reissues) (2d wk). Initial holdover frame ending tomorrow (Thurs.) looks to fall back to nice $14,000 after $22,000 opener, unusually fine for oldies and comparing with great biz done by "Little Caesar-"Public Enemy" two other WB oldies.

Mayfair (Brandt) (1,736; 79-$1.80) —"Apache" (UA). First session finishing up tomorrow (Thurs.) is soaring to terrific $47,000. Holds, natch! Looks in for longrun. In ahead, "Johnny Guitar" (Rep) (6th wk), $11,000, with boost from preview of "Apache." Made a very profitable run for this Republic pic.

Normandie (Normandie Theatres) (592; $1-$1.80)—"Le Plaisir" (Indie) (9th wk). Continued very strong with $6,200 in eighth week ended last night (Tues.). The seventh round was $8,000. Continues on indef, with no pic set to follow as yet.

Palace (RKO) (1,700; 50-$1.60)— "Return From Sea" (AA) with eight acts of vaudeville. Week ending tomorrow (Thurs.) likely will be okay $20,000. Last week, "Outcast" (Rep) with vaude, $30,000, considerably over hopes.

Paramount (ABC-Par) (3,664; 70-$1.75)—"High and Mighty" (WB) (3d wk). First holdover frame ended last night (Tues.) held at fancy $48,000, with nice help from convention and cool, rainy weather. First week was $62,000.

Paris (Pathe Cinema) (568; $1.25) $1.80)—"Hobson's Choice" (UA) (5th wk). Fourth round ended Sunday (11) was big $11,000 after $12,000 for third week.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Student Prince" (M-G) and stageshow (4th wk). Looks to hold with socko $143,000 in current session ending today (Wed.). Last week, $169,000 way over expectancy. Goes a fifth week, with "7 Brides For 7 Brothers" (M-G) set as next pic.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Garden of Evil" (20th). First round winding up tomorrow (Thurs.) is heading for good $65,000. Holding. In ahead, "Demetrius and Gladiators" (20th) (3d wk), $50,000, and a nice run here. Fine reviews on "Garden" being used in added advertising campaign getting under way this week.

State (Loew's) (3,450; 78-$1.75)— "Gone With Wind" (M-G) (reissue) (7th wk). Current stanza ending Friday (16) looks to reach fine $32,000 after $50,000, over hopes, in sixth week.

Sutton (R&B) (561; $1-$1.80)— "Man With Million" (UA) (3d wk). First holdover week ended Sunday (11) was great $15,000. First week was $16,800, considerably over hopes.

Trans-Lux 60th St. (T-L) (453; $1-$1.55)—"Victory at Sea" (UA). Opened yesterday (Tues.). In ahead, "Scotch on Rocks" (Indie) (4th wk-9 days), $3,200, house stayink open only part of Monday with "Rocks" so as to hold preview Monday (12) night with "Victory."

Trans-Lux 52nd St. (T-L) (540; $1-$1.55)—"Lili" (M-G) (71st wk). The 70th session ended Monday (12) was solid $6,000 after $8,300 for 69th week. Holds on.

Victoria (City Inv.) (1,060; 50-$1.75)—"About Mrs. Leslie" (Par) (3d wk). Second stanza ended Sunday (11) held with sturdy $16,000 after $18,000 in first week. "Dragnet" (WB) comes in next.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "Cinerama" (Indie) (58th wk). Present round concluding tomorrow (Thurs.) looks to hold at great $38,000 after $39,000 in 57th week. Stays on indef., with second Cinerama production not set as yet.

'Francis'-'Drums' Robust 17G, Frisco; 'Caine' 37G

San Francisco, July 13.

With Home Economists convention and California Photographers Assn. tie-up with "Cinerama," this still is getting a whopping take in its 28th week at the Orpheum, better than preceding session. "Francis Joins the Wacs" and "Drums Across River" is heading for fine total at Golden Gate. "Secret of Incas" is good at Paramount. "Caine Mutiny" continues smash in second week at St. Francis. Same is true of "Apache" at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Francis Joins Wacs" (U) and "Drums Across River" (U). Fine $17,000 or near. Last week, "Pin-

(Continued on page 20)

THE GROSSES ARE MIGHTY HIGH— THE RUNS ARE MIGHTY LONG!

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Yanks Still Trying to Break Into Paris Nitery Field Despite Hazard

Paris, July 6.

It seems Americans will always try to open niteries in Paris. This city of clubs and the night life always tempts show biz people who come here, and immediately decide that what this country needs are cafeterias, real malted milks, U. S.-type drug stores and U. S.-type boites. But only the boites have become realities here. Two clubs, manned by Americans, recently went off the lineup here because of slow biz and internal differences.

Opening a nightclub in Paris is a hazardous experience at best, but those Americans who have succeeded in some cases, come a cropper in others. How to feel and know the whims of the cafe set here would take a Nostradamus. Bill Millner, who had leased the Club De Paris with Herb Jeffries to be used as a showcasing for Jeffries, had to give up the club after the run of a few months. This club looked like it was going to make the grade with Americans and many of the Gallic show biz set making it a windup spot. But internal difficulties between Millner and Jeffries on payments had Jeffries ankling when a large chunk of dough owed him was not forthcoming. Club lasted a few days and then folded. Millner hopes to try again.

Meanwhile, Jeffries went over to Chez Spivy. He will now take that over and make it into the Flamingo Room with Spivy bowing out and heading back to the U. S. Spivy, of the old Spivy's Roof in N. Y., had a good boite here two years ago but overzealous pricing by the French owners put it on the skids the last time. Reopened here again three weeks ago, it looked set to succeed until erratic biz and price jumps again put things on the skids. Jeffries intends to keep this a pop-priced spot.

Those who have made the grade are Ben Benjamin with his intime windup spot, the Mars Club; Dick Edwards with his jazz spot, the Ringside, and the Calvados where Charlie Beal's piano presence helped to make this a fave windupery. Mary Lou Williams, the jazz pianist, took over the top spot at the Boeuf Sur Le Toit. It remains to be seen if she will make it here.

Goldwurm Claims Film Fetes Useless as Help To Foreign Pix Distrib

Paris, July 6.

Although Jean Goldwurm, head of Times Film Corp. and owner of New York's Little Carnegie and World Theatres, will be on the Continent two months, he made it clear to VARIETY that he would attend no film festivals in Europe this year. Goldwurm feels that festivals, as now run, are useless for foreign film distribs and are primarily cultural manifestations with the interests and needs of film distribs overlooked.

Goldwurm's main gripe against film fetes are the lack of qualified film reps (of the entered films) present at the fetes. He has attended quite a few and feels that all the cocktails and chi-chi in showings doesn't help the busy distrib. He opined that a good festival would be one with foreign producers present, and confabs daily between foreign distribs and the producers to discuss films and terms. He stated he had seen some films of interest at fetes he has visited, but there usually was nobody around to talk biz.

Goldwurm has seen some films here. He believes the new trend in French pix towards spec, color and sex are okay for here, but are much too nude for U.S. chances.

Goldwurm will dub his recently acquired Sacha Guitry pic, "Versailles," into English in the U.S. with a narration possibly by Charles Boyer. Pic will be cut from three hours to 100 minutes. Goldwurm feels this evocation of the grandiose times in French history should have universal appeal. He also has picked up the Paul Graetz two version (French-English) Cannes prize-winner "Monsieur Ripois," with Gerard Philipe.

Balaban in Rome For Vista's Italo Preem

Rome, July 6.

Paramount's VistaVision was unveiled to a press and industry gathering which filled Rome's giant Supercinema. Screening was attended by government reps, industry officials, producers, distribs, exhibs and the trade press. It was presided over by Par prexy Barney Balaban, who planed in for the occasion along with European topper John Nathan and studio research chief Loren Ryder. Preview was a success, with prelim comments giving it the nod over previous systems.

Par also announced plans to distribute three Italo-made pix on the local market next season. They are Federico Fellini's "La Strada" with Anthony Quinn; Vittorio De-Sica's "Gold of Naples" and Robert Rossen's "Mambo," with Shelley Winters, Vittorio Gassmann, Silvana Mangano and Katharine Dunham. "Ulysses," Kirk Douglas-Silvana Mangano starrer, will get a Lux release locally, with Par handling the release in Canada and the U. S.

Edinburgh Fete's Ducat Sale Soars

London July 6.

With the Festival Society reporting accommodation for 3,300 already arranged and ticket orders from the U. S., Europe, Dominions, Spanish Morocco, Rio de Janeiro, Switzerland and Great Britain totalling $179,200 to date, the Eighth Edinburgh International Festival of Music and Drama, Aug. 22-Sept. 11, is already assured of success.

Artists at this year's fete include Robert Helpmann and Moira Shearer, who are to appear Sept. 6-10 in Strawinsky's "A Soldier's Tale"; Mattiwilda Dobbs and Sena Jurinac in a revised version of the Straus opera, "Ariadne auf Naxos," to be produced at the Kings Theatre; and Sylvia Fisher and Owen Brannigan, the Scottish National Orch and the Edinburgh Choral Union in Schoenberg's "Gurrelieder" at Usher Hall Aug. 25.

In addition, the Edinburgh Gateway Co. does "The Other Dear Charmer," based on part of Robert Burns' life, opeinng Aug. 23. "All Scottish Week" at the Assembly Hall features a revue Sept. 6-11 of traditional Scottish songs, dances and music.

ACT, FILM LAB ASSN. PICK WAGE REFEREES

London, July 6.

The Assn. of Cine Technicians and the Film Laboratory Assn. last Thursday (1) announced the names of their respective arbitrators appointed to adjudicate their dispute centering on two major points, an overall wage increase and 40-hour working week for union members. ACT last June agreed to accept arbitration on its main claims in regard to the dispute over a new agreement following its original refusal which brought about a shutdown of laboratories for over a week and the setting up of a Ministry of Labor committee of inquiry.

FLA and Technicolor, which is not an FLA member but was affected by the dispute, have named Dr. W. H. Garrett, director of Monsanto Chemical, and chairman of the chemical industry Joint Industrial Council, while the employees' union arbitrator will be H. Levitt, joint general secretary of the Guild of Insurance Officials. He also is vice-chairman of the Ministry of Labor City of the London Employment Committee.

Trinidad Theatre Gone

Royal Theatre in Port of Spain, Trinidad, has been destroyed by fire, companies in N. Y. have been informed. House, which was part of the Roodal chain, seated 1,000.

No one was hurt in the blaze. Damage is estimated at $250,000.

Sabinson Setting BBC Pact on All TV Films

London, July 13.

The BBC reports that negotiations are in progress with Lee Sabinson for distribution rights of all its tv film programs, exclusive of newsreels, for North and South America. Final arrangements, however, have not yet been concluded.

The negotiations were initiated by Lee Sabinson in New York last year and have been continued here for the last six months. The negotiations are being conducted by Sabinson in behalf of a Swiss company.

Blackpool Uses Vaude to Draw Vacation Crowd

By GORDON IRVING

Blackpool, July 13.

This north of England holiday town, jammed with vacationing masses, is the summer showbiz center of the United Kingdom. Over a dozen vaude productions are in full swing, with hundreds of novelty sideshows, scores of danceries, a major circus and cinemas by the score.

Biz is off from previous seasons, due mainly to general shortage of coin among the working-class population, main devotees of this British "Coney Island."

Town is filled with musicians, producers and vaude performers. U. S. stars like Guy Mitchell, Billy Eckstine, Billy Daniels, plus English recording artists, stop by for Sunday night shows which draw SRO biz. Teenage population is swollen at the height of holiday season.

Leading stars in summer layouts include George Formby, Jimmy James, Anne Shelton, Eddie Calvert, Nat Jackley, Gladys Morgan, Kirk Stevens, The Kordites, Albert Modley, Jimmy Edwards, Terry-Thomas, Joan Turner, David Whitfield and Tony Hancock. Upcoming acts find a useful shop-window in filling Blackpool show slottings. These include Margo Henderson & Sam Kemp, Phil Kelly, Hedley Ward Trio and Babette & Raoul.

Only American resident act is Ronald Rogers, singing at the Queen's Theatre. He has been christened by local crix as a "Yank Without Swank."

'WASTRELS,' 'FUGITIVE' COP ITALO PIX KUDOS

Rome, July 13.

Traditional Silver Ribbons, Italy's top film kudos, will this year go to Federico Fellini's "The Wastrels" as best Italian film of the year, and to the Morris Engel-Ruth Orkin-Ray Ashley "Little Fugitive," as best foreign pic, when awards are announced officially at ceremonies to be held here July 15.

Gina Lollobrigida was named best actress for her stint in "Bread, Love, and Dreams" while Nino Taranto copped the male award for his work in "Easy Years." "Vitelloni" also topped in best direction (Federico Fellini) and supporting actor (Alberto Sordi) while "Easy Years," directed by Luigi Zampa, received the screenplay kudo.

Wren to Continue In Aussie With Vaude-Revue

Sydney, July 6.

Harry Wren, boss of Celebrity Theatres, Ltd., has decided to continue with vaude-revue at the Palladium here. Slow biz with "Hellzapoppin" and the Richard Murdoch show had previously prompted Wren to advertise the house (on lease from Hoyts') for rent.

But this week, he announced plans to go ahead with live talent policy, bringing back the oldtime troupe of Jim Gerald, Queenie Paul and Maurie Barling for a run. Wren also announced that Allan Jones was coming from the U.S. to do a season commencing Aug. 2. Also, that other top Yank talent would be booked.

'Ever After' Happy 14G, London Ace; 'Magician' Fast 9G, 'Leslie' 7G

London, July 6.

First-run business remained at a fairly steady level last stanza, with boxoffice results frequently aided by the abnormal mild weather. Mercury was mainly around 50 degrees. Strongest new entry is "Happy Ever After" at the Empire, which looks like a fancy $13,700 in first frame. "Duel in the Jungle," AB-Pathe film, also shapes fine with about $8,500 at the Warner for its initial stanza. The sole 3-D'er in town is "Mad Magician," boff $9,000 or close in its first week at the London Pavilion.

Two new British pictures current have done disappointing biz. The Republic-Wilcox production, "Trouble in the Glen," is winding its run at the Gaumont with around $3,300, mild, for third week. "Sleeping Tiger" at the Odeon, Marble Arch, has averaged around $5,600 for each of its two weeks.

Estimates for Last Week

Carlton (20th) (1,128; 55-$1.70)—"Flight of White Heron" (20th) (5th wk). Big $7,000 this round after $8,200 in previous week. "Three Coins in Fountain" (20th) set as next pic.

Empire (M-G) (3,099; 55-$1.70)—"Happy Ever After" (M-G). Opened in fine style and heading for great $14,000 or near. Holds.

Gaumont (CMA) (1,500; 50-$1.70)—"Trouble in Glen" (Rep) (3d wk). Below expectations with only $3,300 in final frame, same as previous round. "Dance Little Lady" (Renown) opens July 6.

Leicester Square Theatre (CMA) (1,753; 50-$1.70) — "Malaga" (BL) (2nd wk). Only fair at about $4,500. Stays third week with "Beautiful Stranger" (BL) preeming July 15.

London Pavilion (UA) (1,217; 50-$1.70)—"Mad Magician" (Col). This 3-D pic doing turnaway biz with boff $9,000 in first week.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70) — "The Seekers" (GFD) (2d wk). Steady $6,400 this round after $8,600 opening week. Holds.

Odeon, Marble Arch (20th) (2,200; 50-$1.70) — "Sleeping Tiger" (Anglo-Amal) (2d-final wk). Average $5,600 in final round. "Night People" (20th) opens July 8.

Plaza (Par) (1,092; 70-$1.70) — "About Mrs. Leslie" (Par). Nice $7,000 or near looms. Continues.

Ritz (M-G) (432; 30-$2.15)—"Executive Suite" (M-G). Big $4,100. Holds.

Studio 1 (APT) (600; 30-$1.20)—"Living Desert" (Disney) (7th wk). Continues at solid $3,100. Stays indef.

Warner (WB) (1,735; 50-$1.70) — "Duel in Jungle" (AB-Pathe). Above hopes with nice $8,500 opening round. Holds.

Fleets Are In, So Cafe Biz Booms in Lisbon

Lisbon July 6.

The continuous stream of foreign fleets now visiting the port of Lisbon week after week means that 2,000 to 10,000 men go ashore every night and keep all niteries and open air cafes around here very busy. Latter have put up bands and dance floors. Estoril Casino, catering to officers and tourists, has three orchs alternating in the restaurant, Wonder Bar and Yacht Club and is filling the three spots nightly.

Mireille Robert is filling her Tagride with her Champagne Nights. Impresario Jose Miguel closed his Miami nitery in town and opened The Casablanca. Floorshow is headed by Fernando Baptista, Raul Solnado, Tony de Matos, just back from Brazil; Peggy Astor, Christiane Laurent and Ballet Mariano Franco. The Nina has Deda Pamara and Gloria Maroto. Italian singer Santuzza Monti opened an intimate nitery at the Popular Fair. The Palladium has the Ballet Vitalis. The Maxime is filled nightly by marines.

Yank Films Top Swiss Market

Zurich, July 6.

For the first time in several years, U. S. films are pacing the field here by a wide margin, as revealed by a list of the 10 top b.o. clicks during the first half-year of 1954. Not less than 50% of the biz winners are American productions, giving one big moneymaker each to Paramount, United Artists, Columbia, 20th-Fox and Metro in that order.

These pix are "Roman Holiday" (Par), "Moulin Rouge" (UA), "Here To Eternity" (Col), "The Robe" (20th) and "Lili" (M-G). "Holiday" is leading by a wide margin, having obtained so far, a smash total of 45 weeks of playing time in the five key-cities of Zurich, Basle, Berne, Geneva and Lausanne. It is still playing Zurich, being in its 10th week now.

About 27 weeks of playing time in the five cities was garnered by "Moulin Rouge," 28 each by "Eternity" and "Robe," and 29 by "Lili." The latter has played in art houses in two instances, the list reads in the order as above b.o. wise despite the fact that "Lili" got a slightly higher number of weeks since able to stay longer in smaller houses.

Remaining five of the 10 top spots were taken by one French entry, "Children of Love"; three Italian films, "Magia Verde," "Giuseppe Verdi," and "Bread, Love and Fantasy." The British comedy "Genevieve" (U) rounds out the list, totalling 16 weeks in two cities.

LABOR DEMAND: 100% ARGENTINES GET 15%

Buenos Aires, July 6.

American film distributors finally reached a new labor contract with their staffs last week, granting 15% wage increases, against the Union's original demand for 100%. Distribs were at loggerheads three months. Labor Ministry gave them support in resisting exorbitant demands.

Strike was avoided, although it seemed certain at times.

Lord Vivian Winding Cochran Prods. Setup

London, June 29.

After sustaining heavy losses since the death of his partner, Sir Charles Cochran, Lord Vivian is terminating the producing organization of Cochran Productions, Ltd.

His last venture, "The White Countess," for which Viveca Lindfors was brought from Hollywood to play the lead, lasted less than a week. The revival of "The Two Bouquets," a period musical, drew favorable reviews but little financial gain.

BFPA Asks Govt. to End Hassle Over Split Of Admish Coin for Eady

London, July 13.

The government is being asked to step in and settle the industry dispute over the future level of Eady contributions, following the industry failure to reach agreement on the division of the spoils from the recent admission tax concession. This move is being taken by the British Film Producers Assn. after last week's session of the four industry associations broke up without a settlement.

The situation has been aggravated by the exhibitor decision to operate, as from Aug. 1, the amended Eady payments which were provisionally agreed on last November prior to the budget decision on tax alleviation. This will cut the income of the Eady fund by around $1,400,000 a year, and will limit the income to approximately $6,450,000.

The exhibs say their action has been conditioned by the apparent refusal of the producers to supply detailed information on individual production costs and grosses. Also that until such information is forthcoming, they are not able to make an accurate assessment of the amount necessary to keep British studios flourishing.

On the other hand, the producers argue that the information requested is irrelevant, impossible to get at this late hour anyway, and that the request is contrary to the spirit of the provisional settlement made last November.

NIX COSTLY WIDER NEWSREELS

Junket Living It Up, Too

The estimated 100 press reps attending Paramount's "Living It Up" junket to Atlantic City this week are in for some loot in addition to festivities tieing in with the opening of the Dean and Jerry Lewis comedy plus M & L in their nitery act at the resort town's 500 Club. All set for tomorrow (Thurs.) and Friday.

Guests are to receive an empty plastic duffel bag and then these items with which to stuff it: terry cloth beach robe, toilet kit from Colgate, cuff links, cigaret lighter, Capitol Records' album of the pic's score, tee shirts, kingsize box of saltwater taffy and "surprise" gifts to be handed out by M & L at random.

Joining in will be newspaper scribes from 16 cities extending out to the Coast. Coming in from L. A. are correspondents Tom Pryor (N. Y. Times), Joe Hyams (N. Y. Herald-Tribune) and Florabel Muir (N. Y. Daily News).

'Magnificent Obsession' Gets Full Treatment At U, Including Decca Tieup

Faced with the job of measuring up to a well-known film classic, Universal is putting its top promotional and ad punch behind release of "Magnificent Obsession," second filmization of the w.k. Lloyd C. Douglas novel. Pic opens in Cleveland July 16 and in Chicago a day later. In N. Y. it's skedded to go into Loew's State.

U has very high b.o. hopes for "Obsession," feeling that it's in a position to take advantage of wide values. By the time the film opens in Cleveland, every one of the stars of the film, as well as its producer, will have made personal appearances in the territory in connection with the pic. Players include Rock Hudson, Jane Wyman, Agnes Moorehead and Barbara Rush. Ross Hunter produced.

Company has allocated $105,000 for its national ad campaign and is going heavy on using radio and tv in the advance buildup. This ties in with the availability of the stars in the territory since U has found that there's nothing like having players on hand to grab off free tv space. Pic has been set for breaks on eight different network programs for a five-week period.

For "Magnificent Obsession," Decca Records (the parent company) and Universal join forces for the second time in the joint promotion of the film and the Decca album of the music from it. Disk will preem on a national radio show coincident with the Cleve opening of "Obession."

U ad-pub execs and exploitation staffers are joining field men to help launch key city preems in advance of the August national release date of "Obsession." They're shaping the same pattern as for "The Glenn Miller Story," one of U's top grossers.

Unique tv gimmick is being tried by U for the first time. Studio has filmed an interview with Rock Hudson, the question being asked "live" by the local announcer. Purpose, of course, is to plug "Obsession" and the reel includes preview shots from the film.

'OPERATION FRIENDSHIP'

VIP's to Greet Brit., U.S. Boys On Variety Club Tour

London, July 13.

A distinguished turnout of diplomatic and political top brass is expected at a Savoy luncheon Friday (16) to welcome the 48 British and 48 American boys who, with Bill (Hopalong) Boyd as their leader, are participating in "Operation Friendship," the Variety Club-sponsored goodwill tour of Britain and Ireland. Among the luncheon guests will be the Lord Mayor of London; Clem Attlee, M.P.; the American and Irish Ambassadors and Major General Roscoe C. Wilson, Commander of the Third USAAF.

Tour was organized to promote better relationships between the youth of Britain and America. The entire party will tour England, Scotland, Wales and Ireland by coach, staying en route as personal guests of Billy Butlin, a member of the Variety Club crew who is donating $14,000 to meet expenses.

The 48 U.S. boys come from each of the 48 American states. All the British boys are members of the National Assn. of Boys Clubs.

CARVETH WELLS SUES

Ladd's 'Hell Below Zero' Tag Same as Explorer's.

Los Angeles, July 13.

Carveth Wells, explorer and lecturer, filed a $1,500,000 damage suit in Federal Court against Columbia and Warwick Productions involving the title of the Alan Ladd starrer, "Hell Below Zero."

Plaintiff recites that he wrote and narrated a sound documentary titled "Hell Below Zero," describing an expedition he led into Central Africa in the late '20s. The Ladd picture was located in the Antarctic. Wells asks $750,000 in general and $750,000 in exemplary damages.

GOLDENSON BACK FROM EUROPEAN STUDIO VISIT

Back from his one-month tour of Europe, with Mrs. Goldenson, Leonard H. Goldenson, American Broadcasting-Paramount Theatres prexy, yesterday (Tues.), told of his experiences in contacting producers overseas. During his European trek, Goldenson conferred with film studio chiefs in Sweden, Denmark, Germany, France and England.

While it is not Goldenson's intention that AB-Paramount Theatres should finance any productions, the purpose of his visit was to urge European film producers to realize the desirability of the U.S. market as a result of the shortage of domestic film product here. He is convinced that pix produced in Europe could get comprehensive distribution in the U.S. if the story content is right and known Hollywood stars are used. Goldenson pointed to the fact that eight Italian-produced films, particularly created for the American market are being distributed annually as a result of negotiations begun in Italy three years ago.

Goldenson visited London, Copenhagen, Berlin, Stockholm, Munich, Frankfurt, Dusseldorf and Paris among other cities, and in his confabs in these cities with producers he offered to establish contacts for them with reputable distrib outlets in this country. In this way, he figured there could be collaboration on stories and stars pointing to the American market.

As far back as early last winter, Goldenson warned about the forthcoming product shortage and envisioned at that time some sort of setup of exhibitors to turn out product to fill the gap.

Goldwyn Renewal With RKO Omits 'Guys and Dolls'

Samuel Goldwyn Productions has picked up its option to continue its distribution arrangement with RKO for another year, or to June of 1955. It's understood the terms remain the same, that is, 20% of the distribution coin to the film company and 80% to Goldwyn.

With the pact thus extended, RKO will continue handling of the national release of "Hans Christian Andersen" and the reissue of "Best Years of Our Lives."

However, provision has yet to be made covering distribution of "Guys and Dolls," Goldwyn's upcoming adaptation of the musical legiter. It's said unlikely that this will be ready for release before the latter part of next year.

EXHIBS BALK AT HIGHER RENTALS

Tentative 20th-Fox move to interest exhibitors in the possibility of a color CinemaScope newsreel has met with an initial rebuff. The hitch: the inevitable higher rentals.

Idea of converting its newsreel to C'Scope has been in the back of 20th's mind for a long time, but it was realized that nothing could be done until and unless there were enough situations equipped. This is now the case. But the increased production cost of such a reel is bound to up the price, and theatremen won't have any of it.

In fact, a good many of the smaller theatres continue to cancel their reel as an economy measure. Average per-reel bookings are now down to around 2,300 to 2,500 weekly, which compares with an average 5,000 to 6,000 only a comparatively few years back.

Most of the major chains are continuing to make the reels part of their programs even though one—the Schine circuit— has cancelled them completely. Most of the reels are at best breaking even while some are actually losing money.

This has resulted in something akin to a price-war between the companies, with some charging that others are just "giving 'em away." Similar situation is shaping in the shorts field where, for a while, theatres were paying upped rentals for C'Scope subjects. Now that exhibs have begun to double-feature C'Scope attractions, they're no longer willing to shell out more coin for their shorts. While some of the distribs are sticking to their guns in demanding better prices for what they consider to be improved product, others are giving in to the exhib pressure.

Latter have the advantage, of course, in that they're in a position to nix both the shorts and the newsreels if they don't like the price.

Spyros P. Skouras, 20th prexy, favors the idea of a C'Scope newsreel. However, when it's done, it's likely to be in the format of a screen magazine in color and with an international flavor. Use of color, which in itself praises production costs by a considerable margin, militates against timeliness, so that such a color reel would in all likelihood merely supplement the regular black-and-white newsreel service.

Educated Guess on MPEA Expansion: Johnston Has Japan Market in Mind

Expansion of the Motion Picture Export Assn.'s foreign setup "possibly within the next few months" was forecast in N. Y. last week by MPEA prexy Eric Johnston.

While he wouldn't be pinned down on the areas where he feels new MPEA offices should be established, it's known that the outfit's immediate concern is Japan which so far has been covered by Irving Maas via frequent trips from the N. Y. homeoffice.

MPEA execs feel that, with the Far East a critical area both politically and as a film market, a rep stationed there could do a lot of good since he could travel to any trouble spot at a moment's notice. Indonesia, which threatens a 66⅔% tax, is currently a headache for the distribs.

Another place which has been discussed as a likely spot for an MPEA outpost is India where, it's felt, an MPEA rep could do a valuable public relations job for the industry. Companies are anxious to expand the market there, but no one appears to be sure of what's the best way of tackling the job.

MPEA is currently maintaining offices in London, Paris, Rome, Stockholm, Frankfurt and Rio de Janeiro.

Down Pressagentry Memory Lane

Chicago, July 13.

Wally Heim, UA publicist here, staged an oldtime publicity stunt for "Robinson Crusoe" in advance of its McVickers opening last week by placing a man on a raft for four days on the Chicago River. Bearded "real-life" Crusoe was a former cab driver and wrestler who wore bearskin, pitched tent, and kept company of a goat, dog, parrot and monkey while a Friday guy served food from the shore. Raft, docked by a bridge in a busy downtown locale, bore a sail spelling out blurbs for the pic.

The Chicago Crusoe got more realism than he bargained for. First night it grew cold and stormed half way around the clock.

PAMPHLETEER LOSES

Jury Sees No Merit in Similiarity To Film Title.

Los Angeles, July 13.

Jury in Superior Court decided against Arthur S. Curtis, writer, in his $200,000 suit against 20th-Fox, charging plagiarism in the use of the film title, "You're In the Navy Now."

Curtis contended the picture tag was lifted from his pamphletter, "Hey, Mac, You're in the Navy Now."

SHOOT 'OKLAHOMA' ON ARIZONA LOCATION

Nogales, Ariz., July 13.

Total of 70 truckloads of props and equipment arrived here from Hollywood for the filming of Rodgers & Hammerstein's "Oklahoma," which starts tomorrow (14) on location in San Rafael Valley.

Sets and buildings for the Todd-AO film have been erected on 1,000-acre site. Acres of corn planted last January are now as high as an elephant's eye.

Daily Rushes to N. Y.

Hollywood, July 13.

All the footage lensed for Rodgers & Hammerstein's "Oklahoma" will be planed directly to N. Y. at the close of each day's shooting. Reason is that there are no facilities in this town for processing of Todd-AO film.

Director Fred Zinnemann, meanwhile, is shuffling his filming schedule on location in Arizona because of weather predictions of afternoon showers in that area. New schedule calls for two hours of interiors daily.

'Mathias' Feature For Hometown Premiere

World premiere of Allied Artists' recently completed "The Bob Mathias Story" will probably be held next September in the Olympic athlete's hometown of Tulare, Cal. Unveiling there is seen by AA ad-pub officials as a natural especially since local businessmen put up 40% of the film's modest budget. Balance was provided by the Chemical Bank & Trust Co. of N.Y.

While national release of the picture is about two months or more away AA took advantage of Mathias' arrival in Atlantic City to accept an award over the July 4th weekend to whip up some preprem publicity. Company brought both the track star and his wife, Melba (she portrays herself in the film), to New York for a round of press interviews, tv appearances, etc.

Modest and unassuming, Mathias said this week that his lack of acting experience proved no handicap during the picture's two-week shooting schedule. "Director Francis Lyon," he recalled, "told me 'just be yourself' and the rest was easy." Asked if he planned a career in films now that his first picture is in the can, the decathlon champ replied "I'm undecided but I'll have two years to think it over since I'm to report to the Marines at Quantico, Va., on Thursday (15)."

"Mathias Story," incidentally, was lensed by Mathlon Productions Inc., headed by James L. Fallon. Yarn, as screenplayed by Richard Collins, generally re-traces the track star's athletic career from high school up to his Olympic victories.

Deutschmeister Discounts Rise of Print Costs As Europeans Adopt Color

Paris, July 13.

Fears of some American importers of foreign films that the current trend toward color will spiral their print costs to uneconomic levels are looked upon as unwarranted by Henry Deutschmeister who heads Franco London Film. His company has a 1954 production schedule that calls for six pictures in Technicolor out of a total of eight films in all.

Deutschmeister particularly takes exception to recent comments of Yank importer Arthur Davis who asserted with Europe caught in a color fever via Geva color, Ferrania color and Eastman, etc., his print costs now "go up to around $850" in contrast to $250 for black-and-white prints.

"Technicolor print costs have not increased to $850," Deutschmeister points out. "The price of $850 is to be applied only if the prints be made in Paris or Rome in Geva or Ferrania color. If a negative is in Technicolor in London, the price of the color print is approximately $500 or about 100% more than a black-and-white print.

"If the picture will be exploited in the U. S. in an English version then Technicolor will send the negatives to its plant in New York or Hollywood, and prints can be bought directly from Technicolor at the ordinary price which is quite cheap in the States."

Deutschmeister, who plans to visit the U. S. in September to set distribution deals on Franco London product, noted that such upcoming films as "Joan at the Stake" are on the firm's color slate. "Joan" stars Ingrid Bergman with Roberto Rossellini directing.

Other F-L pix in Technicolor include "Scarlet and Black," with Gerard Philipe and Daniele Darrieux; "Obsession," with Michele Morgan and Raf Vallone; "Temptation," with Antonella Lualdi and Nadia Gray; "Tam-Tam Mayumbe," a Pedro Armandariz-Charles Vanel starrer, and "French CanCan." Directed by Jean Renoir, latter stars Maria Felix, Francoise Arnoul and Jean Gabin.

All F-L product, Deutschmeister emphasized, will be lensed to permit projection on a large screen at an aspect ratio of 1.85-1. These films also will have English versions. Of the black-and-whites, "L'Affaire Maurizius" already has been dubbed into English. Lone other b-and-w is as yet untitled.

SEE HOW THEY GROW

Westbury Drive-In Parks 2,000 Automobiles

Camden, N. J., July 13.

Largest installation of in-car loudspeakers ever made for a single screen outdoor theatre has been placed by Radio Corp. of America at the Westbury Drive-in, on New York's Northern State Parkway, Westbury, which opened June 23. It parks 2,000 automobiles.

The 2,000 RCA Starlight in-car speakers and junction boxes are connected by more than eight miles of underground wiring, according to J. F. O'Brien, manager of theatre equipment sales. The system provides up to 560 watts power output and reproduces optical or magnetic single-track film. It can be adapted for stereophonic sound projection and the drive-in is already wired for installation of multiple in-car speakers.

BOXOFF
FRO

A summer stand-out everywhere! Hundreds of engagements matching the figures of Paramount's all-time top grossers.



DANNY KAYE
in
KNOCK ON WOOD
Co-starring
MAI ZETTERLING
Color by TECHNICOLOR
Choreography by Michael Kidd
Words and Music by SYLVIA FINE
Written, Produced and Directed by
NORMAN PANAMA and MELVIN FRANK

They're playing—they're great—and they're yours to date right now. They're blasting the big money from today's big-picture market. They're proving that now you get "Big Pictures Only—From Paramount"!

CE DYNAMITE
M PARAMOUNT!

First openings, New York and Los Angeles, have set the profit pace for scores of key dates during July and August.



SHIRLEY BOOTH
ROBERT RYAN
IN
HAL WALLIS'
PRODUCTION
ABOUT MRS. LESLIE

Co-starring
MARJIE MILLAR · ALEX NICOL
Directed by DANIEL MANN
Screenplay by KETTI FRINGS and HAL KANTER
From the novel by Vina Delmar

Dean and Jerry celebrate their 8th year as partners at Atlantic City World Premiere this week with national newspaper, TV and radio coverage.



DEAN JERRY
MARTIN & LEWIS
IN
LIVING IT UP

Co-starring
JANET LEIGH · EDWARD ARNOLD
with
FRED CLARK · SHEREE NORTH
Color by TECHNICOLOR
Produced by PAUL JONES • Directed by NORMAN TAUROG
Screenplay by JACK ROSE and MELVILLE SHAVELSON
From the Musical Comedy HAZEL FLAGG • Book by Ben Hecht • Music by Jule Styne
Lyrics by Bob Hilliard • Based on a Story by James Street

'French Line' Chi Drive-In Dates Desperate for Advertising Media As Press, Air Won't Touch Copy

Chicago, July 13.

Banned from Chicago, "French Line" opened at five ozoners on city's outskirts Friday (9) with practically no fanfare or prior notice, as daily papers and tv stations alike are shunning the ad copy. Starlite Drive-In, which normally buys newspaper space generously, merely ran note "Open Tonight" sans a listing of the pic. The newspapers not only have censored the sexy stills and blurbs, they refuse even to mention the title.

Daily press figures it has too much to lose in good relations, considering what opposition the pic faced from Catholic elements several months ago, for what there might be to gain in ad revenue. TV stations are likewise very touchy about this subject. In short, pic has to depend almost wholly on word-of-mouth on its first-run playdates in this area, and the amount of biz will be contingent on how fast the news spreads.

Certain neighborhood papers, like the northside string owned by Leo Lerner, are carrying "French Line" ads right down to the slinky picture of Jane Russell. Desperation of RKO for media in which to announce the film's opening in this area is pointed up by the fact that most of the houses advertised in the northside papers are located on the extreme southside of the city. Film is circulating autos bearing shapely femmes and sporting streamers with the pertinent data.

Even Cicero!

Film is current at Starlite in Oak Lawn, Ill.; Y&W Open-Air Theatre just south of Gary, Ind.; Starview in Elgin, Ill.; Dunes in Zion, Ill.; and Calumet Theatre in Hammond, Ind. It's understood that the pic was also aimed for a Cicero date, but house had nixed the pic after conferring with city fathers over advisability. This is ironical inasmuch as Cicero is notorious for showy strip joints.

In Chicago several months ago, "French Line" had received a permit from the Police Censor Board which was subsequently revoked by Police Commissioner Timothy O'Connor, who was answering to pressure from church and outspoken Catholic press. Chi daily newspapers, feeling same Catholic reproach, recently tightened their moral restrictions on film ad copy and banished parts of ad campaign of "Indiscretion of American Wife" and other pix.

Denied Right to Advertise

Albany, July 13.

"The French Line" rode through seas of trouble from Catholic Church opposition and newspaper advertising curtailment into the harbor of a profitable $3,100 gross (estimated) at 85c top in 1,500-seat Fabian Grand its first week. Picture plays two weeks.

Business was reported "above average" at Proctor's in Schenectady, but was off at Proctor's in predominantly - Catholic Troy, where no newspaper advertising could be placed. The Record papers, that city's only publications, refused to accept copy.

They did likewise with "The Moon Is Blue" some months ago, and the result was a sharp shrinkage in first-run gross.

Albany Times-Union, which had carried pre-exhibition copy for "The French Line," limited the identification to "That Picture You've Heard So Much About" in the opening day's single-column insertion. Gone was the previous reference to title and to "That Dance." Subsequently, the Hearst daily declined all copy for the picture, but continued to list it in its "Movie Clock."

Gannett's Knickerbocker News, which printed a large, splashy advertisement for "The French Line" the same day (reputedly by mistake), dropped references to its title in subsequent insertions. "That Picture . . ." was the tag employed. Second feature, "Jungle Man-Eaters," was specifically identified.

National Film Board of Canada has appointed Roger Blais, director-producer, to be in charge of its unit producing films in French.

Jesse James Makes It

Memphis, July 13.

For years local censor Lloyd T. Binford, whose age is 88 and whose memory and prejudices are intact, has flatly refused to license any, but any, motion picture dealing with Jesse James the bandit. Seemed that in his youth Binford conceived the idea that Jesse James was getting too much heroizing for an all-round scamp.

But now Binford has reversed himself, and licensed Paramount's "I Shot Jesse James." It promptly opened at the Strand Theatre.

No explanation for the switch.

Houses 53 Miles From Broadway Sue Loew's On 'Unreasonable Delay'

Eight majors and three Loew's Inc., subsidiaries were named defendants in a $2,664,000 treble-damage antitrust suit filed Friday (9) in N. Y. Federal Court by. Associated Prudential Theatres Inc. Action charges the distributors with refusing to license any Loew's "split" pictures to Prudential houses in four Long Island towns until after these films had played the Loew circuit.

Claiming the distribs have imposed an "unreasonable delay" upon Prudential theatres in Bayshore, Babylon, Amityville and Lindenhurst, L. I., suit seeks preliminary and permanent injunctions to eliminate this alleged practice. In addition, the court is asked to direct the defendants to negotiate with the plaintiff in good faith to affect an early first run in Suffolk County, N. Y.

In papers filed by attorney William Gold, APTI asserts that it is forced to wait 21 to 30 days after product preems at Loew's State and Capitol Theatres, N. Y. With its Long Island houses some 53 miles distant from the State and Capitol, plaintiff exhib contends, the area is non-competitive and there's no reason why first community run should not be granted.

Loew's subsids named include Moredall Realty Corp. as owner-operator of the Capitol, Firm Amus. Corp (State Theatre) and the Marcus Loew Booking Agency.

Grand Prairie Drive-In Sues 4-Wall Brethren

Dallas, July 13.

Owners of the Downs Drive-In Theatre, Grand Prairie (Tex.), have filed suit under the Sherman Antitrust Act in Federal court here against four Grand Prairie Theatre owners and eight film distributors.

T. G. Ferguson, H. S. Ferguson and Truman Hendrix, the ozoner owners, said in their complaint that first-run films are withheld from them until after they have been shown at the other Grand Prairie conventional houses. Damages of $150,000 were asked. Named in the suit were Jerome E. Silver, Sherman O. Silver, Helen Meagher Fisher and LeRoy Fisher, Grand Prairie theatre owners.

Film distributors are Warner Bros., 20th-Fox, Columbia Pictures, Loew's, Paramount, RKO, Universal and United Artists Corp.

John Shuff of Akron Named IATSE 8th Veep

John A. Shuff, of Akron, O., has been elected eighth veepee of the International Alliance of Theatrical Stage Employees. Named at a meeting of the general executive board last week, Shuff succeeds the late Roger M. Kennedy of Detroit, who died on March 19.

Shuff has been business agent of Akron Local 364, Motion Picture Machine Operators, since 1932 and during that period has completed 100% organization of theatres within a 30-mile radius of the city.

ASK TOP COURT WEIGH 'MONOPOLY' IN POSTERS

Washington, July 13.

The U. S. Supreme Court has been asked to hear an appeal by Charles Lawler and Mitchell Pantzer, partners in the Independent Poster Exchange, operating in the Philadelphia exchange area. They charge conspiracy and monopoly against National Screen Service, Columbia Pictures, Loews, RKO, 20th-Fox, UA, Warner Bros., Paramount Pix and Universal.

Independent Poster, in business since 1940, is a poster renter. It claims that, beginning in Jan., 1940, Paramount and RKO entered a written agreement to give National Screen their exclusive distribution rights. Loew's followed in Feb, 1942.

Thereupon Independent Poster Exchange and other indies in this field commenced antitrust action on April 8, 1942. A year later, before any trial or hearing, National compromised with a sub-lease agreement to the indies. An order, dismissing the suit was okayed by the U. S. District Court "not founded on any independent consideration by the court."

Subsequently, Universal, Columbia, UA, Warners and 20th all granted National Screen exclusive licenses. The present suit by Lawler and Pantzer claims damages resulting since 1948, as a result of terminating the 1942 antitrust suit. They contend that the 1943 consent agreement was forced on them and that the trial court never independently heard the case before approving the arrangement. What's more, they contend, "five of the eight respondent motion picture companies were not parties to the 1942 litigation and could not have been made parties because they had not yet entered the conspiracy."

Van Wert, O., Exhib In Antitrust Rap at Schines

Buffalo, July 13.

An antitrust suit for $450,000 was filed last week in U. S. Court here against Schine Chain Theatres, Inc. and subsidiary organizations by Carl B. Moore, an independent theatre owner of Van Wert, Ohio.

The complaint charges that the Schine chain, its subsidiaries and seven producing-distributing companies with monopolizing first and second run features for Schine Theatres.

Albany's Happy Omen

Albany, July 13.

Revelation that 20th Century-Fox is sending an architect here to draft plans for changes in the screening room to permit the exhibition of CinemaScope is taken as proof the company has no intention of closing its exchange and eliminating Albany as a distribution center.

"We would hardly be taking this step if Albany were to be dropped," commented branch manager Nat C. Rosen."

Up Herman Hirschhorn

Herman Hirschhorn, formerly sales manager for 20th-Fox in Philadelphia, has been promoted to branch manager of 20th's New Haven exchange.

He replaces Ben Simon who is retiring. Hirschhorn joined 20th in 1949 as salesman after seeing sales service with other distribs. In Philadelphia, salesman Shep Bloom has been named sales manager under branch manager Sam Diamond.

Bassler's Reservation

The producer of one of the first CinemaScope pictures states he's somewhat less than sold on the medium. Robert Bassler, who made "12 Mile Reef" at 20th-Fox, prior to hopping back to the Coast after a N. Y. visit this week, opined that that widescreen system hasn't yet sufficiently progressed to the point where intimacy can be sustained in closeups.

Bassler was in Gotham for huddles with United Artists execs concerning release of his independently-made "Suddenly," Frank Sinatra starrer.

Evil, Man and Mane

Hollywood, July 13.

If the Saturday matinee crowd isn't able to identify the villain by his evil puss in the future, his nag will give him away. At least, that's the prospect if other oater producers follow the horse type casting being practiced by producer Wallace MacDonald and director Fred Sears in Columbia's "Wyoming Outlaw."

Outlaws will all ride squat, extra-hairy-legged steeds. The heros will be astride horses with classic necks, long legs and sweeping tails and manes. Heroine Kathleen Crowley draws a gentle, tail-swishing filly—and who's to say her neigh?

Rate Films in Canada $5,000,000 Biz; Lion's Share to Crawley Co.

Ottawa, July 13.

Canada has a $5,000,000 motion picture industry according to a report from the Federal Bureau of Statistics. Bureau's report on the Canadian film industry in 1953 showed a total gross, including printing, of $2,873,272, a rise of 8% over 1952. Add business done by federal and provincial agencies and the $5,000,000 approximate figure is reached.

The report said Canadian film production was up 20% in 1953, with Crawley Films, Ltd., of Ottawa well in the lead with 23% increase in its gross dollar production value. Crawley is also reported as having done 27% of all business done by the 32 non-govt. firms, and one-third of all French-language film production.

Other figures given: Canada's private film industry paid $1,150,890 to its employees; Canada produced 481 non-theatrical films, two features, 55 theatrical shorts, 196 tv commercials (a 75% increase), 1,172 theatrical trailers and 347 tv newsreels stories, all in 1953.

5 Distribs' % Suits Vs. Garner & Douglas

Abilene, Tex., July 13.

Five major film companies have filed percentage suits against B. E. Garner and J. Edward Douglas, partners in three Breckenridge Theatres from May 1952 to July 1953. Each of the five separate but identical suits asks punitive and exemplary damages in excess of $3,000.

Douglas, now operates the Buckeroo, and Garner, the Palace and Trail, were partners in the Palace, Trail Drive-In and Buckeroo operated as Texas Theatres during the time period. They are being sued individually and as partners.

10 Italian Features During Aug.-Dec. Period

Ten Italian features dubbed in English are set for release August through December by I.F.E. Releasing Corp., according to Bernard Jacon, distribution v.p. Lineup includes "Aida," lensed in color with La Scala and Roma opera singers, which is being handled by I.F.E. in association with S. Hurok. This is the first such film presentation in the impresario's career.

Jacon made known the distribution sked in a letter to circuit heads and indie theatre owners. Company has two entries swinging into general release in the current month. These are "Sensualita," which Paramount is distributing in the foreign market, and "Girls Marked Danger," whose featured players include Eleonora Rossi Drago and Vittorio Gassman. Both also are dubbed.

Future slate includes "Against the Wall," Silvano Mangano starrer, in November, and "Wayward Wife," Gina Lollobrigida, December.

Vets in Cellar, House Opens

Omaha, July 13.

Numerous civic groups rallied to the cause when the lone film house at Schleswig, Ia., cloed April 1, and thanks to their efforts theatre is re-opening next fall.

The Schleswig VFW post purchased the theatre building at an auction and will move its meeting and club rooms to the basement so that the house can be re-lit.

State Censors 'Court' No Fights

State censors, while by no means out of business, are nevertheless taking a less rigid attitude these days and are passing a number of pix which they had banned in the past, indie distribs report.

Impression is gained that, having been hit once by the U. S. Supreme Court decision which considerably narrowed the base of their operation, the censor boards aren't exactly looking for another fight which might bring the issue of their legality to a head.

The Ohio board is greenlighting several films, including "Devil in the Flesh." In N. Y., Hugh M. Flick acknowledged that his board was being swamped with requests for a reexamination of films.

Only major pic passed so far that had been banned before was the 1938 French import, "The Puritan." Submitted — and nixed — three times, "The Puritan" was held up on grounds of "immorality." Film's now been passed in toto. So have a couple of sex hygiene opuses. Flick admitted that there had been considerable loosening up in the interpretation of the N. Y. censorship statute. However, the N. Y. board has always been quite liberal in its judgment.

DRIVE-IN JACKPOT QUIZ RULED LEGAL

Baton Rouge, La., July 13.

A jackpot quiz conducted by a drive-in theatre with cash prizes and no requirement to buy tickets appears to be legal, the Louisiana attorney generals office declared on Friday (9). Film house bank nights have been held in violation of the laws against lotteries.

State police attorney Elven Ponder requested the ruling in connection with a proposed drive-in jack pot quiz in which the individual would receive a jack pot ticket free without buying a ticket and didn't have to be present for the drawing.

City attorney Cecil Lowe of Minden, La., had asked the opinion on behalf of a local newspaper advertising campaign.

Synthetic Vision (Dayton) Demonstrating New Gear

Dayton, O., July 13.

Two new theatre equipment items are on the market via Synthetic Vision Corp. of Dayton. They are the "Naturama" process of 3-D projection, and the "Formatting" adjustable film screen. Both were shown to theatre men at a recent demonstration in the Ames Theatre here which is being used as the experimental base for the company's products.

The "Naturama" process, developed by R. V. Bernier, will be used by Arch Oboler, producer of "Bwana Devil," on his next 3-D production.

The Naturama process involves refilming the two strips of film now used in 3-D into one, and use of the Naturama attachment off the camera, so that there is no jiggling of the final image.

The new automatic screen with its curtain that can be quickly adjusted for any size film will permit a theatre to play a regular sized, wide-screen, and CinemaScope film all on the same program. It is mounted on an aluminum frame.

Cinerama Hits Dallas Big

Dallas, July 13.

"This Is Cinerama" bowed here last week at the Melba Theatre with more hoopla than has been seen on film row since the late Marcus Loew took over the same filmer in 1929 with a trainful of pic stars. Stanley Warner Corp. spent $200,000 converting the Melba, under lease from Trans-Texas Theatres Inc., into the 13th "Cinerama" showplace in the U. S. Remodeling cut 478 seats from the original 1,790 capacity. A full 1,312 house viewed the opening, which had heavy advance promotion, and a good advance sale.

Management for Cinerama includes Paul Swater, managing director; John Alterman, house manager; Milton L. Overman, director of public relations; William W. Lewis, director of group attendance; Jane Scott, publicity, and Frances Lucas, secretary to Swater.

THEY ALL AGREE! MARLON BRANDO ON THE WATERFRONT IS THE GREATEST!

"Powerful. Marlon Brando does his best job in 'On the Waterfront'."

Kirk Douglas

"'On the Waterfront' is a wonderful picture, tender, emotional, powerful."

Julie Harris

"To me 'On the Waterfront' is one of the most exciting and important pictures made in this or any other year."

Paul Osborne

"'On the Waterfront' has the dimension of reality. It is a great movie and tremendous theatre."

Shelley Winters

COLUMBIA PICTURES presents



MARLON BRANDO



On The Waterfront

AN ELIA KAZAN PRODUCTION

co-starring KARL MALDEN · LEE J. COBB · with ROD STEIGER · PAT HENNING · and introducing EVA MARIE SAINT

Produced by SAM SPIEGEL · Screen Play by BUDD SCHULBERG · Music by LEONARD BERNSTEIN · Directed by ELIA KAZAN

A HORIZON PICTURE

"One of the most powerful pictures in motion picture history."

Frank Ross

"'On the Waterfront' is the most dynamic motion picture I've ever seen."

Mervyn Leroy

"'On the Waterfront' is an important, exciting picture, beautifully written, directed and acted."

Samuel Goldwyn

"A brilliant motion picture. Wrap up all the Oscars, including mine, and send them over to Brando."

Humphrey Bogart

Predict Record Film Biz in Aussie Next 6 Mos.; Income Tax Cut to Help

Sydney, July 6.

Aussie film biz leaders are sanguine about the second half of 1954 outpacing the lush initial span, thus giving exhibitors and distributors the highest intake ever recorded in this territory. Without benefit of the ballyhoo line that "movies are better than ever," Aussie patrons have decided for themselves that pix give them the best buy for their coin, irrespective of any other entertainment comeon. Down Under boxoffices from January to June this year recorded smash biz in all sectors.

The second stanza, according to industry toppers, will reach an all-time peak. Norman B. Rydge, chairman of Greater Union Theatres, now winding a British-U. S. looksee, said that his company would record its highest gross ever this year. Ernest Turnbull, Hoyts' Circuit chief, presently in America, indicated that his loop would hit an all-time financial high. Both leaders aver that the public's swing back to films has been brought about by the outstanding product coming forward from both London and Hollywood, backed by down-to-earth yarns and established marquee names.

Hoyts' high b.o. intake has the benefit of CinemaScope; Greater Union Theatres played along with 2-D fare on widescreens. It looks rather apparent now that GU will introduce VisaVision when Rydge returns here since this circuit plays Par product, and the new process means a very small outlay per theatre.

Full employment current here, plus the decision of the Robert Menzies Liberty Party government to reduce income tax over the last half of the year, figures to put more coin into circulation for film entertainment. The family man will now go to pix twice-weekly instead of once per week as formerly, say those checking public opinion. Unconfirmed reports are that the government will also relax stringent dollar restrictions, thus permitting U. S. distribs operating here, to take additional revenue to America.

While Yank pix still hold major place on the Aussie marquees, British product has come into popularity with patrons over the past six months. "Genevieve" (Rank), for example, is currently in its 22d week in Melbourne. Indicative of the popularity of 2-D fare is "Moon is Blue" (UA), presently in its 29th week in Sydney.

Boxoffice toppers here include "Glenn Miller Story" (U), "Night People" (20th), "Knock on Wood" (Par), "Rose Marie" (M-G), "Made in Heaven" (Rank), "Malta Story" (Rank), "Prince Valiant" (20th), "Big Heat" (Col) and "Anchors Aweigh (M-G), repeat.

$100,000 for Ex-Soviet Code Clerk's Film Tale

Igor Gouzenko, author of "Fall of a Titan," will collect $100,000 for the film rights if Matthew Fox's adaptation grosses $2,000,000. Fox, repped by his exec assistant, Basil Estreich, picked up the rights via a formula deal, the gross determining Gouzenko's payoff.

Gouzenko is the former Russian code clerk who exposed a Soviet spy ring in Canada nine years ago and has been in hiding since. A film based on his adventures already has been made by Fox's outfit, produced by Fred Feldkamp. United Artists is the distributor.

Estreich related this week that production plans for "Titan" and a tieup with any company have yet to be set.

Geo. Seaton Heads West

George Seaton winged out of N. Y. for the Coast last night (Tues.) after a quickie visit to show a print of "Country Girl" to Paramount homeoffice execs. En route west he'll stop off in Detroit to visit a brother, who is ill.

Seaton scripted and directed and William Perlberg produced "Girl," which stars Bing Crosby, William Holden and Grace Kelly. The Perlberg-Seaton unit at Par recently completed shooting "Bridges of Toko-Ri," now being scored. Team's next has yet to be set.

Finmeccanica Deal

Another compensation deal with the Finmeccanica outfit in Italy has netted the American film companies $1,000,000.

Total coin taken out since last August via Finmeccanica, a semi-official shipbuilding outfit, runs to around $4,000,000. There were two separate deals, one for $1,700,000 and the other for $1,400,000. Distribs are now left with very little frozen coin in Italy.

ARIZONA STATE TAX FALLS ON FILM UNITS

Hollywood, July 13.

Under a new Arizona law, Hollywood film companies must function as tax collectors when shooting a picture in that state. Statute, which went into effect last week, requires the employer to collect the Arizona state tax at the source for work done within its borders. It makes no difference if it is an out-of-state company or if the worker is a non-resident.

Magna and Warners will be first to feel the effects of the new law. Magna's "Oklahoma," starts work with a big company near Nogales this week and Warners will have about 600 people on location near Tucson for the filming of "Strange Lady in Town."

Kane Bewails Terms For One-Track C'Scopes

Minneapolis, July 13.

Stiff 40 to 60% terms for C'Scope pictures account for the failure of an expected rush to the comparatively inexpensive one-track optical sound brand of the projection to develop in this territory, according to North Central Allied.

The vast majority of subsequent runs in the larger towns, the small town theatres and the ozoners are still passing up C'Scope because they can't see their way clear to earn back even the much lesser investment when compelled to pay 40 to 60% for product, declares S. D. Kane, NCA executive counsel.

Most of this territory's exhibitors are priced out of the market and unable to play C'Scope pictures because the profit on them, if any, is insufficient, he asserts.

What's tantamount to a strike against C'Scope and its releases will continue until many theatres are forced to the wall by an insufficiency of top boxoffice product or the distributors "come off their high horses," insists Kane.

SHIFT CANADIAN EXECS

Juneau Back From England To Replace Ian McNeill

Ottawa, July 13.

Pierre Juneau, second in charge of National Film Board's London office, has been appointed secretary of NFB and special assistant to the Canadian Govt. Film Commissioner, Dr. A. W. Trueman. As NFB secretary, Juneau will hold one of NFB's top posts; as Dr. Trueman's asst. he becomes the board's expert and chief adviser on French-language film production. Juneau was once head of NFB's Montreal office, later heading its international distribution office in Ottawa before going to London as asst. to James Beveridge.

As NFB secretary, Juneau succeeds Ian McNeill, former editorial staffer with MacLean's magazine, who goes into film production at NFB's John St. office here.

Beveridge recently joined Shell Oil in India for a two-year chore. His replacement at London, Carl Lochman of Ottawa, sails in early Aug.

Chesapeake's $502,271

Chesapeake Industries, whose principal subsidiary is Pathe Laboratories, reported net income of $502,271 for the 24 weeks ended June 19.

Similar period last year brought earnings of $468,181.

Wait on Goldenson For Ultimate Fate of TV-Series Plugging Pix

Film distributors want a showdown meeting with Leonard Goldenson, president of American Broadcasting-United Paramount, to determine once and for all whether the long-projected industry tv series on ABC is to become a reality or dropped.

Goldenson arrived back in N. Y. yesterday (Tues.) following an extended tour of Europe. Distribution committee of the Motion Picture Assn. of America has decided to set up a session with him pronto to chart their future course. Actually, some distrib execs already have come to regard the tv programs as a dead issue. They reason that the idea was approved nearly two years ago and because nothing has yet materialized, the project might just as well be written off. ABC reps, however, still profess confidence that the plan can get off the ground.

At any rate, the distribs want from Goldenson a clear picture of the preparations for the show to date, the obstacles that still exist and his thoughts on putting the series together or forgetting it.

ABC's option on the programs, which would be made up of film clips and personal star appearances, ran out some time ago and will have to be formally renewed unless the whole idea is scuttled.

Disney Two-Year Pact With Daiei of Japan

Hollywood, July 13.

Walt Disney productions will be distributed for two more years in Japan by the Daiei Motion Picture Co., under an extension agreement signed by Roy O. Disney and Masaichi Nagata, head of the Japanese firm. Disney product slated for Nipponese release includes "The Living Desert," "Fun and Fancy Free," "Fantasia," "The Vanishing Prairie," "Bambi" and a number of short subjects.

Daiei also has a deal to distribute "Peter Pan" and "The Story of Robin Hood" for RKO.

Stocks Strong

Continued from page 7

"B" shares new high was 69½, with a net gain of 8 points on the week when it closed at 67¼. RCA common had registered a new high of 32¾ earlier in the week, but showed a gain of 1¼ for the four-day session, closing at 32.

Besides Loew's, National Theatres also hit a new high at 7¼ while ABC-Par, another theatre company, came with a quarter of the 1954 peak. Stanley Warner also hovered near its best price for the year. RKO Theatres hit a new high of 8⅛. Bullish attitude towards film theatre shares stems from additional forecasts that most film theatres would start reflecting the 10% federal admission tax cut sometime in August or early September.

Universal climbed to its old high of 23¼ on the fine earnings statement. Technicolor held about even despite declaration of usual 25c quarterly dividend after some dour predictions by a few in Wall Street that the distribution would be shaved. Actually current orders on prints indicate that Techni earnings in the final six months this year will be the exact opposite of the final half of 1953 when C'Scope and other technical changes reduced print requirements by many major companies. Technicolor now is reported making prints in the Techni process of all original C'Scope productions, starting with "The Robe" for popscale release.

Technicolor additionally has orders for plenty of prints on "Caine Mutiny" and "Gone With Wind," currently figured as two of the big grossers for ensuing months. Also Techni figures to be much in the public eye once Paramount starts its first VistaVision productions out on release.

Techni's Two Dividends

Technicolor board in N. Y. last week (7) declared a 25c per share dividend on the new $1 par common stock and 50c per share on the old no-par common stock not exchanged.

Divvy is payable Aug. 2, 1954 to stockholders of record at the close of business July 18, 1954.

Low Pressure Romance

Eric Johnston was asked in N.Y. last week re the status of RKO and the Production Code whose rules it had violated with the release—sans seal—of "The French Line."

Johnston hesitated, smiled and then said: "Just say it's still being adjudicated."

And there the matter rests.

MANY MORE FOREIGN FILMS INTO CHICAGO

Chicago, July 13.

Number of foreign pix seeking playdates here has been increasing month by month this year and general influx is greater now than ever, according to figures of the Chicago Police Censor Board. Where previously five to 10 imports would be submitted to the moral watchdogs each month, the trend currently is towards 20 to 25.

Month of June saw the blue-pencilers scanning 28 foreign pix out of 92 submitted, reaching a new high for any single month this year. Out of 620 films entered for permits this year, 131 have been overseas product, averaging 22 each month.

Myers' Warning

Continued from page 4

mum terms in percentage deals and, in flat money arrangements, moving up "B" pictures to "A" allocation.

At the suggestion of Allied's film committee, said Myers, the bulletin will be given widest possible circulation in the hope "it will lead to a clearer understanding of the crisis."

Group of Allied officials, including Myers, Nathan Yamins, Jack Kirsch, Ben Marcus and Wilbur Snaper met in Washington last week, Myers related, to take up complaints that the distribs are "confiscating" the tax coin relinquished by the Government. Myers revealed a "full inquiry" is now underway. He said initial results showed that the companies, while not acting in concert with their upped rentals, are experiencing uniform advantages.

Couple of months ago Col. H. A. Cole, Allied leader in Texas, threatened to bring such tax-grab allegations to the attention of the House Ways & Means Committee and the Senate Finance Committee.

Guatemala, Burma

Continued from page 3

the companies to resume shipments.

MPEA, acting on Washington advices, had approved the resumption of limited shipments to Guatemala even before the fighting came to an official end. Board met yesterday (Tues.) went a step further and authorized full shipments even though remittances from that territory are unlikely for some time.

The new Guatemalan government, anxious to return the country to normalcy as soon as possible, wants the Hollywood imports which are the people's favorite recreation.

Shipments into Burma were resumed recently after a period of several months. State Dept. officials told MPEA that in that area, too, the Russians were moving in. Situation is particularly difficult in the under-developed countries, where pix are the only real entertainment and audiences are more prone to fall for Red propaganda disguised as feature attractions.

In Burma and other places in Asia, Moscow has tailored its message to fit local customs. Reds have turned out features with local actors and using local stories to put their point across. They're also offering their own brand of assistance to budding motion picture industries in those countries. Mostly this takes the form of technical aid.

Dallas Pix Exchange Fire

Dallas, July 13.

A filmrow fire caused $7,500 damage in the quarters of Astor Pictures Co. here July 8. Blaze started in film cases, most of damage occurring when acrid fumes from burning films hindered firemen.

Water poured into five offices in building.

Blue Chips Down

Continued from page 7

Par's first in VistaVision, has Bing Crosby and Danny Kaye among the stars and Irving Berlin's tunes. Also, Par's "Rear Window," latest Alfred Hitchcock effort, and "Sabrina," screen version of the legiter, are being well touted by preview observers.

Walt Disney has created a substantial trade stir with his "20,000 Leagues Under the Sea," set for release in December. Production is being brought in at close to $5,000,000 in negative costs, which would be mammoth in any year. Considering prints and advertising costs and distribution charges, Disney will require a return of close to $9,000,000 just to break even, which should indicate the scope of the risk—or confidence—involved.

And RKO, Too

RKO's "The Conqueror," now starting as a John Wayne starrer, looks to exceed anything Howard Hughes has turned out, moneywise. This does not overlook "Jet Pilot" which Hughes lensed a couple of years ago at $4,000,000.

The fact that Samuel Goldwyn is shelling out $1,000,000 in advance for rights to "Guys and Dolls" makes it for sure that the vet producer is entering the blue-chips sweepstakes.

Metro's "Deep in My Heart" is another example of those production values. In addition to Jose Ferrer, Merle Oberon, Helen Traubel and Walter Pidgeon in the key spots, the film will focus briefly on just about every "name" on the M-G lot, all to appear as "guests." "Heart," incidentally, has been before the cameras since April 28. M-G also has now shooting "Jupiter's Darling," with Esther Williams, Howard Keel, George Sanders, Marge and Gower Champion, and "Many Rivers to Cross," with Robert Taylor, Eleanor Parker and Victor McLaglen. Both are in CinemaScope.

U's Great Expectations

Universal's great expectations centre on "Magnificent Obsession," remake of the Lloyd C. Douglas novel, with Jane Wyman, Rock Hudson, Agnes Moorehead and Otto Krueger. U execs say the entry figures to catapult Hudson to important stature similarly as the 1936 original version elevated Robert Taylor.

Warners, on the C'Scope bandwagon, has a flock of new pix in that medium, including "Helen of Troy," "Land of the Pharaohs," "East of Eden," "The Silver Chalice" and "Drum Beat." In one way or another—location shooting abroad, color, cast, other important credits such as Kazan's direction of "Eden" and Hawks' turn-calling on "Pharaohs"—the WB lineup is being shaped expensively and, like the rosters of most other companies, will demand top money at the b.o. if the red ink is to be avoided. WB at the moment has a big one now making the early rounds; "High and the Mighty," John Wayne vehicle.

Slated to roll within the next couple of weeks is "Oklahoma," meaning another hefty chunk of coin at stake and subject to the b.o. whims. Film, first in the Todd-AO widescreen system, has an initial budget of $4,000,000 and provision has been made to raise this up to $5,500,000, if necessary. Thus, the sights are unusually high for the Arthur Hornblow-Oscar Hammerstein II-Richard Rodgers epic.

The indies releasing through United Artists are pitching for lotsa loot, too. UA, well heeled numerically, has a total of 30 features in the backlog, including Joseph Mankiewicz' "Barefoot Contessa," with Humphrey Bogart and Ava Gardner; "Vera Cruz," Burt Lancaster and Gary Cooper, and, upcoming, Stanley Kramer's "Not As A Stranger," with Robert Mitchum, Frank Sinatra and Olivia de Havilland. Newly in release, UA's "Apache," starring Lancaster, is doing fine.

Ted Streibert in Europe

Washington, July 13.

Theodore C. Streibert, director of the U. S. Information Agency, is currently in London on the first leg of his month-long survey of the USIA European operations. He flew from New York last Friday.

Streibert leaves London July 17 for a week in Paris. From there he will visit Amsterdam, Brussels, Bonn, Berlin, Munich, Vienna, and Zurich before returning to this country on Aug. 8. Mrs. Streibert is accompanying him on the trip.

These three







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Picture Grosses

DENVER

(Continued from page 9)

Fine $5,000. Holds on. Last week, $6,000.

Broadway (Wolfberg) (1,200; 50-85)—"Princess of Nile" (20th). Fair $6,000. Last week, "Men Fighting Lady" (M-G) (2d wk), $6,500.

Centre (Fox) (1,247; 60-$1)—"Garden of Evil" (20th) (3d wk). Fine $11,000. Holds again. Last week, $14,000.

Denham (Cockrill) (1,750; 50-85)—"Knock On Wood" (Par). (2d wk). Trim $10,000. Last week, $14,000.

Denver (Fox) (2,525; 50-85)—"Black Horse Canyon" (U), and "Egg and I" (U) (reissue). Fair $8,000. Last week, "Long Wait" (UA) and "Paris Playboys" (UA), $12,000.

Paramount (Wolfberg) (2,200; 50-85)—"Hell Below Zero" (Col) and "Killer Ape" (Col). Good $13,000. Last week, "Johnny Dark" (U) and "Scarlet Spear" (UA), $11,000.

Tabor (Fox) (1,967; 30-50)—"Summer Happiness" (Indie) and "Paid To Kill" (Lip). Mild $3,500. Last week, on reissues.

Vogue (Pike) (442; 74-90)—"Cinderella" (Indie). Fair $1,500. Last week, "Final Test" (Indie), same.

'LODE' OKE $7,000 IN PROV.; 'HIGH' BIG 9G, 2D

Providence, July 13.

Despite ideal summer weather, there are few complains heard among the mainstem houses hereabouts. State is modest with "The Miami Story." However, the Majestic is hot with second session of "High and Mighty." RKO Albee looks okay with "Silver Lode." Strand is finishing off second of "Knock of Wood" with oke biz.

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Silver Lode" (RKO) and "Queen of Sheba" (Lip). Okay $7,000. Last week, "Demetrius and Gladiators" (20th) (3d wk), $6,500.

Majestic (Fay) (2,200; 50-70)—"High and Mighty" (WB) (2d wk). Lively $9,000. First week, $14,000.

State (Loew's) (3,200; 50-70)—"Miami Story" (Col) and "Bait" (Col). Modest $9,500. Last week, "Student Prince" (M-G), $10,000.

Strand (Silverman) (2,200; 50-70)—"Knock On Wood" (Par) and "Present for Bride" (Par) (2d wk). Oke $5,500 after $9,500 in first round.

ST. LOUIS

(Continued from page 8)

wk). Solid $17,000 after $21,000 last week.

Fox (F&M) (5,000; 51-69)—"Tanganyika" (U) and "Silver Lode" (RKO). Opened today (Tues.). Last week, "Elephant Walk" (Par) and "Rocket Man" (20th), neat $14,000.

Loew's (Loew's) (3,172; 75-$1)—"Gone With Wind" (M-G) (2d wk). Sock $28,000 or near after $40,000 opening stanza.

Orpheum (Loew's) (4,000; 50-75)—"Adventures Robinson Crusoe" (UA) and "John Smith" (UA). Nice $8,000 or near. Last week, "High Noon" (UA) and "The Men" (UA) (reissues), $8,500.

Richmond (St. L. Amus.) (400; 82)—"Red Garters" (Par) (2d wk). Fast $2,500 after $3,000 initial session.

St. Louis (St. L. Amus.) (4,000; 69)—"High and Mighty" (WB). Smash $17,000. Last week, "Gladiators" (20th) (3d wk), $10,500.

Shady Oak (St. L. Amus.) (800; 82)—"Red Garters" (Par) (2d wk). Fancy $3,000. Last week, $4,000.

KANSAS CITY

(Continued from page 8)

Prince" (M-G), at 65c-85c scale, $12,000 in 9 days.

Missouri (RKO) (2,650; 75-$1)—"High and Mighty" (WB) (2d wk). Great $14,000, and will hold again. Last week, $20,000 for first C'Scoper at house.

Paramount (United Par) (1,900; 60-80)—"He Walked By Night" (UA) and "Canon City" (UA) (reissues). Fairish $6,500. Last week, "Long Wait" (UA) (2d wk), $6,000.

Roxy (Durwood) (879; 65-85)—"Black Horse Canyon" (U) (2d wk). Okay $3,000. Last week, $4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Gladiators" (20th) (2d wk). Fat $15,000. Last week, $28,000, biggest at house in weeks.

Vogue (Golden) (550; 75-$1)—"Importance Being Ernest" (U) and "Queen Is Crowned" (U) (reissues). Medium $1,900. Last week, "Member of Wedding" (UA) and "Clouded Yellow" (Indie) (2d runs) (2d wk), $1,800.

Mpls. Strong; 'Student' Brisk $12,000, 'Show' Big 4G, 'Knock' Lusty 11G

Minneapolis, July 13.

Such smash fresh entries as "Student Prince" and "Knock on Wood" and sterling holdovers like "Cinerama," "Living Desert" and "High and Mighty" are preventing the boxoffice here from going far into the summer doldrums. In addition, "Greatest Show on Earth," back again, still is fancy at Lyric on first week. It's 12th week for "Cinerama," sixth for the sensational, "Living Desert" and second rounds for "High and Mighty" and "Johnny Dark."

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65)—"Cinerama" (Indie) (13th wk). Fine $17,000. Last week, $20,000.

Gopher (Berger) (1,000; 65-85)—"Johnny Dark" (U) (2d wk). Okay $3,000. Last week, $4,500.

Lyric (Par) (1,000; 50-75)—"Greatest Show" (Par) (reissue). Maybe this one's a perennial. Neat $4,000. Last week, "Johnny Guitar" (Rep) (2d wk), $4,000 at 85c top.

Radio City (Par) (4,100; 85-$1)—"Student Prince" (M-G). Brisk $12,000. Last week, "Demetrius and Gladiators" (20th) (2d wk), $9,000.

RKO-Orpheum (RKO) (2,890; 75-$1)—"High and Mighty" (WB) (2d wk). Big $11,000. Last week, $15,500.

RKO-Pan (RKO) (1,600; 50-75)—"Scarlet Spear" (UA) and "Dragon's Gold" (UA). Mild $4,000. Last week, "Overland Pacific" (UA) and "Man in Hiding" (UA), $2,500.

State (Par) (2,300; 65-85)—"Knock on Wood" (Par). Brisk $11,000. Last week, "Long Wait" (UA), $7,000.

World (Mann) (400; 65-$1.20)—"Living Desert" (Disney) (6th wk). Still hangs on. Was supposed to bow out last week, but patron influx so great it received further life lease. Robust $3,500. Last week, $5,300, way over hopes.

SAN FRANCISCO

(Continued from page 9)

occhio" (RKO) (reissue) and "Stormy" (RKO) (2d wk-4 days), $7,000.

Fox (FWC) (4,651; $1-$1.50)—"Demetrius and Gladiators" (20th) (4th wk). Okay $11,000. Last week, $19,500.

Warfield (Loew's) (2,656; 65-85)—"Men of Fighting Lady" (M-G) (2d wk). Mild $8,000 in 5 days. Last week, $15,000.

Paramount (Par) (2,646; 65-90)—"Secret of Incas" (Par) and "Tennessee Champ" (M-G). Good $14,000. Last week, "Hell Below Zero" (Col) and "Mad Magician" (Col) (2d wk), $13,000.

St. Francis (Par) (1,400; $1-$1.50)—"Caine Mutiny" (Col) (2d wk). Smash $37,000. Last week, $42,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (28th wk). Mighty $32,000. Last week, $31,000.

United Artists (No. Coast) (1,207; 70-$1)—"Apache" (UA) (2d wk). Wow $10,000. Last week, $21,000.

Stagedoor (A-R) (400; 85-$1.35)—"Immortal City" (Indie) (4th wk). Big $4,300. Last week, $4,600.

Bridge (Schwarz; Reade) (399; $1-$1.20)—"Daughters of Destiny" (Indie) (2d wk). Fair $2,300 after $3,000 opener, "Always a Bride" (U) opens July 22.

Larkin (Rosener) (400; $1)—"Times Gone By" (Indie) and "Little World Don Camillo" (Indie). Good $2,600. Last week, "Fanfan, Tulip" (UA) (reissue) (2d wk), $2,000.

Vogue (S.F. Theatres) (377; $1)—"Two Cents Worth of Hope" (Indie) (2d wk). Big $2,700. Last week, $3,000.

Brandt Acquires Normandie

Normandie Theatre, N. Y., one of the plushest of the new arties, is being taken over by the Brandt circuit. First film to go into the showcase under the new management is United Artists' "Robinson Crusoe."

At the same time, Brandt is standing in danger of losing his lease on the Translux 60th St. Theatre. Building in which the house is located is to change hands. However, there's no definite decision on this yet.

Normandie is owned by Raybond Theatres, headed by David Weinstock. It stands on a site originally occupied by the Lotus Club. A 600-seater, it was remodeled by Weinstock and opened on Dec. 7, 1951. Current attraction is the French "Le Plaisir." Brandt takes over when the pic ends its run.

STOCK INSIDER DATA; COHN'S COL SHARES: 0

Washington, July 13.

Harry Cohn has notified the Securities & Exchange Commission that he sold out his final 400 shares of Columbia Pictures preferred and didn't hold any of the common either, in May. This information is included in the latest monthly report of "Insider" transactions by SEC. Period covered is from May 11 to June 10.

Report also disclosed that Harold J. Mirisch disposed of 18,125 shares of common stock of Allied Artists. This left Mirisch with 1,320 shares in his own name, 28,240 in his Kenilworth Investment Co., and 200 shares in the name of Harry Mandell & Co.

During the month, Jack Warner bought another 3,100 shares of WB common. He now owns 274,899, with an additional 13,400 in a trust account.

Harry Brandt, the "Mr. Big" of Trans-Lux Corp., added 4,100 shares of T-L common last month. This brought him to 122,515. He also has 200 in a holding company and 500 in the Brandt Foundation. His wife has 17,700 shares in her name.

Barney Balaban disposed of 400 shares of Paramount Pictures, leaving himself 24,500. Austin C. Keough added 100, to up his holding to 500 shares.

Loew's, Inc., continued to pick up small lots of Loew's Boston Theatres common. By adding 800 last month it now owns a total of 132,835 shares.

Arnall Unpopular

Continued from page 5

had approved the French arrangements as being legal under the provisions of the Webb-Pomerene Act under which MPEA operates. Johnston said the State Dept. had been informed of the French negotiations and the terms of the agreement which makes available to the French some $320,000 for any purpose of their choosing.

There apparently is no restriction on the government's use of the money, which is known to be slated to finance the promotion of French pix abroad. However, the MPEA topper declared that there was a verbal understanding that the coin wouldn't be applied for the financing of any French distribution setup in the U. S.

This circumvents the precedent of the Italians who started IFE with U. S. coin as a promotional outfit and eventually coupled it with a releasing organization, presumably to the surprise of the Americans.

Johnston Denials

Johnston also denied that there was a "subsidy" in the French pact. MPEA position is that it's part of a settlement of a much larger debt owed by the French and amounting to around $750,000. Money accrued as a special fund set up under the last French deal which expired June 30, 1953.

Arnall holds it's a subsidy payment. In his letter to Dulles, in which he urged investigation of the French agreement, he outlined SIMPP's firm opposition to financial assistance to industries abroad. He asked that, if the deal were found violative of U. S. law, that it be abrogated and set aside. Arnall's position is essentially the same he took many months ago when the French deal was first negotiated and the terms of the agreement first became known.

Editor & Publisher

Continued from page 5

with the view of winning a press alliance for such times that adverse legislation might crop up or some sort of public issue is stirred.

Dissident company's reps say the fact that good films are coming up simply wouldn't be a valid part of the industry's battle for freedom-of-the-press recognition or its quest for anti-discrimination lawmaking. The Ed & Pub ads have been slanted for allies on these points in addition to seeking improved newspaper relations generally.

The 20th full-page insertion in the press trade weekly is a pitch for more newspaper copy about the picture business. Claim is made that for the most part newspaper readers are nearly constant film theatre-goers.

Hit French Deal

Continued from page 5

within the United States and to restrict trade and commerce therein."

Debt vs. Subsidy

MPEA's answer is that it doesn't consider the $390,000 payment to the French a "subsidy"; that it represents the settlement of an outstanding debt. Coin was to have gone to the Centre National de Cinematografie, French government agency supervising the film biz, on July 1. The deal doesn't specify in any way what's to be done with the money.

According to MPEA, the agreement has been finalized with the required exchange of letters so that the Arnall charges are unlikely to have any effect on it. The association maintains further that the deal had been approved by counsel both in the U. S. and in France, and that the State Dept. had been kept fully informed of it.

One odd aspect of the agreement—something which is also worrying indie distribs in N. Y.—is its failure to include a clause that would specifically bar the French from using the money to distribute their pix in the U. S. Indies seem to feel that Johnston promised them at one point that he wouldn't make any further deals of this sort unless there was specific assurance vs. a reoccurrence of the Italian Films Export example. The Americans then turned over the money to the Italians under the impression it would be used for the promotion of their pix in the U. S. It wasn't long before the Italians established a distribution org.

IFE Case Pends

MPEA is party to another complaint pending before the FTC. It was brought by the indie distribs who charged IFE with monopoly. FTC has said its interest extends also to MPEA's part in that bargain. The last Italo agreement made by Johnston in June drops all subsidies.

As MPEA execs see it, the assn. wasn't in any position to tell the French what to do with the $390,000. However, Johnston has said he has the firm understanding that it wouldn't be used for the distribution of French films in the U. S. At any rate, there wouldn't appear to be enough coin involved to allow for a releasing setup. The Johnston assurance, however, doesn't seem to satisfy the indie distribs.

In his letter to the FTC, Arnall said the French could use the money for anything they pleased, including production, distribution, promotion and exhibition, and that this meant these activities would be "in direct competition with nonmember MPEA American production, distribution and exhibition companies in violation of the express terms of the Webb-Pomerene law." He repeated his charge that MPEA had bought certain privileges from the French which are denied to its American competitors.

Arnall's broadsides have caused concern in MPEA ranks even though the attitude prevails—"we haven't done anything wrong and what does he want from us?" There is also considerable speculation re Arnall's real motives since MPEA member company execs fail to see where the terms of the French deal are a hindrance to the indies or place any restrictions upon them.

Dr. McKhann (Playtex) Goes on Stanley Board

Dr. Charles F. McKhann has been elected to the Stanley Warner board. He's chairman of the board of the Playtex Park Research Institute, a public service foundation sponsored by International Latex Corp., a wholly-owned Stanley-Warner subsid.

Lester Crown has resigned from the Stanley Warner board due to the pressure of other business and his residence in Chicago.

Critic Pickers

Hollywood, July 13.

George Sidney, Screen Directors Guild prexy, has appointed George Seaton, as chairman of the committee to handle the Guild's second annual Critics' Award. Winning critic will be presented with the award at SDG's annual dinner early next year.

Other members of the committee are Claude Binyon, Delmer Daves, Willis Goldbeck, E. H. Griffith, Rouben Mamoulian and Robert Wise.

ALWAYS GETTING WORSE IN THAT TODDLING TOWN

Chicago, July 13.

With Grand Theatre going CinemaScope and embarking upon single features of "A" stature in early August, backlogging of product at the distribs here will be more critical than ever. Ditto the thirst of nabe houses, which even now are suffering from a bad enough drought of attractions.

Grand's change of policy will leave only the Roosevelt in the Loop to turn over "B" double-features every two weeks, as Chicago, McVickers and United Artists recently embraced the holdover view. With product turnover at practically a standstill in coming weeks, or months, it's likely that many pix will debut day-and-date at several subsequent run houses.

World preem of "Black Shield of Falworth" has been skedded by Van Nomikos' Grand Theatre for minimum of six weeks beginning about Aug. 12. Thereafter the house, located in an offbeat sector of the Loop, will be aiming for "bigger pictures." In past the Grand, once operated by RKO, had played action duos of the Tarzan class with very mild results. At present, house is concentrating on reissues, turning them over at rate of two per week.

Chicago will be occupied with holdover fare for next 10 weeks, and McVickers is bolstering its new single feature policy with booking of "Seven Brides for Seven Brothers" to follow "Robinson Crusoe." United Artists has reissue of "Gone With Wind" on tap, following "Magnificent Obsession.

1954 Remit Rate

Continued from page 7

divides into a guaranteed $3,000,000 remittance; $950,000 from dubbing fee refunds, and about $250,000 repping 5% of whatever funds are blocked at the end of the year.

Eight MPEA member companies with Italian offices will be allowed to import 189 pix. In addition there will be 15 for Allied Artists and 20 for United Artists, a grand total of 224. There'll be no increase in the dubbing tax and a broader schedule of permitted uses of blocked funds has been set up.

Deal also cancels—against $150,000 in dollars — the so-called "B" bonds involved in extending the original Italian Films Export loan. Johnston said he wasn't aware of how much money IFE had spent or still left and added that he had received no accounting from the Italians. Under the current deal 60% of the American earnings are remittable and 40% are reserved for cinematographic purposes, Johnston reported.

In France, the deal allows 109 permits for the year ended June 30, 1954 and likely the same number for the current year. Remittances run to $2,400,000 annually at the official rate, with various permitted uses set up. In addition the French may authorize capital account deals. The French deal, which also runs two years, expires in August of 1955 and is retroactive to June of 1953. Johnston confirmed that $320,000 would be turned over to the French government to use as it sees fit. He said this was about half of a $700,000 reserve fund set up in '52-'53.

The threatened 8% French turnover tax is still threatening, Johnston declared. If actually imposed, it would cost the industry around $10,000,000 and would make further operations in France prohibitive. The case of RKO's violation of the Code via the release of "French Line" "is still under adjudication," Johnston said.

Fred Moritt's Corporation

Albany, July 13.

MacDonald Pictures Corp. has been chartered to conduct a motion picture business in New York, with capital stock of 180 shares, no par value. State Senator Fred G. Moritt, of Brooklyn, a member of the law firm of Moritt & Eisenstein, filed the incorporation papers.

He and Ben Schrift are the principals in the company, which holds the American rights to several foreign films, including "Paris Express," "So Little Time," "Dirty Hands" and "Nine Frenchmen and a Heart." Last-named, featuring Edith Piaf, will be premiered in New York around Christmas.


THE FANS WANT
ACTION!
"Exciting from start to finish!" —HARRISON'S REPORTS
"Good deal of action . . . holds interest!" —EXHIBITOR
"Lively western with taut action! Should bring in healthy returns!" —HOLLYWOOD REPORTER
"Should make a worthwhile showing. A grim and relentless game of pursuing and pursued." —SHOWMEN'S TRADE REVIEW
"Tense cavalry-Indian entry for the action market! Suspenseful story line assures general interest!" —DAILY VARIETY
"Will satisfy wherever action pictures or cowboy fare is favored. Thrilling Indian attacks!" —BOXOFFICE
"Good supply of rugged action! Suspenseful story . . . plenty of fast movement!" —VARIETY
GIVE 'EM
"The YELLOW TOMAHAWK"
Aubrey Schenck
RORY CALHOUN · PEGGIE CASTLE
COLOR BY COLOR CORP. OF AMERICA
NOAH BEERY · WARNER ANDERSON · PETER GRAVES · LEE VAN CLEEF · RITA MORENO
HENCK KOCH Produced by Howard W. KOCH
Lesley SELANDER
Richard Alan SIMMONS
QUALITY PICTURES IN QUANTITY
UA
35th ANNIVERSARY 1919 UA 1954

Clips From Film Row

NEW YORK

Arthur Davis Associates set three French imports, "Red Inn," "Caroline Cherie" and "Dreams of Love," for distribution in the Michigan territory via Albert Dezel Productions Inc.

Noel Meadow booked his three-reel featurette, 'Glass Houses," into five Stanley Warner houses in Pennsylvania and New Jersey after this film on juvenile delinquency wound up a two-week preem at the Stanley, Philly.

Harry Goldstein, Allied Artists' eastern publicity director, vacationing this week at Hyannis on Cape Cod.

LOS ANGELES

United Artists acquired distribution rights to James O. Radford's indie production, "The White Orchid," made in Mexico with William Lundigan and Peggie Castle co-starring.

Jack Felix appointed exchange manager for Allied Artists in Denver, with Dick Carlson succeeding him as branch manager in Portland, Ore.

Seventy exhibs and circuit operators in the L. A. area tossed a dinner to celebrate 65th birthday of George A. Smith, Paramount's western division manager.

Morey Marcus, distribution chief for Republic in the Orient, left for his headquarters in Tokyo on the last leg of a six-month world tour. He spent three days in Hollywood conferring with prexy Herbert J. Yates.

Mori Krushen, United Artists exploitation chief, in from N. Y. to huddle for two weeks with Leon Roth, Coast publicity director, and to look over new UA product.

PHILADELPHIA

Herman Hirschhorn, former sales manager 20th-Fox here, moved to New Haven, Conn., as branch manager, replacing Ben Simon. Shep Bloom, salesman, takes Hirschhorn's post. "Hi" Bettinger has been added to sales staff.

Nate Milgram, indie exhib, opened Deluxe Theatres Booking & Buying Service, now handling several film houses up-state and one in South Jersey.

A. M. Ellis chain took over operation of Olden Theatre, Trenton, N. J. W. Brock Whitlock, general manager of Olden Theatre, Inc., who ran house since 1950, resigned to enter other biz.

Ray Meyers back as manager of William Goldman chain flagship, the Randolph. Goldman Theatre shuttered three days to install widescreen for "Gone With Wind" July 9.

Ben Harris, indie distrib, taking bows over wire received from Mort Lewis at Apollo Atlantic City, on reception of a dualer, "Westerner" and "Dead End," which broke five-year record at house.

PITTSBURGH

John Novoney promoted to head booker at Par exchange; succeeds the late Leo Wayne, who died last month. Bea Hart moves up to Novoney's old booker's desk.

Harry F. Grelle, who was manager of the State, downtown landmark which just closed for conversion into a bank, took off with his wife for a long vacation in Florida.

Mrs. Leone Mack is new manager of the State in Youngsville, Pa., recently reopened unit of the Blatt Bros. Circuit.

Tony Mungello, Burgettstown theatre owner and Boy Scout executive, will vacation with Washington County Boy Scouts for four weeks next month in Kit Carson's mountain country of New Mexico, where the Boy Scouts are holding their encampment.

John E. Stahl, vet Homestead exhib, suffered fractured collarbone and arm when he fell from second to first floor of the old Elite Theatre, adjoining his Stahl Theatre. The Elite property is being remodeled into an apartment building and Stahl was supervising the job.

Latest district theatre to close its doors is the Finley in Finleyville.

Alexander Film Co. signed agreement with Penn Paramount Corp. placing circuit's 11 houses in Pennsylvania under contract to screen Alexander film ad service.

Winners in special three-month business drive honoring M. A. Silver, SW zone manager, were Lou Fordan, of Memorial Theatre, McKeesport; Bill Decker, of Butler; Earl Gordon, Squirrel Hill; James Laux, Hollywood, and Bob Neilson, Nittany in State College. Managers were all awarded extra vacation weeks.

Ray Woodard, general manager of Kayton Amus. Co. in Franklin, Pa., back on the job again after vacationing several weeks in his home town, Hutchinson, Kans.

Max Shabason is acting branch head at Metro exchange under John J. Maloney, central division sales chief, during absence of Ralph Pielow, who has returned to hospital for second operation.

The old American Theatre in Vestaburg, which has been a roller-skating rink for several years, being reconverted into a film house for showing of CinemaScope pix.

Terrace Theatre in East Pittsburgh, where a recent windstorm tore off half of the roof, won't be ready for a reopening until Sept. 1. At first Elmer Hasley, the owner, thought repairs would be completed this month.

Super 71 Drive-In near Belle Vernon will be converted into a twi-outdoor theatre. Owners are preparing to construct a second unit in front of present drive-in.

CLEVELAND

Damaged by a next door-fire two months ago, the Shaker, deluxe 1,500 nabe, was reopened Saturday (3) after facelifting and being partly rebuilt. Robert Martin is back managing house for Associated Theatres circuit.

Both the Uptown and Variety nabe theatres were purchased from the Warner Brothers for $500,000 by a Cleveland realty company last week in one of biggest theatrical property transactions this year here. Buyers were Edward and William Wargo, realty brokers, who have bought a total of six old houses in recent years. Uptown is a 3,850-seater while the Variety has 1,900 seats. Both will continue as film houses.

TOLEDO, O.

Dixie-Troy Drive-In, near Dayton, installed a CinemaScope screen.

Sam Shubouf, native of New Haven, Conn., transferred from Loew's, Akron, to Loew's in Jersey City, N.J. Frank Murphy, Cleveland district manager for Loew's, is temporarily in charge in Akron.

Speaker thieves at the Gala Outdoor Theatre near Akron, O., haven't been very successful. Exactly 30 speakers were taken during the last six months, and all of them were recovered, with the takers fined, jailed, or both. Most recent culprits received fines of $25 and $19 costs for their attempts.

BOSTON

Joe Levine signed deal with D.O. Selznick for New England distribution rights to "Duel in the Sun." Film opens at Paramount and Fenway July 29, with saturation bookings in 250 theatres over a 21day period set.

E. Meyer Feltman, Universal branch manager, named chairman for the film industry in the annual Red Feather campaign to be launched this fall. Frank C. Lydon, executive secretary of Allied Theatres of New England, will head the theatre group for the drive.

Charles E. Kurtzman, Northeastern division manager for Loew's Theatres, spending seven weeks subbing for various vacationing managers of circuit's houses.

MINNEAPOLIS

St. Paul neighborhood Capitol reopened by M. D. Lebedoff, local exhibitor, who bought it from United Paramount circuit and remodeled it for C'Scope. It'll make fifth St. Paul nabe house to qualify for C'Scope, but two have only one-track optical sound.

W. R. Frank, Hollywood producer as well as local circuit operator, finally is installing C'Scope with stereo sound in one of his nine conventional theatres, the Boulevard here. His new drive-in at Willmar, Minn., also will have it with one-track optical sound. Frank has just produced "Sitting Bull," an Indians-cowboy picture.

Raymond O. Lee, late pioneer suburban exhibitor who died June 1, left $39,000 estate to his widow.

Bismarck, N. D., outdoor theatre has equipped its ushers with squirt guns to wet down car windshields which they wash for patrons.

Bennie Berger flew to Washington where he was one of 40 industry members invited guests at President Eisenhower's Korean relief luncheon.

Ed Linder, formerly with K-B Theatres in N. Y. and manager of Winter Garden, is new manager of Bennie Berger's loop first-run, Gopher here, succeeding Harlan Blake, resigned.

On competitive bids Bennie Berger landed "Gone With Wind" for his downtown Gopher here; will show it at regular admission prices.

James Ender new owner of the Lake theatre, Stewartville, Minn.

Metro took over United Paramount's top local nabe house, the Uptown, last Tuesday night for invitation showing of "Seven Brides for Seven Brothers."

"High and Mighty," playing day and date in Twin Cities, held over for second week in St. Paul as well as at RKO-Orpheum here where it may remain third stanza.

Columbia here has made known it's "choosy" about "Caine Mutiny" bookings and will do no selling in territory until after it learns box-office results of Minneapolis and St. Paul RKO-Orpheums' day-date engagements starting July 28.

Black Hills Amus. Co. negotiating with Deadwood, S. D., authorities regarding lease for municipal auditorium as film theatre. Town is without a pic house currently.

CHICAGO

Filmack Trailers celebrating its 35th anni this month.

Ross Hunter, producer of "Magnificent Obsession," in town for two days for film's unveiling at United Artists.

Charley Cottle of B&K still ailing in Michael Reese hospital.

Y. A. Fazelbohy, India distributor for RCA, visiting film row last week.

"Martin Luther" set for run at Coronet Theatre in Evanston, timed for a religious conclave there late in August.

Lester Stepner, for 18 years manager of McVickers Theatre and now retired, convalescing at home after being hospitalized.

Cubby Broccoli, producer of "Hell Below Zero," in town to plug his pic before its opening at the Roosevelt this week.

Attorney Seymour Simon in Washington holding conferences in an attempt to settle out of court the case between Alliance Theatres and Fourth Ave. circuit of Terre Haute, Ind.

ST. LOUIS

W. E. Waring Jr., shuttered his Ritz, Cohden, Ill., for two weeks to enable his employes to take a vacation.

H. Gruntman, Stewardson, Ill., relighted the Alamo, house formerly operated by Harold Davis, Windsor, Ill.

Buel Mitchell shuttered his State, Morrisonville, Ill., for summer.

The Barnes and Pitner interests closed their Upton, Fairfield, Ill., while house undergoes a face-lifting. The Strand, 600-seater owned, in the same town continues.

John Kirby sold his interest in an ozoner near Casey, Ill., to his partner, Leroy Baston, and will devote his time to his roller rink in Effingham, Ill.

Ed Sculley, Universal salesman, suffered cuts and bruises in an auto accident near Paducah, Ky.

MEMPHIS

Memphis nabe theatre owners are going all out to hypo biz here on a local level with the newly organized Memphis Neighborhood Theatre Owners Assn. which got under way recently. The MNTOA will launch full promotion and publicity campaign at all nabe houses with committees from practically every house working on a co-op basis.

Joe Simon, house manager of Dave Flexer's Ritz, and Dick Lightman Jr., of Malco chain, head promotion-publicity and ad setup. Other committee members include Mike Macari, LaMarr Theatre; Ed Griffin, Idelwide; Jim West, Hollywood; Vernon Adams, Sky-Vue Drive-In and Roxy; and Neil Blount, of Monarch Theatres.

DALLAS

The Palace, a theatrical landmark, opened its doors for the 32d year with week-long anni show. Jimmy Allard is manager.

Mrs. Lillian B. Lutzer, who operates theatres in Texas, Oklahoma and Louisiana, purchased the King Drive-In, Shreveport, La., where she already operates the Barksdale ozoner. Her husband, Dave Lutzer, operates separate circuit of theatres.

Some 300 to 400 patrons were forced to quit the Uptown while another 300 were evacuated from the Iris, both in Houston when a fire broke out in a nearby garage. Garage and property was operated by the Will Horwitz estate.

R. A. Greenwade is new owner of the Palace, Abilene, purchasing the house from Mrs. Alpha Allen. Dee Smith was named manager by Greenwade.

Cinerama's Delayed Meeting

Continued from page 7

Corp., payable July 3, 1954, Cinerama Inc. has paid $300,000 against this note and has obtained an extension of the balance, payable $150,000 on July 3, 1955, and $150,000 on July 3, 1956.

Cinerama Inc.'s half-year account for the period ended Dec. 31, 1953, shows an income in royalties of $364,306. Lease of theatre exhibition equipment netted $391,026, and sales of parts and supplies $260,533. Operating costs, including $76,000 in deferred development and other expenses, came to $864,448.

SW Deal

Under its four-year agreement with Stanley Warner Cinerama Corp., Cinerama Inc. is to lease 20 Cinerama exhibition sets in addition to the original four. As of Dec. 31, '53, Cinerama Inc. had received advances of $943,000 against lease payments of which $312,133 was applied against delivery of five sets.

Vitarama, the patent-holding company, is to get $30,000 in minimum royalties in 1954 and $50,000 each year thereafter. Accounting of Cinerama Inc. income is expected to be ready by the time of the stockholders meet. Parts of "Cinerama Holiday," the forthcoming Cinerama production, also may be shown.

Claims amounting to $205,739 have been made by Cinerama Productions Corp. against Cinerama Inc., and it's indicated that the matter may have to go to arbitration. Cinerama Productions has offered $62,500 in full settlement of all intercompany balances. However, this has been rejected by Cinerama Inc. During 1953 Cinerama Inc. built up a $100,000 reserve in connection with the accounts.

Similarly, the $523,972 in Cinerama Inc. charges to Stanley Warner Cinerama Corp. as of Dec. 31, '53 still require determination of operating costs deductible from b.o. receipts in computing royalties due Cinerama Inc. This is just one of the differences between the two outfits. Cinerama Inc. execs are also unhappy about the slow progress of both pix production and installation of projection equipment. Under the SW deal, which saw Stanley Warner taking over Cinerama Productions, Stanley Warner must produce one picture a year or lose its exclusive license. There is no time limitation on the installation of the 20 projection sets. Currently there are 13 theatres equipped for Cinerama. A total of 18 houses is expected by the end of 1954, with possibly five operating abroad. Negotiations are going on for houses in London, Paris and Rome.

Delay of the annual meet is explained by the fact that certain cost account problems had to be straightened out. Directors up for election at the Aug. 11 meet include Hazard E. Reeves, now a director and Cinerama Inc. prexy; Joseph Bernhard, Stanley Warner exec; Harry Kalmine, now a director and Stanley Warner general manager; Edward V. Otis, now a director and Sidney K. Wolf, currently on the board.

Reeves' report to the stockholders, mailed yesterday (Tues.), outlined improvements in the quality of exhibition equipment and expansion of the Oyster Bay studio facilities. Cinerama Inc. goes into a new field when Cinerama moves abroad. Cinerama pix will then be dubbed at Oyster Bay.

Meanwhile, Cinerama Productions Corp., which turned over its licensing rights to SW for a royalty percentage, has informed its stockholders that "This Is Cinerama," the initial film in the medium, has chalked up a total gross of $11,300,000, including $4,000,000 in its first year of exhibition in four theatres, two of which had been operating less than six months.

Praises Stanley

Prexy Lowell Thomas kudoed SW for its operation, although there had been reports earlier this year that Cinerama Productions was unhappy with SW's pace in theatre openings.

Operating costs of Cinerama Productions, according to Thomas, had been held to an average of $6,000 per month. During the past 14 months earnings have been employed to reduce the bank loan by $998,000 and for interest payments of $43,000. The bank loan, now at $602,000, is being reduced each week from earnings and is expected to be fully paid before the Aug. 10, 1955, due date.

Cinerama Productions, Thomas noted, is also retiring its debentures via open market purchases, paying between $72 to $88 per debenture. The following amounts have been retired: "A" debentures, $123,667; "B" debentures, $10,000; "C" debentures, $31,500.

Cinerama Productions will hold its annual stockholders meeting in December.

Agin Skouras

Continued from page 3

ment of the corporation. Her suit objects to an employment contract between the company and Skouras as well as the pact held by studio production head Darryl F. Zanuck.

In addition, the complaint criticizes the management for expanding "large sums" to build up Eidophor and raps "cheap rentals" which the firm allegedly granted Skouras Theatres prior to 1952.

Probing the 1949 contract between 20th and Zanuck which gives him $5,000 weekly over a 10-year period, the action contends that the death benefit arrangement is a "waste" of assets and not in the company's best interest.

Under the deal Zanuck goes on part time upon expiration of the 10-year stretch at slightly over half pay. In addition his estate would receive a $750,000 death benefit in event death occurs during either the full time or part time periods. Likewise, Skouras' 1951 employment agreement which carries a $250,000 death benefit was similarly attacked.

Reason why corporate funds were poured into Eidophor, the suit maintains, was because the Skouras family has an interest in this largescreen color device for theatre tv. Moreover, the papers claim, Spyros Skouras' "domination and control" was such that the company licensed its product on terms that were "inadequate and unfair" to the corporation when it rented pictures to Skouras Theatres prior to 1952.

Spyros Skouras, it's asserted, even carried his favoritism to Edward L. Alperson, Inc., and Joseph Bernhard Productions. These outfits, the action charges, made "B" pictures on the 20th lot at fees less than what other indie producers would have been required to pay. Such low rentals were "unfair" to the company and were permitted, the papers contend, because the Skouras family had an interest in both the Alperson and Bernhard units.

In a poke at Silverstone, Hastings and Adams, the suit charges that these individual defendants "carelessly and recklessly" neglected their duties and thus were partially responsible for the filing of some 200 antitrust suits against the company which seek an aggregate of $400,000,000 in damages.

Action demands that the court sign an order requiring the individual defendants to account for losses and damages allegedly sustained by 20th through various acts the suit objects to. Also sought is an order declaring the Skouras and Zanuck pacts be declared null and void. In addition the court is asked to enjoin the corporation from paying retirement benefits to employees in the guise of compensation for advisory services and death benefits.

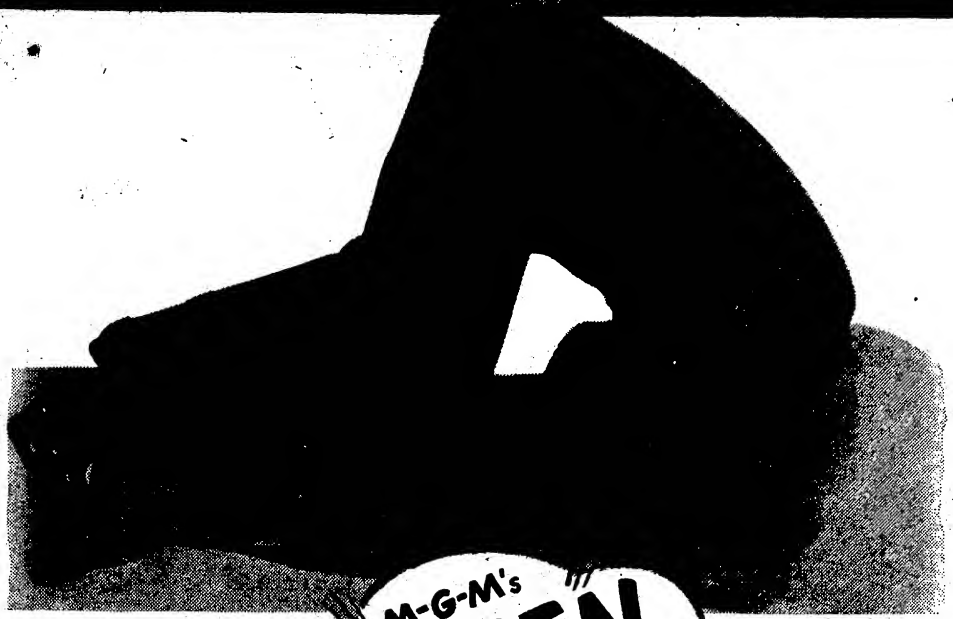
'Oklahoma'

Continued from page 3

either Todd-AO or Magna. Todd said Prof. Brian O'Brien, the Todd-AO system inventor, had perfected a print-down system allowing the reduction of the standard 65m print to film of all sizes including the standard 3x4 aspect. Thus, observed Todd, it will in the future be no longer necessary to use supplementary C'Scope cameras.

At one point, 20th-Fox was anxious to make "Oklahoma" in both Todd-AO and C'Scope and to release both versions. Plan was eventually torpedoed by Todd who didn't think such an arrangement would do the Todd-AO version justice.

This Is The Only Person Who Won't Know What's Going On!



M-G-M's "SEVEN BRIDES FOR SEVEN BROTHERS" CINEMASCOPE Color!

FIREWORKS IN HOUSTON!

Special Advance Engagement—July 15th!

M-G-M presents in CINEMASCOPE "SEVEN BRIDES FOR SEVEN BROTHERS" starring JANE POWELL • HOWARD KEEL with Jeff Richards • Russ Tamblyn Tommy Rall • Screen Play by Albert Hackett & Frances Goodrich and Dorothy Kingsley • Based on the Story "The Sobbin' Women" by Stephen Vincent Benet • Lyrics by Johnny Mercer • Music by Gene de Paul • Choreography by Michael Kidd • Color by Ansco • Directed by Stanley Donen • Produced by Jack Cummings.

(Choice of Sound: Magnetic Stereophonic, Perspecta Stereophonic or Optical 1-Channel.)

Hold on to your 10-gallon hats, Texas! They've never seen the like of M-G-M's promotion for its new fresh-as-a-daisy Color musical. In the newspapers. On TV. On Radio. On the billboards. Tie-ups. Fashion Shows. Personal appearances of five "Brides" from the picture with newspaper contest to select the other two locally. In Person: Howard Keel, star, Jack Cummings, producer and others. And more! More! More!

M-G-M's "VALLEY OF THE KINGS" Color!

RIOT IN ROCHESTER!

Special Advance Engagement—July 16th!

M-G-M presents "VALLEY OF THE KINGS" starring ROBERT TAYLOR • ELEANOR PARKER CARLOS THOMPSON • with Kurt Kasznar • Victor Jory • and Samia Gamal • Written by Robert Pirosh and Karl Tunberg • Suggested by Historical Data in "Gods, Graves and Scholars" by C. W. Ceram Photographed in Eastman Color Print by Technicolor • Directed by Robert Pirosh.

(Choice of Sound: Perspecta Stereophonic or Optical 1-Channel.)

It's comparable to the excitement caused by the news of Egyptian discoveries. M-G-M is capitalizing on those headlines, promoting this great romantic Color adventure filmed on the Nile. Every promotional outlet used: newspapers, radio, TV, billposting, treasure hunts, ballyhoos, newspaper prize contests, Rochester-to-Cairo telephone interview newspaper tie-up and lots of other stunts!

Film Reviews

Continued from page 6

Malta Story

"Malta Story" has some highly dramatic moments—this type of war story no longer packs the big punch. It's like watching a slightly aged film with its characters out of relation to present times. It's doubtful that U. S. audiences are anywhere near as familiar with the siege of Malta and the heroism of its air and naval defenders as would be the British. And not even this kind of cast can make up for the dating of the product.

Guinness, a likeable fellow regardless what part he plays, isn't given much of a chance to emote and his performance therefore is slightly disappointing. In fact, Hurst appeared to be satisfied posing him mostly looking with a half-smile scanning various objects about him. However, there are a couple of lines which in their content and delivery remind of the "old" Guinness.

Rest of the cast are stereotypes of British war films. Jack Hawkins does his usual capable job as Malta's commanding air officer. Anthony Steel is handsome in a smart part; Flora Robson does the best she can as a Maltese woman whose son is eventually found to spy for the Italians; Renee Asherson is pretty as Steel's fiancee.

Curiously harsh performance is given by Muriel Pavlow as a Maltese girl with whom Guinness falls in love. Miss Pavlow's bit just doesn't ring true whether it's in her love scene or when she follows Guinness' last moments over the operations room loudspeaker.

It's fairly obviously that "Malta Story" was made primarily for domestic consumption. Screenplay by William Fairchild and Nigel Balchin lacks distinction but is fashioned primarily for visual effects and to put across the urgency of the Malta situation at that time. Robert Krasker's lensing of rubbled Valetta as well as his sea scenes and the many shots of Spitfire takeoffs and landings are competent and at times even better than that. *Hift.*

The Stranger's Hand
(BRITISH)

Conventional secret agent drama starring Valli and Trevor Howard with newcomer Richard O'Sullivan. Good general b.o. appeal.

London, July 6.

British Lion release of John Stafford-Peter Moore (in association with Graham-Greene) production. Stars Trevor Howard, Alida Valli, Richard Basehart, Eduardo Ciannelli. Directed by Mario Soldati. Screenplay, Guy Elmes, Georgio Bassini, based on story by Graham Greene; camera, Enzo Serafin; Editor, Tom Simpson; music, Nino Rota. At Film House Private Theatre. Running time, 85 MINS.

Major Court	Trevor Howard
Roberta	Alida Valli
Joe Hamstringer	Richard Basehart
Dr. Vivaldi	Eduardo Ciannelli
Roger Court	Richard O'Sullivan
British Consul	Stephen Murray

Another mystery from the fertile pen of Graham Greene, but definitely not in the same class as "The Third Man." It has a similar theme, the disappearance of a secret agent, and is handled with a good quota of drama and suspense. The star takes little part in the action of the story, lying fallow, registering despair and immobility through drugs, with only his eyes to betray emotion and depending upon his fellow thesps for the development of the story. It should do well locally on the strength of Greene's reputation and the star appeal of Trevor Howard. Pic may make a profitable second feature in the U. S.

Set in Venice, a stonesthrow from the trouble area of the free port of Trieste, action revolves around the inexplicable disappearance of a British Intelligence officer who fails to join his young son whom he has not seen for four years. The child waits at the hotel and gets a telephone call unmistakably from his father. He gets sympathy from the receptionist, herself a refugee, who enlists the help of Joe, her American boy friend, when the police are unsuccessful in their search.

The missing agent had hailed a friend on a waterbus who looked dazed and obvious of his surroundings, being hustled along between two men. His obvious recognition seals his own fate and he is seized and kept heavily drugged by a renegade doctor. Even when the hideout is searched the somnolent "patients" are passed off as fever cases and the boy does not recognize his father in the glazed-eyed figure with an incipient beard. By the time Joe joins the hunt the victims have been transferred to a foreign ship for transfer behind the Iron Curtain. Owing to international law a boat cannot be stopped or boarded once it has port clearance. To circumvent this Joe hides on board, starts a fire and sets off the alarm. Police and speedboat fireguards effectively take over and release the captives, but in saving the father's life the doctor gets shot.

Most of the acting opportunities fall to Alida Valli as the kindly receptionist and a new moppet Richard O'Sullivan. Eduardo Ciannelli turns in a firstrate performance as the halfhearted villainous doctor who befriends the boy unaware of his identity. Richard Basehart is realistically forthright as the Yank who pulls off a rescue.

Attractive background scenery enhances the film's appeal and the novel fireguard race makes for an exciting climax. *Clem.*

King of Coral Sea
(AUSTRALIAN)

Sydney, July 6.

British Empire Films release of Southern International production. Stars Chips Rafferty. Directed by Lee Robinson. Screenplay, Chips Rafferty and Lee Robinson; camera, Ross Wood; editor, Alex Ezard; music, Wilbur Sampson. At Film House Theatrette, Sydney. Running time, 87 MINS.

Ted King	Chips Rafferty
Peter Merriman	Charles Tingwell
Rusty King	Ilma Adey
Jack Janiero	Rod Taylor
Yusep	Lloyd Berrell
Serena	Frances Chin Soon
Grundy	Reginald Lye

Okay native pic for spots where the patrons aren't too particular about screen entertainment, with strongest appeal for boxoffice away from the keys. However, doubtful for U.S.

Chips Rafferty has been in the local production biz ever since he hit the jackpot for Ealing Studios in "The Overlanders." He also went to Hollywood to play the role of an Aussie in "Desert Rats." He has some appeal here.

Story is centered around Thursday Island, hub of the Aussie pearling industry. It tells of a bid by a smuggling ring to bring prohibited migrants from Far East territory through the Torres Straits into Australia. Story skips the pearl biz angle. It's the type of yarn buyable on any bookstore for 20c. Highlight of the pic are some thrilling underwater shots near the Great Barrier Reef around Cairns.

The acting won't have much of the audience applauding. Rafferty ambles through a role suitable to his own brand of emoting. Lloyd Berrell, as Yusep, just about steals the pic. Femmes are extremely weak. Charles Tingwell, of local radio, shapes up as a good juve possibility for abroad. Photography is firstclass. "King" should find dates in England because of its unusual setting. *Rick.*

It's the Paris Life
(C'Est La Vie Parisienne)
(FRENCH)
(Color-Songs)

Paris, July 6.

Fernand Rivers release of Udisfilm-Alfred Rode production. Directed by Alfred Rode; screenplay, Jacques Companegez; camera (Gevacolor), Andre Thomas; editor, Suzanne Landberg; music, Roger Roger. At Biarritz, Paris. Running time, 100 MINS.

Cri-Cri	Claudine Dupuis
Paul	Philipe Lemaire
Anatole	Raymond Bussieres
Barfleur	Saturnin Fabre
Daniel	Amedee
Weston	Jean Tissier
Inventor	Noel Roquevert
Cocotte	Arlette Poirier

Most of the liveliness in this opus unfortunately remains in the title. Film tries to invoke the nostalgia of the "Gay 90's" and compare it with the rather jazzy modern times by going through two love affairs, one by the unsuccessful attachment of a nobleman and a singer and the other, the successful mating of their respective grandchildren in the present. Hackneyed vintage plot and the banal modern trimmings never get this off the ground, and theaping and technical aspects don't help much either. This is of questionable interest here and even less so for U.S. chances. If the lagging second part is cut away this might make it do as an exploitation pic.

Director Alfred Rode seems amateurish in creating rhythm and movement, and the editing cannot do much to overcome the simple faults of technique. Philipe Lemaire fares better as the flabby nobleman than as the jazz trumpeteer. Claudine Dupis, ex-dancer, is still better as a dancer than as a thesper. Remainder of the cast lends okay support in the costume period with Amedee scoring as a present-day cavedweller. Color is fine in early sequences but seems more washed out and uneven in later portions. Music of the good old days is still bouncy and colorful as are costumes and settings. *Mosk.*

Briefs From the Lots

Hollywood, July 13.

Jim Davis, Chill Wills and **Ben Cooper** have set for Republic's "Hell's Outpost". . . July 29 positively wind-up date for Warners "A Star Is Born." Pic will have been in production nine months, two weeks and three days. . . **Roy Barcroft**, primarily film heavy, snagged role on the right side of the law in Rodgers and Hammerstein's "Oklahoma!". . . **Warren Stevens** to replace **Lee Marvin** in Leonard Goldstein's "Black Tuesday". . . **Jean Parker** has femme lead opposite Edward G. Robinson in same pic. . . Universal's "New Heaven, New Earth" novel by Arthemise Goertz handed to **Ross Hunter** to produce. . . **John Mills**, London stage and screen thesp, set for David E. Rose's "The End of the Affair."

William Demarest has been pacted by Pine-Thomas to join cast of "Blue Horizons". . . **John Smith** was cast by Paramount in "We're No Angels". . . 20th-Fox renewed megging pact with **Robert Webb** and loaned him to Panoramic Productions for "White Feather"... **Morris Stoloff** and **George Duning** will confab on background score for Columbia's "The Long Gray Line". . . **George Stevens** has set "The Great Plains," based on novel by Paul Wellman, "The Commancheros," for next production. . . **Marshall Thompson** with **Sterling Hayden** and **Arthur Franz** in Ivan Tors' "Air Rescue"... "Walk Tall," an original by **James Hanford**, bought by Allied Artists as vehicle for Hayden.

Nancy Gates snared ingenue lead in Leonard Goldstein's "Stranger on Horseback". . . "Moonfleet" was set by Metro for CinemaScope lensing. . . **Gloria Rhoads** into 20th-Fox's "Desire"... **Pat Creane, Peter Pach** and **Frank Colson** join cast of Warners "Helen of Troy". . . **David Leonard** and **Paul Cavanagh** into "The Prodigal" at Metro. . . **Mabel Albertson** set for stint in "Black Widow" at 20th-Fox. . . Aubrey Wisberg has signed **Al Glasser** to score Masthead Productions' "The Long Chance". . . **Bill** and **Don Kennedy** have been set for roles in Hall Bartlett's "Unchained". . . **James Green** and **Don Blackman** into **Otto Preminger's** "Carmen Jones". . . **Vi Petrie** joins Show Business" at 20th-Fox.

Paul Birch and **Jack Ingram** into Universal's "Man Without A Star" . . . **John Dierkes** cast in Republic's "Hell's Outpost" . . . Allied Artists' exec producer Walter Mirisch set **Don Siegel** to direct "The Annapolis Story" . . . **Robert Coote**, British thesp has bagged featured lead in Metro's "The Prodigal" . . . **Ronald Reagan** with **Barbara Stanwyck** in **Benedict Bogeaus's** "Cattle Queen of Montana". . . Universal has replaced **Myrna Hansen's** old pact with a new ticket and also set femme for ingenue lead in "Man Without A Star" . . . **Dean Jagger** and **Walter Brennan** in "Bad Day At Black Rock" at Metro . . . **Dan Borzage** and **George Lloyd** pacted for thesp stints in Warners "Drum Beat."

John Dennis has featured role in Ivan Tors' indie pic, "Operation Air Rescue" . . . "Singapore East," **Steve Fisher** original, purchased by William F. Broidy Productions as a **Broderick Crawford** starrer . . . **Than Wyann** into Leonard Goldstein's "Black Tuesday" cast . . . **Larry Pennell**, recently pacted by Paramount for "We're No Angels," instead will screen bow in Pine-Thomas' "Blue Horizons" . . . "This Is My Love" set as final title for **Allan Dowling** RKO release previously tagged "People Like Us," "Night Music" and "Night Without End" . . . **Jeff Chandler** opposite Maureen O'Hara in Universal's national's "Lady Godiva Of Coventry" . . . Famous Artists has negotiated **Thelma Ritter** out of her exclusive pact with 20th-Fox and at same time set thesp for third lead in Pine-Thomas' "Lucy Gallant."

Richard Egan signed by 20th-Fox for two pix a year . . . **Jack Mahoney**, "Rage Rider" teleseries star, also inked by studio to a pact calling for three films annually . . . **Barbara Hale** snagged fourth co-star role in Pine-Thomas' "Blue Horizons" . . . **Jack Elam** into RKO's "Cattle Queen of Montana" and Metro's "Moonfleet" . . . **Alan Hale Jr.**, cast by Warners for "Young At Heart" . . . **Liliane Montevecchi**, ballet star, re-signed by Metro for leading role in "Moonfleet" . . . **Raymond Massey** will essay title role in Allied Artists' "John Brown's Raiders" . . . **Victor Young** to score Warners' "Drum Beat."

Cornel Wilde joined by his spouse **Jean Wallace** in "The Big Combo" film by his indie company Theodora Productions with Security Pictures . . . **Roy Barcroft** has been set for sheriff stint in Universal's "Man Without A Star" . . . **John Carradine** pacted by Leonard Goldstein for a top featured role in "Stranger On Horseback" . . . **Hal Baylor** inked for role in company's "Black Tuesday" . . . **Nestor Paiva** and **Michael Ross** into Edward Small's "New York Confidential" . . . **Ramsey Hill** set for role in Warners' "East of Eden."

Sues for Bidding Rights

Chicago, July 13.

Vogue Theatre here has filed an equity suit in Federal District Court demanding right to bid for subsequent runs against the Uptown and Century Theatres.

Suit, filed by attorney Seymour Simon, is against Columbia and Warner Bros. only, as the other distribs have already consented to permit bidding.

Inside Stuff—Pictures

Sam Spiegel's indie production of "On the Waterfront" has raised some eyebrows in N. Y. where it was sneak previewed and privately screened over the past couple of weeks. For in one scene Marlon Brando says in addressing a Catholic priest, "Go to hell, Father," twice. The line is characteristic of the Brando role since he's emotionally off-balance as a result of the murder of his brother and wants to dismiss the cleric, who's trying to thwart his plans of revenge. However, since the word "hell" was allowed by the Production Code some previewers wonder why it was not permitted in Hal Wallis' "Cease Fire." Point is made that in "Fire," considerably stronger language would be apt since the pic focused on Yank soldiers on the Korean battlefront and under great stress. Still, a few instances of an uttered "hell" and "damn" were rejected by the Code.

Screen Producers Guild has mailed invitations to the deans and department heads of 104 educational institutions to take part in the second annual Intercollegiate Awards contest for the best amateur motion picture conceived and created in an American college. Deadline is Nov. 30 for acceptance of the invitation, and Dec. 30 for the film itself. Last year's winning film was "Let Me See," made by students of USC. Contest will be handled by a committee composed of Carey Wilson, chairman; Lawrence Weingarten, Robert Arthur, Julian Blaustein, John Houseman, Frank McCarthy, Frank Rosenberg and William Thomas.

Tight and expensive parking problem in downtown Chicago, which has long been an important factor in discouraging theatre attendance, is being solved by five Main Stem Theatres which have tied in with North Loop Parking Lot. Stubholders of Oriental, Woods, Clark, Loop, and Grand Theatres are entitled to park at the lot at cut rate of 50c for four hours. In many cases, combined price of theatre admission and rakeoff parking is still a good deal less than cost of parking alone at regular rates. Deal works to advantage of all parties concerned, as parking lot gets free blurbs on screen trailers and in newspaper ads.

Plaza Theatre, Capetown, South Africa, has been taken over from the Schlesinger interests and operated as a Metro showcase since July 1, according to Morton A. Spring, Lowe's International first v.p. Plaza, to be renamed the Metro, is Metro's third house in South Africa. The others are in Johannesburg and Durban. Perspecta Sound is being installed and CinemaScope will be added as soon as possible.

A favorite press agent's story concerns the personality who had to leave Hollywood before being "discovered" by a Hollywood studio. Now it has happened in Connie Towers' case, say her reps. Thrush had appeared unnoticed in Coast spots in an act headed by Jack Carson. Recently she played the Maisonette Room in N. Y. where a Columbia Pictures scout spotted her. She's now testing at Col in Hollywood.

"Pickwick Papers," wrapping up seventh week at Carnegie Theatre in Chicago, set record for longest run in the history of the house. No previous holdover lasted longer than four weeks. Sleeper pic drew rave reviews in all four daily newspapers and was named pic of the month by Mae Tinee of the Tribune.

Hollywood players made 268 appearances in 54 Government, Army, Navy, Air Force, hospital and overseas events during June, according to George Murphy, head of the Hollywood Coordinating Committee. During the first half of 1954 HCC troupers made a total of 1,762 appearances in 269 patriotic and charity shows.

Lindsley Parsons, producing for Allied Artists, announced that "City That Never Sleeps" would follow "Ketchikan" on his production program. This should result in a protest from Republic which a year ago released a picture with the same title.

Electricians assigned to spell out the titles of films on theatre marquees ought to get a charge out of a new pic registered by producer Jacques Braunstein. He lists it as: "Miss Slim Waist Goes What Does What."

Albany No. 14 for Brewer

Albany, July 13.

Albany Local 14, IATSE, will support Roy Brewer as candidate for president in opposition to Richard F. Walsh, at the August convention in Cincinnati. Brewer recently addressed members of the local unit at a specially called session, coming here from New Haven for that purpose. Bill Bennett, business agent of the Washington local, and a representative of Local 772 in New York accompanied Brewer to Albany.

An official of District 10 (comprising New York State) visited this city recently on behalf of President Walsh's candidacy. Local 324, Motion Picture Theatre Operators, has not announced its position in the fight for the international's top office.

New York Theatres

WARNER BROS. presents WILLIAM A. WELLMAN'S
THE HIGH AND THE MIGHTY
CinemaScope and WarnerColor
starring
JOHN WAYNE · CLAIRE TREVOR · LARAINE DAY · ROBERT STACK
and STERLING · PHIL HARRIS · ROBERT NEWTON · DAVID BRIAN
A WAYNE-FELLOWS PRODUCTION
PARAMOUNT

RADIO CITY MUSIC HALL
Rockefeller Center
"THE STUDENT PRINCE"
in CinemaScope starring
ANN BLYTH · EDMUND PURDOM
and the Singing Voice of MARIO LANZA
Color by ANSCO An M-G-M Picture
and SPECTACULAR STAGE PRESENTATIONS

NOTICE
TO ALL TO WHOM IT MAY CONCERN PLEASE TAKE NOTICE that
as an amendment to the notice published by "Variety" and "The Hollywood Reporter" on September 8, 1952, and by "The Film Daily" on August 26, 1952, TUSCANIA FILM s.r.l. and FORUM PICTURES CORP. have assigned all their rights in the distribution and exploitation in the United States and Canada (including all language versions thereof) of the motion picture
SHADOW OF THE EAGLE
(Tentative Title)
also known as: "LA RIVALE DELL'IMPERATRICE," produced in Italy and England, starring Richard Greene and Valentina Cortese, to Scalera Film, Inc.
Therefore, no purchase or disposition of any said rights may be made without the prior written consent of Scalera Film, Inc., 1560 Broadway, New York, N. Y.

TV'S COMING ATTRACTION: TINT

The Peddler & the Buyers

Major Ripley in the tv ad fraternity world last week was the shindig tossed at the University Club, New York, when one of the most select group of agency tv-radio buyers in the business reversed the tables and paid homage to a peddler. Guest of honor was George Frey, the veepee in charge of sales for NBC-TV and veteran of nearly 30 years with the web. It was strictly a non-commercial luncheon, toastmastered by Niles Trammell, the ex-NBC prexy and longtime associate of Frey, who flew up from Miami (where he's now residing) for the occasion.

For the past five years Frey, one of the top golfers in the radio-tv biz, has been playing host to key agencymen and clients at the annual "The Hell With TV Golf Tourney" at the Baltrusol Club in Springfield, N. J.

Last Thursday Frey was on the receiving end when approximately 60 agency-client reps banded together for the "To Hell With TV—We Love George Frey" lunch. The guest of honor was appropriately gifted with a sterling cigaret case on which was engraved the names of all the participants.

L.A. Kids Nuts About Crime Shows

Four Times as Many on TV as In '51, NAFBRAT Laments in New Report

Los Angeles, July 13.

The number of crime stanzas for children on television here has swelled to four times what it was in 1951. This was the chief disclosure in a strongly negative evaluation of kiddie shows on both radio and video in Los Angeles by the National Assn. for Better Radio and Television.

A single half-hour vidpix, classified by NAFBRAT as "objectionable," cost more to produce than the 21 programs marked "excellent" by the organization. Findings are detailed in a 14-page report released today (Tues.) by the organization.

NAFBRAT prefaced the report with the observation that it "is dismayed over the volume of crime and the degree of violence which dominate television programs for children. Crime is King in television for children, and the crown is being welded more firmly into place with each passing month."

While there were only five crime series on L.A. tele stations in '51, the NAFBRAT survey, taken the first week in May of this year, uncovered 29 such shows comprising 20 separate series. Rapped were video westerns. The report said that "most of television's crime shows for children are the so-called 'westerns,' which present not only large amounts of crime and brutality, but also a sordid distortion of the historical development of the Old West."

It was a western NAFBRAT alluded to in comparing costs to the top 20 shows surveyed. Alarm was expressed over solidifying pattern of crime on video.

Shows, both on radio and tv, were classified in six categories by NAFBRAT: excellent, good, fair, poor, objectionable and most objectionable.

It's the Boxtop, Not the Boxoffice

says

Agencymen

Emil Mogul

* * *

a provocative editorial feature in the

9th Annual Radio and Television Review & Preview Number

of

VARIETY

'Stop Music' Also In Return to TV With Bra Sponsor

Apparently big plans are afoot to reestablish "Stop the Music" in the broadcasting giveaway sweepstakes. Now that the CBS Radio Tuesday night hour edition (8 to 9) has been set for an August start, with sponsorship coin already in the till, the tv edition is returning to its old haunts—ABC-TV, in half-hour form, with a Sept. kick-off slated. This, too, will be a Tuesday night feature (though an entirely separate production), go-

(Continued on page 42)

CBS 19-IN. TUBE SPARKS NEW ERA

By GEORGE ROSEN

Television's big tint push has arrived. C (for color) Day had a twin observance last week in Danvers and Newburyport, Mass., under auspices of CBS-Hytron, the electronic tube manufacturing division of the Columbia Broadcasting System, and it officially translated large screen color tv into an assembly line mass production reality.

For last week's CBS-Hytron press demonstration of its new 19-inch color tube may well be a landmark in the "big push" to once and for all end the color tube tv bottleneck and bring it out of the $1,000-per-set range and negligible production. (Within 24 hours after CBS's "nearby Boston TV Party," Motorola announced an $895 price tag for its new color set incorporating the CBS Colortron 205 19-inch model.) While it's still out of the range of mass consumer purchase, it nonetheless suggests the "let's-get-ahead-with-this-thing" eagerness of the tint-happy electronics-network execs to downgrade the set costs in blazing up the spectrum. That the bid to get rolling in earnest is the No. 1 item on the echelon agenda is apparent from the fact that both Frank Stanton, CBS, Inc., prexy, and board chairman Bill Paley are hugging home base throughout the summer and foregoing their usual vacations.

Sooner Than You Think

Watching the 19-inch color tube coming off the CBS-Hytron assembly line, and the heightened tint values as demonstrated on the larger picture, while in itself a revelation, established a certainty that the transition from a black-and-white era in tv to a universal embracing of color will come much sooner than expected. Keyed to Stanton's thematic welcome at the Danvers demonstration that "we don't have to kid ourselves, unless we deliver bigger pictures and lower prices there won't be any color television," the following becomes readily apparent:

1.) With CBS jumping the gun on its competitors in moving the 19-inch tube out of the laboratory and onto the assembly line, it's a cinch that RCA will step up its activity pronto, heralding a competitive battle that may outstrip anything that has gone before. Thus far RCA has failed to deliver an acceptable large-size tube (previous model was withdrawn) and speculation at the moment is rife as to

(Continued on page 38)

FCC Bombarded With Hundreds Of Letters Protesting Cancellation Of Barry Gray; Few Say 'Good Riddance'

John Daly

asks

"Was It Worth It?"

(Some Post-Mortems on the Army-McCarthy Hearings on TV)

* * *

a bright byline piece in the

9th Radio and Television Review & Preview Number

of

VARIETY

OUT SOON

Washington, July 13.

Hundreds of complaints have been received at the FCC on the cancellation by DuMont of Barry Gray's 11 p.m. commentary on WABD, N. Y., VARIETY learned yesterday (Mon.). Except for a handful who feel Gray's departure is "good riddance," letters express keen indignation towards DuMont for dropping the show. Many urged Commission action in the interest of freedom of speech.

Indication that complaints were prompted by Gray were shown in numerous letters mentioning a column by the commentator in the New York Post. It was noted that most of the letters carried the identical address of the FCC (New Postoffice Bldg.).

Among letters received was one stating that "people hold you up on the street and ask you to write to hold him (Gray) on the air." This writer said Gray "still thinks he's campaigning for Henry Wallace."

A portion of the complaints were in the form of copies of protests made to DuMont charging its action was motivated by pressures of McCarthyism. One charged the web with invoking "insidious censorship." Another claimed the net took "the line of least resistance." Another made the flat charge the web is operating contrary to the public interest.

A complaint to DuMont by a New York attorney called the cancellation "a disservice to a large segment of your viewing audience" which is "alienating many people." A New York physician protested to the network that it would lose many of the viewers it gained by its broadcasts of the McCarthy-Army hearings.

A Brooklyn housewife complained to DuMont that "this type of action is one of the stepping stones to fascism and communism." Many letters to the Commission expressed a strong sense of "outrage" at cancellation and demanded an investigation. One said the

(Continued on page 42)

Liebman's Got Big Europe Talent Yen For Spectaculars

Max Liebman has a European gleam in his eye for the Saturday and Sunday color tv "spectaculars" he's presenting on NBC beginning in September. Up to this point in television's baby career, Ed Sullivan has been virtually a one-man pioneer of overseas talent showcasing via his CBS-TV "Toast of the Town." But Liebman's high budget specolas provide more elbow room for stars with fancy fees. Chief among his acquisitions so far are Jack Buchanan, the British song-and dancer, and Jeanmaire, the French ballerina and actress who scored a terrific personal click in "The Girl in Pink Tights," which recently departed the Hellinger on Broadway after a low-beat boxoffice showing.

Another in the producer's "J" parade is Jacques Tati, France's one-man film showman who's star-producer-director-writer of "Mr. Hulot's Holiday." Yet another "J" but known only to some tradesters in this country is Jean Carson, London comedienne who is being imported by Liebman and will probably make cafe and vaude appearances. (Liebman saw her during a recent visit to the British

(Continued on page 42)

NBC Radio Skeds Bette Davis Show

Bette Davis and Gary Merrill are being formatted for a half-hour comedy drama radio series under title of "The Lady Yields" which will be headed for an NBC exposure. The husband and wife team were first paired in the "All About Eve" pic. In a reverse of the "usual orthodox," Miss Davis will appear in the role of a U. S. senator and he'll play a Washington correspondent who's constantly heckling the lady legislator.

Taped stanza originating in Hollywood will be produced by Joe Bigelow (more recently concerned with tv programs, including Dennis Day, "All Star Revue" and "Royal Showcase"), with scripts by Jameson Brewer, who did the "Okinawa" screenplay.

DU M'S CLIENT NIBBLE ON FREDRIC MARCH

DuMont salesmen were in Chicago last week pitching the hour-long Fredric March stanza at a major advertiser there. Stanza is believed selling for around $30,000 weekly.

March, in a letter option with DuMont, has the right to film his participation at the beginning, middle and end of every drama, provided he is occupied in Hollywood or has other obligations. It's up to March, according to his New York rep, as to whether he will do any of the acting in about one out of every four or five shows.

$5,155,000 Wrapup In ABC Radio Sales

ABC Radio, which has been undergoing something of a sales famine over the past couple of months, ended it with a bang during the past week by signing some $5,155,000 in new and renewed time and program billings. Involved are seven shows and eight sponsors, all signed during the past seven days.

Two biggest bundles came via renewals, with Anheuser-Busch signing for another 52 weeks firm on Bill Stern's daily quarter-hour sportscasts and the CIO doing the same on John W. Vandercook's nightly quarter-hour news commentary. Other renewal was the Radio Bible Class for its Sunday half-hour.

On the new business side, most of it came for morning shows, with Seaman Bros. (Airwick & Nylast)

(Continued on page 42)

Color TV's Roving Unit Revives Road Again; Big Goodwill Factor

By SANFORD MARKEY

Cleveland, July 13.

Electronics by way of color tv might well be the modern miracle to revive the show biz of the days of the road show and at the same time provide the sponsor with a showcase for publicity, promotion and goodwill.

That's one of the key, and unexpected discoveries being made by NBC's $500,000 mobile color tv unit that is touring the midwest.

It's already proved that major productions can be moved out of Manhattan for road showing with one week's preparation and at costs far less than anticipated. And those costs pale in light of community publicity, goodwill and promotion, according to Alvin Cooperman, boss-man of the 18-man crew making the tour.

In the two Ohio pickups—one from Columbus and one from Cleveland, although the latter city contributed at least four stints—the flow of publicity and goodwill extended from Mrs. Jane Lausche, the governor's wife, turning over the governor's mansion to the crew with Mrs. Lausche herself making coffee available at all times, to Cleveland's Mayor Anthony Celebrezze proclaiming "National Color Week" on behalf of the NBC stanza. Newspaper-wise, the clippings—including editorials—should stack room high.

Projecting the hoopla sponsor-wise into tomorrow, Cooperman said color tv can showcase the product as it never has been done before.

For example, using nature's own backdrop—since the color shows have been outdoor—provides display medias that can challenge any promotion man's dream. The medicine-man of yesteryear may not have known it, but the outdoor touch, so the current caravan is learning, can't be ignored as a powerful stimulant.

Local Pride Factor

Cooperman also indicated the experimental shindig scores heavily when tied in with local atmosphere as against studio scene. There's "a vast amount of local pride that goes into a bigtime pickup," he said, "that you don't find in studio operations in the major centers."

Local personnel, too, can provide much of the necessary contacts and thus curtail the amount of advance on-the-scene planning by New York staffers.

For example, the color camera's route was surveyed by six men between April 22 to June 1. Thirteen cities were visited, two days in each city to see highlights, local leaders, check technical details and make decisions. Like the hinterland junkets of one-night stands, the boys learned it's best to travel by night, arriving on the scene early the next day for a full day's session. Local folk can make follow-up planning after conference. In Cleveland, Gloria Brown and Ed Wallace sparked the detail brigade that made for four pickups for the "Home" shows, July 8 and 9.

Of course there are problems. The telephone company says it needs six-weeks advance notice for a color pickup; the weatherman doesn't always provide the best conditions, etc. Forgetting the col-

(Continued on page 38)

Canadian Court Sees No Wrong In Community Antenna's Pickup of CBC Shows and Feeding To Subscribers

Montreal, July 13.

First known court decision on the legality of a community antenna system's pickup and subsequent closed-circuit feed to subscribers of programs telecast by stations was handed down last week when a Canadian court ruled in effect that there is no copyright infringement involved in such a pickup and feed. In the U. S., the FCC has refused to take jurisdiction over community antenna systems and no legal precedents exist.

Case was that of Canadian Admiral Corp., which sponsors Canadian Broadcasting Corp. telecasts of rugby matches of the Montreal Alouettes, against Rediffusion Corp., which operates community antenna systems in Montreal and other parts of Canada. Admiral charged that Rediffusion infringed on its rights to the rubgy games via its pickup of the on-the-air signals and its feeds into subscribers' sets.

Court ruled that live telecasts could not be copyrighted, and that the filmed broadcasts of the Alouettes' away games (Admiral sponsored live telecasts of home games and filmed versions of road contests) also could not be copyrighted as dramatic properties. It did, however, recognize Admiral's right to copyright the films frame by frame. In the latter case, it ruled that a public showing would be an infringement, but stated that Rediffusion's closed-circuit feed to subscribers' homes was not a public showing and therefore Rediffusion did not infringe on the copyright.

On one phase of the case, however, Admiral did win a point. Unlike community setups in the U. S., Rediffusion sells simplified sets which cost less than regular television programs but are satisfactory for closed-circuit feeds. It also maintains showrooms to sell these sets, and on the days of the rugby telecasts advertised in Montreal papers, claiming that its sets gave a better picture of the games than regular telesets. This served to rub salt in Admiral's wounds, but the court set things right with the ruling that Rediffusion's feed to its showrooms constituted public showings of the copyrighted films and consequently it fined Rediffusion $300 and enjoined it against picking up further programs for feeds to its showrooms. It still can feed shows to its subscribers.

Case would have no direct bearing on any American suit involving community antennas, but it is the first case in Canadian legal history. And since the U. S. has not yet tried a suit involving the right of a community antenna operation to pick up live telecasts, it would certainly come into consideration if such an action ever arose.

BMI SETS TV CLINICS FOR N.Y., CHI & L.A.

Broadcast Music, Inc., has lined up some 30 station managers and other execs as principal speakers for its tv clinics in New York, Chicago and Los Angeles. A dozen others will serve as alternating chairmen, one for each morning and afternoon session of the two-day meets. Glenn Dolberg, BMI v.p. over station relations, has set such topics as profitable film buying, techniques in production, local programming, local music and disk jockey treatment, film clearance and music rights, local news and special events, and tv promotion-public relations.

Clinic sked: New York, Hotel Biltmore, Aug. 2-3; Chicago, Hotel Sheraton, Aug. 5-6, and Los Angeles, Hotel Statler, Aug. 9-10.

Gilson Gray's Leave

Gilson Gray, CBS Radio's administrative sales manager, is taking extended sick leave and his duties will be filled by Ed Hall, sales service manager. Eric Salline will move up to Hall's spot.

Gray will be away for several months.

Ace to Script 'Specs'

Goodman Ace has been pacted by Leland Hayward to provide one or more scripts for the producer's Monday night spectaculars on NBC-TV.

Ace is under contract to the Milton Berle show as its chief writer, but under the deal he's permitted to accept six outside assignments.

WPEN's Push To 'Save Athletics'

Philadelphia, July 13.

Promotion and merchandising departments of WPEN will wage an all-out campaign to aid last-ditch drive being made here by civic leaders to prevent the Philadelphia Athletics (American League ball club) from moving to Dallas, Texas., Los Angeles, Minneapolis or some other stop in the hinterland.

Committee of 75 called by Mayor Joseph S. Clark, Jr., for emergency was considerably heartened when Sun Ray Drug Co., whose owners operate radio station WPEN, said it would buy $50,000 worth of tickets for remaining games of A's, for distribution on a merchandising basis.

Although ball club's troubles are long-range problem, immediate difficulty facing committee was to get team through current season. Athletics management must sell 600,000 admissions to get through season, and 180,000 only had been sold at time of meeting, with the season's half-way mark passed.

Harry S. Sylk, president of drug firm and v.p. of WPEN, announced offer for his chain. Sylk said his company would give away $1.30, $2 and $2.75 tickets with purchases of certain merchandise in the same price brackets. His brother William H. Sylk, president of the radio station, has skedded a $20,000 promotion campaign, involving 24-sheets, special and sports programs, spot announcements and newspaper ads.

In the drive to keep the American League franchise in Philadelphia, the City is placing the full force of its publicity and promotion resources. Mayor Clark balked, however, at financing the club.



SAMMY KAYE
Swinging at Wykagyl CC
Currently Swaying
HOTEL ASTOR ROOF
Swinging into ABC-TV on
August 5 for BRILLO
ABC-Radio
"SUNDAY SERENADE" and
"SERENADE ROOM"
Columbia Records Exclusively

Siegel Believes Public Housing Antennas May Be Answer to N.Y.'s UHF

Seymour Siegel, director of WNYC and the proposed WNYC-TV, hopes to garner a substantial advance audience for New York's only UHF channel by bringing in the area's large housing projects through use of community antenna systems. Already many housing units in N. Y., some holding as many as 3,000 families, each have a central antenna, which might be adapated to UHF.

WNYC-TV, channel 31, was granted to the city government only a few months ago. Siegel said that target date for its start is January, '55, pending approval of the N. Y. C. Board of Estimate. Latter decision is not expected by Siegel for several weeks.

Various community antenna outfits have shown interest in helping WNYC-TV get off the ground. It's believed reason is to gain a foothold in the city-controlled housing projects, where they are presently banned because tenants there are theoretically in too low an income bracket to afford tv.

'News From NBC' Capsule

NBC Radio will install its "News from NBC" in the Tuesday, Thursday and Friday 9:30 p.m. slot starting July 20.

Richard Harkness will replace John Cameron Swayze on the capsule stint.

FCC Tells ACLU Broadcasters Already Know 'Controversy' Score

Washington, July 13.

Broadcasters know the ground rules for presenting both sides of controversial issues and there is no need for public hearings to define their responsibilities, the FCC informed the American Civil Liberties Union last week.

Replying to an ACLU request two months ago for proceedings to clarify public interest requirements respecting public issue programs, the agency said this subject has already been "fully explored" and broadcasters should know their responsibilities.

"The Commission early made clear," ACLU was told, "that in the presentation of news and comment, the public interest requires the licensee to operate on the basis of overall fairness in making his facilities available for the expression of the contrasting views of responsible elements in the community on various issues that arise. This doctrine has been reaffirmed in a long series of decisions."

Regarding the question of "applicability" of its policies to controversial issues, agency said that "all the Commission can do is to assert what is already well known, namely, that the 'fairness' principles are applicable to all matters of controversy; the manner in which they are to be applied depends on the particular factual situation and, therefore, must rest with the judgment of the licensee."

The Commission cited its report on "Editorializing by Broadcast Licensees" in which it recognized that "there can be no one all-embracing formula which licensees can hope to apply to insure the fair and balanced presentation of all public issues. Different issues will inevitably require different techniques of presentation and production. . . . But there can be no doubt that any licensee honestly desiring to live up to this obligation to serve the public interest and making a reasonable effort to do so will be able to achieve a fair and satisfactory resolution of these problems in the light of the specific facts."

ACLU had requested hearings "in view of the obvious confusion and the need for clarification . . . of the FCC's regulatory functions, of licensee responsibilities, of the 'rights' of individuals to air time and the public's needs and interests."

The Union hoped the hearings would also develop "improvemnts in the ethics of controversy and the means of handling controversy."

The ACLU request was submitted shortly after the commencement of the McCarthy-Army hearings.

Don'ts for Local Telethons

1. *Don't fail to have and heed professional advice*
2. *Don't mistake who's really a professional*
3. *Don't promise stars you can't deliver*
4. *Don't be ignorant of union conditions*
5. *Don't re-design auditoriums (too costly)*
6. *Don't go beyond 11 p.m. to following 4 p.m.*
7. *Don't let glamour run away with the cause*
8. *Don't let well-meaning meddlers dominate*

Arthur Hale's Telethon Formula: 60 for Cerebral Palsy, $9,483,721 With Overhead Averaging 12-18%

By ROBERT J. LANDRY

Charity telethons, now some five or six years in existence, are here to stay, in the opinion of Arthur Hale, campaign director of United Cerebral Palsy of which Leonard H. Goldenson, head of American Broadcasting-Paramount Theatres is president. Telethons are, he argues, "the only new fund-raising idea since the war" and if properly organized and conducted need leave behind only community goodwill and pleasant talent relations. Nor should a telethon result in disproportionately large percentage-of-collections in costs.

Hale points to some 60 telethons conducted by United Cerebral during four years. These have raised a total of $9,483,721. The costs have been variable but have averaged 12% to 18% of the take. This statement contrasts with stories of various telethons around the country running 40% to 60% in costs. "I can't speak for them," says Hale, "but I can speak for the one organization that has produced the greatest number of telethons and I think our record can stand full scrutiny."

United Cerebral Palsy fiscal years (Oct. 1-Sept. 30) have produced these figures of growth largely via telethon (although other methods of raising funds are also used): 1950: $129,867; 1951, $183,594; 1952, $1,856,789; 1953, $3,350,480; 1954 as of June 30, $3,962,991. In refutation of the impression that telethons leave a sour after-taste in local communities, Hale points to repeats: five annuals in Chicago, three each in New York, Miami, Los Angeles, San Antonio, San Francisco; five additional cities have had two annual telethons to date, namely Pittsburgh, Philadelphia, Louisville, Denver, Norfolk.

Basics

What makes for a good telethon? First requirement is a local affiliate with active leadership, Palsy has 264 affiliates in 44 different

(Continued on page 35)

Color TV Schedule

NBC

Today and **Home** (mobile unit pickups in Mt. Vernon and Arlington, Va.)—July 14 and 16, 7 a.m. and 11 a.m.

The Marriage—July 15, 10 p.m.

WNBT, N. Y.

Here's Looking At You—July 12-16, 1:30 p.m.

WCBS-TV, N. Y.

Time for Color (film)—July 19, 5 p.m.

Canada TV, IATSE In 1st Union Pact

First union contract for tv production employees of the Canadian Broadcasting Corp. was signed last week by the CBC and IATSE, which represents some 300 of the video specialists. Contract covers wage increases and working time for employees of stations in Toronto, Montreal, Ottawa, Vancouver and Winnipeg, and applies to future CBC stations, such as that at Halifax, scheduled to preem in the fall.

Contract calls for raises of 8% or more for the IATSE members, with a reduction in the work week for "regular establishment" employees from six days to five. A five-day, 40-hour week was set for "casual employees," while minimum scales were set for employees with individual contracts. Included in the employee group covered are carpenters, electricians, propmen, costumers, makeup artists, film cameramen, film editors, cutters, designers, etc.

Contract was negotiated by IATSE Canadian veep Hugh J. Sedgwick, following a collective bargaining election last fall held by the Canada Labor Relations Board, in which IATSE won out over the rival National Assn. of Broadcast Engineers & Technicians (NABET) by a three-to-one vote. IATSE is AFL; NABET is a CIO affiliate.

Durgom Named Prexy Of Gleason Enterprises

George (Bullets) Durgom has been named prexy of Jackie Gleason Enterprises, which produces the Jackie Gleason Show and the Dorsey Bros. summer replacement show. Durgom has been Gleason's personal manager for several years. Jack Philbin, partnered with Durgom in personal management business, retains his post as producer for the Gleason and Dorsey shows.

Durgom and his wife, Jane, take off for Europe today (Wed.) on a combo talent foraging jaunt and vacation.

Kean's New Kagran Post

Eddie Kean, writer on the "Howdy Doody" show since its inception, has been upped to the post of director of programming at Kagran Corp., packagers of the show. In addition to writing some 1,500 scripts, Kean has written several kid tunes for the "Howdy" segment and the juve disk market.

He'll concentrate on the development of several new properties at Kagran, in addition to working on "Howdy." Post is a new one, created for Kean.

MORE POWER TO WCAU IN 10-FOLD INCREASE

Philadelphia, July 13.

WCAU-TV has increased its power ten-fold with the installation of a new 1,000-foot tower in suburban Roxborough. New setup allows station to telecast at 316,000 watts, maximum power permissible under FCC rules.

Location places antenna at point 1,261 feet above sea level, approximately 500 feet higher than stations former 257-foot tower atop the 36-story Philadelphia Saving Fund Society building, in midtown. More powerful signal will reach a four state, 35 county area for a total of 6,000,000 potential viewers.

WQXR Hikes Rates

WQXR, N. Y., is upping rates on announcements and station breaks as of Sept. 1. One-shot spots will increase about 10% at night and 20% daytime, with station breaks up a mean average of 16.5% day and night. Short-term sponsors will be most heavily affected by the increases.

Norman S. McGee, sales veep at WQXR, said that the new card will not affect program rates until the station begins operating at 50,000 watts early in '55. A clause has been included in new rate structure to protect present advertisers who run continuing campaigns.

N.Y.-TO-L.A.: 'CASING' U.S. RADIO

'This Is Your £-!*?" Life'

San Francisco, July 13.

KRON-TV redfacedly apologized last week for the accidental airing of a "private conversation" between a couple of station technicians which went out on the air during the commercial on Ralph Edwards' "This Is Your Life" show Wednesday night.

Viewers were startled to hear some private language used and the station had a number of phone calls protesting. A maintenance crew member inadvertantly threw the switch and allowed intercom talk of a racy character to get out. A crew was trying to investigate extraneous noise in the air condition system when the conversation escaped. Disciplinary action will be taken, the station says, but what and when it would not divulge.

KRON-TV is owned by the San Francisco Chronicle. Naturally the San Francisco Examiner, rival daily, had a field day with the story.

The New 'A&A' Career

Freeman Gosden, Charles Correll Back to Cross Board Radio on CBS 'Music Hall'

Freeman Gosden & Charles Correll were in New York on Monday (12) for a press feed to supply the personal touch for a buildup of their upcoming half-hour strip on CBS Radio (9:30-9:55 p.m.) under the title of "The Amos 'n' Andy Music Hall." "Amos" Gosden carried the ball for the duo, "Andy" Correll explaining in a quickie that he's been "out of circulation" for a week and was not up to speechmaking (his seven-year-old son died July 4 on the Coast).

(Just before the duo sat down with the scribes, NBC was ballying a new deal on one going strip and setting five-a-week on another. "Fibber McGee & Molly," currently aired 10-10:15 p.m. Monday-through-Friday, will go Sunday-through-Thursday in the same slot starting Aug. 29. Reason for the Friday lopoff is the Gillette Fights which NBC has swiped from ABC (to give the web both the radio and tv stanzas). "The Great Gildersleeve," aired past season at 8:30 p.m. Wednesday (replaced by Joey Adams' "Spend a Million" quiz), will take the 10:15-10:30 berth on the same Sunday-through-Thursday kick starting Sept. 26, but unlike the participating setup on the Fibber & Molly program, will be sold in quarter-hours with Willard Waterman continuing to front the troupe).

Gosden gave a comprehensive synopsis of the new "A&A" career, which returns them to crossboard

(Continued on page 42)

Ray Bolger
unreels
The Last Laugh Track
* * *
an amusing byline piece in the
9th Radio and Television Review & Preview Number
of
VARIETY

Sullivan Stops Vaughn Monroe On Murray TV'er

Question of quick repeats on video came in for more discussion this week when Ed Sullivan forced Vaughn Monroe to cancel his appearance on the NBC-TV Arthur Murray show the following Tuesday (20). Monroe, who is booked for the CBS-TV "Toast of the Town" on Sunday (18), was reminded that his contract calls for a seven-day hiatus from tele work.

Sullivan took the position that he's paying premium fees for top talent and as such deserves some degree of exclusivity. Sullivan also cited the fact that "Toast" goes in some areas on kinnie and this will have to follow the live

(Continued on page 42)

Pact Chuck Davey As TV Gabber

Detroit, July 13.

Chuck Davey, whose fistic rep was made by television, has forsaken the gloves for the mike and camera. He has been signed as a sportscaster by WJBK-TV and he'll answer the "bell" for the first time tomorrow night (14) immediately following Blue Ribbon Bouts.

Davey, who holds a master's degree in physical education from Michigan State College, was one of the first and best examples of a boxer gaining a nationwide rep by means of the new medium. Through wise handling and carefully selected bouts, he rose in the welterweight ranks to challenge champion Kid Gavilan only to lose by a TKO in the title bout Feb. 11, 1953. From then on it was all downhill and his friends have been urging him to quit the ring. Davey, who retired and then tried an unsuccessful comeback, now says he's out of the ring for good.

"Chuck Davey's Corner" will be seen for 15 minutes each Wednesday following the Pabst bouts. Sponsor is the G.H.P. Cigar Co. (El Producto). About Sept. 1, the show will be expanded to a cross-the-board sports news show. Household Finance Corp. already has been pacted for the Tuesday and Thursday night shows. Sponsors for the remaining nights are being sought.

Salesman Liked Show So Much He Signed Sponsor's Name to Deal

Hollywood July 13.

An over-enthusiastic salesman got the new "Rhythm and Blues" show on the air last week—and got it off after one performance.

The salesman, employed by a local advertising agency, couldn't wait to sell the program packaged by Jerry Lawrence and featuring local R&B talent. So he forged the sponsor's name to the contract. The show was beamed on KTTV, drew good notices, and looked set for clear sailing. But when the agency called the sponsor to find out about payment the salesman's forgery was discovered.

"I thought," the agency quoted the salesman as saying, "that when they saw the show actually on the air, they'd okay the order."

Agency, Don Frank & Associates, was on the hook with a 13-week contract with KTTV but the station agreed to tear up the pact and the program was cancelled. All concerned were paid off—and Frank held off possible prosecution of the salesman until all concerned have a chance to cool off and discuss the matter calmly.

STIX APPRAISED IN 'CAR REVIEW'

By G. W. JOHNSTONE
(Radio-TV Director, NAM)

Several impressions upon the completion of a six-week, 9,500 mile trek by automobile from the Atlantic to the Pacific, covering 24 of the 48 states with many stopoffs at stations en route:

Radio Station Owners, Management and Personnel: Don't ever underestimate the value and number of the "sets-in-cars" audience. Riding the highways and city and village streets are radio receivers in cars in operation with one to six or more listeners in each car. But please don't lower the standards of your programming. Some of you are driving these listeners to other stations or causing them to turn their sets off.

News Directors (Radio)—or Program Directors, where there are no News Directors: Please check and double-check the pronunciation of proper names. Some of the pronunciations are atrocious. On the way West, a National Foundation for Infantile Paralysis story was top news. Dr. Van Riper (pronounced Ryper) was quoted and so many of the newscasters heard (not network originating, though) called him "Dr. Van Ripper." Mahwah, New Jersey, as pronounced in the Middle and Far West, was unrecognizable. By the same token, certain cities in the Middle and Far West, when pronounced by newscasters in the East, caused this Easterner to shudder. The Baltusrol golf course in New Jersey, scene of a recent national tournament, really got the works from local station sportscasters and newscaster alike. Names of foreign places and dignitaries received every form of pronunciation. If the news service you use doesn't pronounce it in its printer copy or supplementary service, can't the newscaster or sportscaster look it up?

TV Station Owners, Management and Personnel: Congratulations to each and every one visited. You have designed your new plant with resourcefulness and imagination. You are proceeding cautiously with your schedule of operation, not going overboard, and, as I measured it, meeting the needs of a building audience with tact and excellent public relations and promotion. Even though many of the new stations I visited in the Middle West and up and down the Pacific Coast are on mountain tops, the view is gorgeous and it must provide inspiration and pleasure to the boys and girls to work there. Radio was NEVER like that—even at the transmitter site!

To those of you who remember Jean Paul King in the days of his topside announcing chores: Recently promoted to the managership of KLAS-TV, Las Vegas (with studios and offices on the grounds of the Desert Inn), he is forging a niche for himself in the field of tv station management. Many "oldtimers" who watched him, then a youngster, go to the top in the radio announcerial field will be delighted to know, I feel certain, of his new success.

LOOKS LIKE PERMANENT AXING FOR CASSINIS

The Cassini Show on WNBT, N. Y., is apparently permanently axed. Late Sunday nighter headed by freres Igor and Oleg Cassini and originating out of the poshy El Morocco failed to go on July 4 because, as officially stated by a station spokesman, the packager (Cassini) couldn't recruit any name talent for a holiday night. Then last Tuesday (6), it was announced after WNBT general manager Ham Shea had conferred with the principals, that the show would resume on Sunday (11). That didn't happen.

No word yet on the future but meantime WNBT is replacing the Cassinis with old films.

Grey's Modest 'TV Babies' Parlayed Into $6,000,000 Annual Billings

ABC Proxy
Robert E. Kintner
scanning tv's future horizons, says
Pistachio and Burnt Almond Are Good, Too!
* * *
one of the many byline pieces in the
9th Annual Radio and Television Review & Preview Number
of
VARIETY
OUT SOON

Within a span of 18 months, the Grey advertising agency has expanded its radio-tv billings from $500,000 to $6,000,000 in one of the major tv success stories of recent vintage. While inheritance of a good chunk of the RCA biz along with Kenyon & Eckhardt and Al Paul Lefton, (in the recent defection from J. Walter Thompson) has been an unmistakable factor, the real meat-and-potatoes push, however, has come from a variety of accounts that are literally new to the tv medium and in practically all cases owe their new-found prominence to their use of the medium.

Such accounts as Sansomite, Exquisite Form Bra, Doeskin Products, Saraka (Union Pharmaceutical), Five-Day Pads and Anson Jewelry are strictly "tv babies" that have parlayed modest video budgets into bigtime payoffs. (Five-Day Pads alone is now responsible for about $1,000,000 in annual tv billings.)

RCA Victor co-sponsorship of the upcoming Sid Caesar show on NBC-TV, along with "Second Chance" and "One Man's Family" on radio, are all channeled via the Grey agency. Five-Day Pads sponsors the Arthur Murray show. Exquisite Form Bra has negotiated for sponsorship of "Stop The Music" on ABC-TV starting in September; Doeskin sponsors Robert Q. Lewis; Union Pharmaceutical has Gabriel Heatter; Sansomite is in the vidfilm sweepstakes with sponsorship of the syndicated "Mr. District Attorney" nationally; Saraka has Fibber & Molly.

Grey agency also spends about $750,000 a year on production of tv film commercials for Doeskin, Sansomite and RCA.

Colgate Pacts $2,500,000 TV Daytime Strips

Colgate last week firmed up its acquisition of 10 daytime quarter-hours on NBC-TV, taking 4:45 to 5 o'clock and 15 minutes of a half-hour show at 12:30. It's one of the major daytime sales for the network, since the wholesale Procter & Gamble exodus to the rival Columbia web, representing about $2,500,000 in billings. It's expected that the sponsor will project a soap opera in the late afternoon slot, with the post-noon half-hour segment assuming a different complexion (among the candidates being a Ted Mack-emceed talent show and a Burr Tillstrom package).

New strips project Colgate as one of the biggest buyers of daytime television, client also having two half-hour cross-the-board shows on CBS-TV — "Strike It Rich" and "Big Payoff."

Colgate would take the 4:45 period on a basis of three days one week and two the next, similar to the setup on P&G's new pair of serials incepted last week for its Tide and Cheer products.

ABC-TV Still 'Sold' On N.Y. Par Originations With Jessel in Leadoff

The Broadway Paramount, N. Y., is not cold as a television showcase under ABC-TV auspices despite the last-minute decision to shift the Howard Barlow-Firestone music show back into a studio. Everything was OK with the unions, say the web's Bob Weitman and Bob O'Brien, until it was discovered that, for better camera angles, it would be necessary to cut off possibly two or three rows, besides building an apron, over the orchestra pit at the Broadway flagship of the United Paramount Theatres circuit.

This may yet come to pass, and George Jessel will probably inaugurate the theatre as a video origination point. Reason for the Barlow abandonment was because of a possible acoustical angle for a symphony orchestra, and rather than delay further with experimentation the maestro decided he was satisfied indeed with the studio assigned him.

American Broadcasting-Paramount Theatres still favors putting a multi-million audience spotlight on its Broadway flagship theatre, particularly on such "off" nights as a Monday.

Jessel, it is felt, requires a sizable audience to "bounce," and admittedly that small Ritz Theatre studio audience (with the band located in an uncomfortable spot), both for the star and itself, wasn't satisfactory all round.

ABC-TV Preps Daytime Soaps

ABC-TV, planning a further invasion of the daytime television precincts in the fall, is preparing to install two quarter-hour soaper strips in the 10-10:30 a.m. period following the "Breakfast Club" simulcast. It's further considering expanding the feed on "Breakfast Club" by about 20 stations, bringing it to the Coast for the first time.

Soaper strips will probably tee off about October. Network program v.p. Charles Underhill has been screening all available properties and will make a choice of two in a month or so, although it's likely that more than two will be pitched at possible clients. Web's banking on a holdover audience from "Breakfast," along with the

(Continued on page 46)

Elmer Rice's 'Grand Tour' Set for 'U.S. Steel Hour'

Marc Daniels will take over for Alex Segal on the ABC-TV "U. S. Steel Hour" of Aug. 17 when Segal will be vacationing. Daniels will direct Elmer Rice's "Grand Tour."

"Tour" had a brief run on Broadway after its opening in December, 1951, with Beatrice Straight the leading player. Not known now whether Miss Straight will be in the televersion.

Pat, Too, Courts Miles

Elkhart, Ind., July 13.

Miles Labs here continues to bask in the glory of the high level treatment from the radio-tv webs pitching for a slice of the new-season ad budget. Latest to make the junket was NBC's prexy Sylvester (Pat) Weaver who spent last Friday (9) conferring with Miles homeoffice brass.

NBC topper was accompanied by Ed Hitz, Chi NBC-TV sales chief and George Diefenderfer, Chi radio sales manager.

CBS, NBC, ABC SITTING TIGHT AS TWA THREATENS IMMINENT WRITER STRIKE

Using themselves as subject matter, video scripters have woven their thickest plot and have failed to supply the outcome. None can safely say who's going to write tomorrow's tv stanzas.

Latest occurrence in a three-cornered battle among Television Writers of America, Authors League and CBS, NBC and ABC was Friday's (9) announcement that TWA was breaking off negotiations on freelance script demands, this as a definite preamble to a strike. Monday night (12), TWA's western region held a closed meeting to map strike strategy, and the report was that the union was going to cut support of the three networks show by show, one of them being "Colgate Summer Comedy Hour." TWA has admitted it's out to keep the webs guessing.

In the meantime, questions have come up: has TWA the right or power to pull off a successful strike and how extensive will the strike be? A month ago, a TWA spokesman claimed around 400 members for his organization. This was considerably in excess of the 165 or so TWA got last Summer against the 140 for the Television Writers Group of the Authors League of America. Allowing 400, how many web shows do they control? To throw a further querulous note into the affair, Authors League has been contesting since May TWA's right to continue repping freelance video script writers, claiming that they now have majority support. (The NLRB is weighing now an appeal by Authors League to call for another vote. AL move was originally turned down by a regional arm of NLRB as being "premature," but since TWA comes up for recertification of its right to rep video writers on Aug. 3 or thereabouts, AL can legitimately call for another vote instead).

Authors League claims the combined forces of Radio Writers Guild, Screen Writers Guild and its Television Group (all of which, incidentally, are being readied for

(Continued on page 38)

'Lineup's' Simultaneous Showcasing for Network, CBS Film Syndication

"The Lineup," which has been lined up to replace "My Friend Irma" on CBS-TV in the fall by Brown & Williamson, will go into simultaneous syndication via CBS Television Film Sales.

Film Sales will syndicate the series, which is a network package, in all markets not on the B & W lineup. Six months after the series preems on the network, Film Sales will be able to sell reruns in B & W markets (on a simultaneous basis with the network run) under another title. While it's not the first time a web has put a series into syndication simultaneous with a network ride, the six-month clearance is unusually short. Tobacco outfit and Ted Bates agency have okayed the arrangement.

'Lone Wolf's' WNBT Grab

Another valuable local time slot for vidpix has opened on WNBT, the NBC-TV flag in N. Y., with the Gotham Chevvie Dealers latching on to the Saturday at 11:15 spot vacated by Chock Full O'Nuts Chevvie Dealers bought "The Lone Wolf" from United Television Programs to start in the spot Sept. 4. Compton agency set the deal.

Cincy's 'Paul Dixon Day'

Cincinnati, July 13.

Paul Dixon Day at Coney Island Wednesday offers $30,000 in prizes to be awarded celebrants in attendance. Loot includes an auto, household appliances and jewelry. Free rides and other giveaways are in store for kiddies.

Dixon and his gang principally Wanda Lewis and Sis Camp, will televise from the amusement park's dance pavilion on WCPO-TV from 1:30 to 4 p.m. with a portion of the show stretching to the DuMont network.

Dated Reruns

Agencies and networks will have to start checking rerun telepix for topicality if they don't want to undergo the embarrassment that R. J. Reynolds and the Esty agency felt last Saturday (10) on the preem of "The Hunter" on NBC-TV.

Spy story had Barry Nelson in disguise as a member of the Soviet secret police, and in telling off a comrade, he said he'd notify Beria of the Commie's behavior. Not very convincing at this date.

Tillman's Payoff: 'Nothing Gets News Like TV Legwork'

Although no other television newscaster in New York appears to share the conviction, veteran John Tillman of WPIX is convinced of the verity of that old newspaper axiom that nothing gets news like legwork. So Tillman now holds the distinction of being the only Gotham vidcaster who personally goes out after his own stories, complete with soundfilm crew.

Tillman's been doing his own interviews and features for his three nightly newscasts on the Daily News station for the past two months, and he's convinced it's the only way to personalize the news for a local station. Not only does it build audience loyalty for a local station, he says, but it also builds a definite audience sympathy and identity for the newscaster himself, in this case Tillman.

Not that he needs it too much. Since joining the station at its inception a few years back, he's become night manager and assistant operations manager, in addition to his newscasting identity. Among other things, his duties require him to stay at the station till midnight. And when he has to go out

(Continued on page 42)

Polaroid Agency Switch

Polaroid Land Cameras moves its near-$1,000,000 billings on Sept. 1 from BBD&O to Doyle-Dane-Bernbacher. Sponsor intends to finish out the year on NBC-TV's "Today," and then will "probably be seeking other things."

With BBD&O, it's understood that Polaroid's expenditure breakdown was 60% for video and the rest for print.

DZBB-TV Sets Bow As 2d TV'er in Philippines

Manila, July 13.

The Philippines will get its second television station within the next six months, when Republic Broadcasting's DZBB-TV is scheduled to go on the air. Republic, headed by Robert Stewart, operates DZBB as a Manila radio outlet. Tele station will be a 30,000-watt installation with studio and mobile setup.

Stewart, who also heads Stewart Electronics Laboratories, is setting up a manufacturing and assembly plant for tv sets and picture tubes concurrent with opening of the station. Factory will have a minimum annual output of 15,600 sets, which Stewart says he'll retail at a fraction of the cost of currently available receivers.

Arthur Willi to Grey

Arthur Willi has joined the Grey Advertising Agency and will book the talent on the Arthur Murray show, among other duties. Willi for many years was eastern talent scout for RKO.

This year, the Murray show was originally booked by Leon Newman, who left after a dispute with Murray. Bookings were then taken over by Les Zimmerman, who previously set talent on the program, and who had been assistant producer on the show.

Portland, Ore.—James A. Mount has been appointed manager of KGW, the NBC outlet, by Gordon Orput, prexy of Pioneer Broadcasters. Mount resigned his position as sales manager of KXL to fill the vacancy left by H. Quenton Cox when he resigned last week after 18 years service with KGW.

'Ol' Rawhide' Makes 'Em Like It

Canada's Stormy Petrel, Target of Parliament, Coming Back—With Pay

By PAUL A. GARDNER

Ottawa, July 14.

One of Canada's top radio programs for the past six years will be paid for for the first time next fall.

"Ol' Rawhide," the salty elderly character created by Max Ferguson, who's still in his 20's, returns to the air Sept. 27 from Halifax, over the Canadian Broadcasting Corp.'s Trans-Canada Network. Ferguson, who up to now has done the 15-minute daily (recently half-hour thrice weekly) show for free, as an extra to his paid announcing chores, has sold CBC the program on a contract basis—five quarter-hour shows a week for 39 weeks. He writes all his own stuff. After doing the program originally from Halifax he was transferred to Toronto. He was on the regular announcing staff in both cities.

Rawhide has a coterie of odd chums on his show, all played by Ferguson himself in a weird assortment of voices—from cord-cracked Granny to a squeaking spider named Harold to Marvin Mellowbell, a neat rib on CBC's top drama producer Andrew Allan, who enjoys it. Other imitations range from Peter Lorre to Sir Winston Churchill. These characters usually help Rawhide hilariously rake all sorts of pompous personages and stuffy customs over the coals, poke keen-edged fun at witch hunters and their ilk, and occasionally take a sly dig at the CBC itself.

Frequently, for a change of pace, Rawhide devotes the program to choice recordings of folk songs, choir selections etc.—often sent in by listeners—from all over the world, and tells what he has been able to learn about them. These stanzas draw almost as much fan mail as his unorthodox comedics do, which is one of the biggest, steadiest heaps ever pulled in by any program in Canada.

So many attempts have been made by persons with sensitive toes to force "Rawhide" off the air—despite which Ferguson has never pulled his punches—that when his final program of the past season was announced (it featured records borrowed from the Greek

(Continued on page 42)

TV Needs a Farm System as a Talent Springboard
in the opinion of
Paul Whiteman
* * *
an interesting editorial feature in the
9th Radio and Television Review & Preview Number
of
VARIETY
OUT SOON

Who Called That Man a Prop?

Chicago, July 13.

It's now official, AFTRA and not IATSE has jurisdiction over the fore and aft ends of animated prop animals used on tv.

National Labor Relations Board handed down a ruling last week giving AFTRA control over the "inside man" in WNBQ's Elmer, the Elephant. Stagehands had argued that the plastic Elmer was a prop and should be manned by one of their members. NLRB ruled, however, that the job called for an actor.

UHF No Dud In M'waukee; Mann's Formula Puts WOKY-TV in Black

By FARRELL DAVISSON

Milwaukee, July 13.

Amid all the consternation over the future of UHF television, attention is focused on the "Milwaukee Story" which finds two late UHF starters pitted against one of the nation's more lucrative pioneer VHF operations.

WOKY-TV has recently emerged from the red to join its UHF colleague, WCAN-TV, on the black side of the ledger while the Walter Damm-helmed WTMJ-TV continues to sail along unruffled as this suds capital's sole VHF flagship despite the loss of its heretofore cozy single-station anchorage. The brighter skies, though still not completely free of thunderheads, are viewed by many observers as an argument that the fate of UHF will ultimately have to be decided by the day-to-day competitive sweepstakes rather than by any mechanical formula handed down from Washington.

Take the case of WOKY-TV, owned by Bartell Broadcasters, Inc., and managed by Don Mann, which started operations last October. After running in the red its first six months the station started making money in May and is holding its own during the usual summer softness. By next fall, Mann is shooting for a gross billings of $12,000 weekly which with the station's streamlined nut will earn a respectable profit.

WOKY-TV's Local Format

What is especially unique about WOKY-TV is that, although it has ABC-TV and DuMont affiliation in a three-station market, it's essentially tailored along local lines. WTMJ-TV is bulwarked by NBC-TV and WCAN-TV carries the CBS-TV shows. When Mann took over the managerial reins last March it was readily apparent that the station's network revenue would necessarily remain a minor factor and if the operation was to

(Continued on page 34)

That's What She Said!

Omaha, July 13.

It seemed a bit early in the morning for a gag, so Bert Newkirk, engineer at KOLN in Lincoln, played it straight when a woman caller last week asked "Did they have the eclipse this morning?"

He replied they did.

"Well," said the gal, "I could not see it and just wondered if they called it off because of the clouds."

Educational TV Advocates Refute Lee's Pessimism

Washington, July 13.

National Citizens Committee for Educational tv struck back at FCC Comr. Robert E. Lee last week for his recent speech questioning the advisability of continuing the educational reservations.

Lee's assertion, in an address before the Maryland-D.C. Broadcasters Assn., that 82% of the educational channels have not been applied for after two years of reservation, said NCCET, does not add up. "Applications to the FCC for construction permits," Committee asserted, "are not necessarily the only criteria by which activity should be judged. Every city in the U.S. of a million population or more that has a VHF educational channel assigned to it is either on the air or financed and in some stage of building, with only two exceptions. So, where are the unusual VHF channels?"

Lee's concern as to the financing of educational stations doesn't worry NCCET. "The pattern of financing that is now becoming increasingly prevalent," Committee noted, "is the community station such as WQED in Pittsburgh which is operating from the sale of its Program Previews and public subscriptions. Among the first 50 educational stations that will be on the air, 34 are community type, eight are owned and operated by colleges and universities and the remaining eight are state-owned."

The Committee does not share Lee's fear that publicly-owned stations offer "great potentialities for political exploitation." There already are "guarantees" against

(Continued on page 34)

NBC-TV Daytime Shuffle

"First Love," one of the two Adrian Samish suds packages which NBC-TV launched with a pair of other soapers last week, will move to 4:15 (from 3:30) next September. That's the time presently held by "Bride & Groom" in its switch from the noon spot. The noon berth has gone to Bob Smith's new tv show. Jergens, which backs "B&G" for three days, will ditto on "First Love" come September. Jergens will drop the wedding bells stanza in the process.

Form Cottone & Scheiner

Washington, July.

Two former FCC lawyers joined in the practice of radio law here last week with announcement of the new firm of Cottone & Scheiner.

Principals are former agency general counsel Benedict Cottone, who recently severed his association with the firm of Lucas & Thomas, and Arthur Scheiner, who resign from the Commission as chief of the rules division of the Broadcast Bureau.

U.S. Families

Continued from page 1

spread of tv transmission service," it finds, "was a factor in 1953 in the increased purchases of tv sets. Substantial increases in the proportion of spending units purchasing sets were reported in all regions except the northeast, where tv transmission has been available to the majority of the population for a longer period.

"In previous years the northeast had reported the highest rate of purchase, but in 1953 higher rates were reported in both the west and north central regions. In early 1954 nearly half of all spending units (a family which pools income for major expenses is counted as one unit) owned tv sets. Frequency of ownership remained greater in the northeast than in other parts of the country notwithstanding more rapid gains in ownership in other regions during the past year."

During the four-year period from 1950 through 1953, according to the survey, about 26,600,000 tv receivers, new or used, were purchased by families or individuals at an average cost of $300 (before deductions for trade-ins). This would indicate that consumers invested approximately $5,000,000,000 in sets, on the basis of an average cost of $200.

Only one other article of consumer durable goods takes more of the nation's purchasing dollars, survey data shows. It is the automobile.

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OUT ON THE FARM
With Eddy Arnold, Clint Youle, Lloyd Burlingham, the Landmeier family (5), Mid-States Four
Producer: Ben Park
Director: Don Meier
Writer: Marvin David
60 Mins.; Sun., 4 p.m. (CDT)
Sustaining
NBC-TV, from Chicago

There's a solid two-pronged premise behind this NBC-TV venture into the "actuality" field which is getting an eight-week Sunday afternoon shakedown run. First, there's the recognition that there's a rich tv documentary vein to be mined in the national pastime of kibitzing on one's neighbors. Also, it's apparently no canard that there are a great many city folk who either came from the farm and retain an active interest in things rural or who nurse dreams for the "peace and quiet" of the country. That's the thinking behind this weekly hour-long visit-by-video to an actual working farm localed a few miles west of Chicago.

It'll take more than the first "Out On the Farm" tour to determine how successful Ben Park and his Chi NBC-TV crew will be in transmitting the flavor and scope of rural America to the largely urban tv audience. The first installment (11) was largely introductory, setting the scene and unveiling the "cast," including the Landmeier family, owners of the farmstead. Mostly due to an atempt to say too much on the opener, the various segments were of uneven quality with the impression left that the better portions were too hurried and the less interesting ones too long.

On the overall credit side was some neat camera work by director Don Meier's lensers that bodes well for the long pull. Except for one trip into the dairy barn, all of the shooting was al fresco. The Landmeier family, Mr. and Mrs., two young daughters and a lad, carried off their national tv debut in good fashion and were seemingly more relaxed even than some of their pro colleagues. Wilbert Landmeier, the head of the family, had a large assignment as he roamed around the barnyard with farm commentator Lloyd Burlingham feeding him questions about his background, his dairy herd and the general layout. A definite high spot was weatherman Clint Youle's discussion of the role weather plays in rural affairs. Youle, a farmowner himself, impresses as one of the key men in the project with a natural flair for this sort of thing.

Serving as anchor man is Eddy Arnold whose job it is to bridge the various segments as the overall host. Although leaning pretty heavily on a couple of oft-used cornball cliches, Arnold projects an easy geniality that fits the package. He tossed in four ditties along the way that struck as a compromise between the hoped-for realism of the documentary treatment and standard entertainment values. Addition of the Mid-States Four, barbershop quartet garbed in hokey vaude getups, was an even more out-of-place element.

Among the sections that failed to add up to much or were overlong were the "family album" bit which served to introduce the distaff side of the family; the specially filmed visit to a 4-H summer camp; Judy's showcasing of her calf she's prepping for county fair judging, and the "surprise" presentation to young Jimmy of a couple of porkers that proceeded to oreak loose.

However, it's the unexpected that'll give the hour its reality values and what would rank as fluffs in a studio offering may well come through as the highlights. It's an ambitious venture into uncharted waters that'll take some ad lib navigating before the true course is set. And off the launching it seems pointed in the right direction to eventually become a winner.
Dave.

THE NEWS TONIGHT
With Matthew Warren
15 Mins.; Mon.-thru-Fri., 11 p.m.
DuMont, from N. Y.

This 15-minute cross-the-board entry offers DuMont viewers a fairly comprehensive rundown of daily news events, with the commentary accentuated in some instances by film clips of the topics under discussion. Pix used on the kickoff show Monday (5), however, weren't especially exciting, failing to give program a visual hypo. Vet Washington reporter, Matthew Warren, did an okay job of leafing through the news reports.

Sitting behind a desk for most of show's running time, Warren gave an authoritative reading to the various dispatches offered. Subjects covered on preem program included an accounting of how the President spent the July 4 weekend, the latest doings in Indo China and Guatemala and the latest diplomatic difficulties with Russia.
Jess.

Tele Follow-Up Comment

For an entertainment vet who's been looked upon as a mere ventriloquist all his professional life, Edgar Bergen is quite an actor. He proved that on Kraft Theatre's rendition of "A Connecticut Yankee" last Thursday (8) on ABC-TV, turning in a socko job in strong, colorful style. His performance should more than atone for the "Alice in Wonderland" fiasco on Kraft some weeks back.

Bergen did this sans his dummies and sans any identity other than Edgar Bergen—actor. So effective was his thesping that he submerged his identity as Bergen completely in assuming the Yankee role. This he played in a droll and casual style that completely fit the mood of the Mark Twain classic.

Entire production and casting fit the same description. Adapter George Roy Hill and producer-director Fielder Cook wisely decided that within the hour limitation of the telecast it would be better to omit the more serious phases of Twain's treatment and build the teleplay as a farce. They succeeded admirably, and the casting was no small help in achieving that effect.

Chalk up some superb comedy antics to Victor Jory as Merlin, Carl Reiner as Sir Kay and Sally Gracie as Sandy, with some excellent assists from Joey Walsh as Clarence, Ernest Graves as Sir Lancelot and even Jack Livesey, who had to play it straight as King Arthur. Jory made a real comic character out of Merlin, and Reiner, as the other villain, mugged and roared his way through the piece hilariously.

Hill had to shift the plot sequente somewhat, using the eclipse as the finale (the Kraft crew's footage of last week's eclipse was used only for one short clip), but the rearrangement of the plot didn't hurt any. In fact, the emphasis given to the election was fortunate, with some highly comic sequences coming out of it (a campaign slogan, for example, was, "Where are our wandering knights tonight?").

All in all, a topnotch job was done by all concerned. An unusually large number of extras were used, and Cook can take credit for staging the mob scenes with an expert hand, even to the expressions on their faces. Sets were fine, so were costumes and props. Vladimir Selinsky's score made a fine accomplishment to the happy occasion.
Chan.

"U. S. Steel Hour" on ABC-TV last week (6) tackled the difficult job of making Pulitzer Prize-winning novelist John P. Marquand palatable for tv. The ambitious undertaking— an adaptation by Davie Davidson of Marquand's "Haven's End"— was singularly successful, providing tv entertainment of firstrate calibre without compromising with the essential quality of the book.

Smooth, intelligent teamwork between writer, director and star—Davidson, Alex Segal and Howard Lindsay—shaped the drama into a moving, often poignant entity that never lost its point-of-view as the story unfolded. Performances, topped by Lindsay's fine characterization as a crusty New England snob, steeped in ancestral tradition and oblivious to the realities of a world changing around him, were topnotch. It was summer tv fare of unusual—and much needed—stature.

"Haven's End" told of a shipyard owner, a wealthy man living by his own rigid standards; his son, whom he spoils as a symbol of the continuing family name and rebels as a result; and his final realization of the folly of living in the past. Woven into this were other dramatic strands, such as the love affair between his daughter and the boy of a "rival" family.

Davidson did an outstanding job in adapting this material to tv. His condensation left the central character intact without going overboard and carried him logically along the various steps in character development. There wasn't a false note in the proceedings which covered a span of more than 10 years. Davidson's adaptation made the Lindsay character come alive with the kind of scripting craftsmanship that's rare in the tv realm.

Segal's handling of this excellent script matched its quality step by step. Director has a knack for staging dialog pieces in this genre and he again gave a convincing demonstration of this unique skill in "Haven's End." Sets were kept simple and there wasn't a lost movement anywhere.

Lindsay in the part of Dennis Swale, Esq., did himself proud in a difficult role. He handled it expertly and convincingly, providing more than a superficial into the nature of the man he portrayed. It was an acting triumph, particularly in the last part of the play.

Richard Hylton was fine as the wayward son seeking refuge in drink from the tender domination of his father. Betsy Palmer has both charm and talent and got to use both on the show. Jamie Smith looked handsome in one of the smaller parts, and Russell Hardie came through in vet fashion. Royal Beal and Lauren Gilbert did well. Only member of the cast guillty of some rather obvious overplaying was Dana Wynter, a scheming widow trying to hook the rich Swale as her brother pilfered bank funds. If Marquand caught himself on tv, he must have been mighty pleased with what he saw.
Hift.

Will Rogers Jr., with that shy, open manner remindful of his sire, is a pleasant sub for the first half of Dave Garroway's month's vacation from NBC-TV's "Today." But Rogers' daily chores on the 7 to 9 a.m. stanza are nowhere near the regular host's in length and substance. There's a tendency to build up the role of Jack Lescoulie, who's been with the waker-upper as Jack-of-all trades since its start some two and a half years ago. Lescoulie batted for Garroway on latter's vacation last summer and this makes the first time a "furriner" has been brought in on "Today" for the so-called name value. At stanza caught last Thursday (8) Rogers' mainmost stint was interviewing tv actress Eva Marie Saint on her film debut in "On the Waterfront," the Marlon Brando starrer. He's a genial gent in a head-scratching sort of way.
Trau.

Where a move to WOR-TV, N.Y., a week ago Monday from WPIX, N.Y., may have changed his format some and his string of supporters almost entirely, it didn't change Ted Steele, except for occasional moments when he noticeably missed his organ and piano and his old studios. And the lack of change in the slick salesman-musician is evidently what his new bosses at the General Teleradio station are banking on. He built a strong lineup of participating advertisers at WPIX on the basis of his appeal to housefraus chiefly, the teenagers and the four-to-seven-year-old group, and WOR-TV wants some of that coin.

The Steele video day begins a half-hour earlier now and has no live music due to WOR's hassle with striking 802ers. Station program chief Larry Menkin has done that and made other time shifts to avoid competition with WPIX. For example, Steele is doing only an hour and a half of variety for mom now. Then, after a dignified five-minute newscast by him, Steele steps in at 4:05 p.m. with teenage angles until five. More news and then a 25-minute closeout with juves—and all this five days a week.

The variety show, produced by his wife, Doris, has Steele armed with less permanent support than before. Noticed in scattered segments caught were a male singer, a baby-voiced thrush name of Judy Valentine, Miguelito Valdes mouthing his own mambo disks, a Madison avenuish tapster, and others. Despite limitations of no live music, most of entertainment impresses as fairly sharp. Valdes has an indefinite contract which will have him doing spots for Steele whenever the Latin is in town. Only other regular, besides the glib emcee, is Ceil Loman (a WPIX import) doing chatter and fashions. She's Steele's aide-de-camp in almost all things, and she proved at ease and charming when seen.

Plus the entertainment segments, Steele, to plug the gaps once filled by his WPIX sidekicks, brought on the housefraus. They looked properly inane when seen answering questions, and their presence made segment drag briefly. There are other fillers, like the aforementioned Ceil Loman spots, to insure enough things to do in the hour and a half. Despite irregularities and such, Steele has easily definable magnetism—good looks and charm.

For the teenage show, Steele was forced to drop "Dancetime," title he had for Pepsi-Cola on WPIX for some months, and take up a new one. Choice of title was unfortunate, "Ted's Talented Teenies," since such a name brings into focus Steele's one personal weakness: being occasionally too cute. In segment caught, the set proved intimate and interesting with high-school kids dancing to recorded music. That was first time out, when Steele announced that soon he'd be featuring "talented teenies" to round out the 55.

Where the tot session is concerned Steele was his WPIX-self without fancy wool sweater. He sat and chatted with juves, read off birthdays, did nothing in particular to impress as a guy who carefully planned a show for kids, but he seemingly got the children's interest. Standard vidpix were displayed at times throughout "Ted's Kiddie Party."
Art.

BANDSTAND MATINEE
With Jim Lounsbury, guests
Producer: Sherman Butler
Director: Bob Miller
45 Mins., Mon.-thru-Fri., 4 p.m.
Participating
WGN-TV, Chicago

If the setside teenagers get as big a charge out of this televised dancing party as do the noisy youngsters in the studio, this is a hot package. It's strictly for the bobbysoxed disk addicts with a lot of gadgets designed to lure the jivehappy juves, such as the daily terps contest, the rollcall with its "Look, chums, I'm on tv" showcasing for the hamlets and the name guest stars. The frantic proceedings are presided over by deejay Jim Lounsbury, a handsome, affable gent who works nicely with the kids without overdoing the "I just love teenagers" routine.

As exampled on session seen (30) the big hurdle as far as the home viewers are concerned is the technical one of capturing the flavor of the informal affair while avoiding the mugging of the more obvious camera-conscious high-schoolers. As with their elders, that little red eye seems to bring out the worst in some of the adolescents. Lounsbury will be earning himself a video Purple Heart during that rollcall bit when he passes out records to the eager kids, unless some way is found to keep their ardor under control.

Calmer moments were provided by the Fontaine Sisters who did themselves no harm with their fans as they lip-synced a couple of ditties and partook of some question and answer give and take.

It's all good, clean, if slightly rambunctious fun that looks to be an okay selling tool for those clients seeking to target the high-school clientele.
Dave.

MELODY TOUR
With Nelle Fisher, Stan Freeman, Nancy Kenyon, Jorie Remes, Norman Scott, Jonathan Lucas
Producer: Steve Rose
Director: Eddie Nugent
Writer: Bernard Dougall
30 Mins.; Thurs., 8 p.m.
ABC-TV, from N.Y.

This new series shapes up as a light, bright stanza which is above-par for the summer course. The revue format doesn't have novel angles, but the talent is young, willing and able enough to give this session a highly attractive air. On the preem (8), the right breezy note was struck and maintained in a smoothly handled production. More fussiness would take the edge off and it remains to be seen how this series will fare when it is stretched from 30 minutes to 90 minutes next week.

Opener introduced several promising performers in a show framed around a ship embarkation motif. Future shows will be set in various countries with song-and-dance routines fitting the clime. Pianist Stan Freeman, who is a vet on the keyboard, came off best with a couple of comedy song bits whose lyrics he handled with suitable dryness. His curtain-raising comments also indicated that he would make a solid emcee, although the format of the opener didn't call for one.

Jorie Remes also registered as a talented comedienne on a special material number with some smart patter about being a woman. She was not given enough to do on the preem. The biggest spotlight fell on the dancers, Nelle Fisher and Jonathan Lucas, latter guesting as hoofing star of the legiter, "The Golden Apple." The ballet routines were okay, but were given slightly too much play. In the straight song groove, Nancy Kenyon handled her solo on "Let's Take the Long Way Home" nicely and baritone Norman Scott scored with a powerful rendition of "Maria." Opening and closing ensemble numbers were snappily executed and, if the same entertainment level is maintained throughout the series, ABC-TV should be having a well-ventilated Thursday night for the rest of the summer.
Herm.

UNITED NATIONS HEARING
With U. S. Senators Alexander Wiley, H. H. Humphrey and Edward Thye, Dr. E. Z. Ziebarth, others
Producer: C. D. Miller
Director: George Anderson
240 Mins.; Sat. (10), 10:30 a.m. & 2:30 p.m.
Sustaining
WCCO-TV, Minneapolis

In bringing most of this day-long United Nations hearing by the U. S. Senate's foreign relations sub-committee here to its area's video audience, WCCO-TV performed the commendable public service of illuminating and enlightening dialers regarding an instrument which many Americans regard as the main hope for averting an atomic world war.

The station also may take credit for providing a show that for not a few of its viewers undoubtedly not only was stimulating mentally and informative, but which also held its occasional excitement, laughs and emotional impact.

This was the sub-committee's sixth of a series of such hearings in selected American cities to ascertain sentiment regarding revisions of the U. N. charter to be considered at a meeting within the next few years. Organized here in cooperation with the Junior Chamber of Commerce and the Mayor's Committee, it brought before the camera 47 invited "witnesses" who offered their appraisals and criticisms of the U. N. and ideas and suggestions regarding charter changes orally and in written statements which the sub-committee promises to study.

Sen. Wiley was the only sub-committee member to conduct the local hearing, but the two Minnesota senators, Humphrey and Thye, sat in with him.

The chairman pointed out at the outset that the hearings' purpose is not to preach or teach, but to tap the grass roots for reactions to the U. N. and to learn how the public throughout the nation feels about the charter revision hearing and if it believes the charter should be amended at all and, if so, in what way.

Witnesses, chosen by the Jr. Chamber of Commerce, included a number of ordinary housewives and plain citizens otherwise as well as locally prominent personages and some spoke for themselves only and others for organizations, with a five-minute time limit. Those favoring the U. N. far outnumbered its opponents. Indicative of the wide interest in and concern about the U. N. and therefore making this telecast particularly apropos were the many organizations and their large membership represented by speakers. There can be no doubt but that this contribution enhanced WCCO-TV prestige and public relations.

Although, of course, the hearing lacked the dramatic fireworks, extreme partisanship and intensity of feeling that marked the Army-McCarthy embroglio or the broad appeal and thrills in evidence during the video presentations of the Kefauver committee's crime probes, it's still likely that even those who might have tuned in accidentally or through curiosity would have found the discussion sufficiently engrossing to stay through it.

The U. S. senators occasionally questioned and criticized witnesses and injected their own views, while Dr. E. Z. Ziebarth, ace WCCO-TV news analyst, the commentator, wisely made only rare and brief observations which were largely explanatory.

There were laughs to relieve the tension when a young and attractive woman witness said the fair sex would do what men wanted, but the male sex must guide them and when she also declared that if Sen. William Knowland carries out his threat to resign his senate majority leadership and stump the nation for U. S. withdrawal from the U. N. if China is admitted, she'd follow him around the country to appear before women's organizations and combat such a move. Sen. Wiley agreed with her that "women united can win the peace" and felt that her promise to follow Sen. Knowland around the country might be an inducement to him to carry out his threat.

Laughter also ensued when another woman witness called herself "an independent thinker who has learned how to dig out the facts" and who does her thinking during the quiet hours between midnight and 4 a.m. every day. Risibilities were tickled, too, when another witness, after her time was up, persisted in making more "points."
Rees.

Color TV Review

THE MARRIAGE
With Hume Cronyn, Jessica Tandy, Susan Strasberg, Malcolm Brodrick
Producer: Cronyn
Director: Jack Garfein
Writer: Ernest Kinoy
30 Mins., Thurs., 10 p.m.
NBC-TV, from New York

The Hume Cronyn-Jessica Tandy "The Marriage" series, which was a recent entry on NBC Radio, has made the transition to tv, preeming last Thursday (8) in the 10 to 10:30 p.m. slot. (Opening was originally slated for the previous week but was postponed when Miss Tandy suffered a miscarriage and was hospitalized.) In its video reincarnation, "Marriage" also has the distinction of being the first dramatic series to be telecast in compatible color on a weekly basis. On both counts, the show can be rated a click.

As standard black-and-white fare, "Marriage" is superior to the recent sound-only version. As Ben and Liz Marriott, the Cronyn-Tandy husband-wife team is so pleasant, natural and talented that the added visual dimension can only heighten the enjoyment. Given the benefit of a believable situation and tightly-constructed script as fashioned by Ernest Kinoy, plus a meritorious assist by Malcolm Brodrick and Susan Strasberg as the Marriott offspring, last week's premiere presentation emerged as the best thus far of the crop of summertime tv entries.

But for those witnessing the show in NBC-RCA prismatic compatibility, "Marriage" took on additional values that gave the whole a depth and realism. The settings were excellent and finely detailed, giving ample opportunity for a multiple but sensitive color display. While one would be more inclined to associate the new tint tv program horizons with the more elaborate musical presentations or outdoor spectacles, actually its successful application to light comedy-dramatic fare could well cue a reappraisal of color tv's utilization in the scheme of programming for the tinted future. Certainly "Marriage" demonstrated that, even within the confines of a home or a schoolroom, the rainbow spectrum is something to be courted, particularly when it captures the natural shadings and soft tones of skin and texture as it did on last week's preem performance.

First tv episode in the life of the Marriotts involved the father in a parents' meeting at the school. It was all carried off in a light, breezy manner yet managed to spotlight two important civic issues facing New Yorkers particularly. Both the overcrowded schoolroom situation and the Puerto Rican problem were naturally and intelligently integrated without in any way marring the fun value of the stanza.

Jack Garfein's direction was a major plus in bringing out the individuality and capacities of this new tv family as portrayed by Tandy-Cronyn and their team and imaginatively conceived by Kinoy. *Rose.*

JUNIOR CHAMPIONS
With Marty Glickman, others; Rocky Graziano, guest
Producers: Jerry Gross, Norman Baer
Director: Larry Roemer
30 Mins., Sat., 5:30 p.m.
WNBT, New York

"Junior Champions" was carefully planned in its opener (10). Its production values were slick, its emcee Marty Glickman slicker, and in all it appeared to be the kind of show for pre-and early teenage sportsmen that has staying power.

Briefly, Glickman brings together members of two metropolitan area sports clubs, like a settlement house or CYO group, for the self-expressed purpose of "promoting good sportsmanship and organized sports." Emcee, an old athlete in his own right and a real hep sportscaster, ran the lads through various paces (including brief interviews, quizzes, a meeting with and professional advice from guest Rocky Graziano, etc.), always managing to come off as a friendly, business-like guy. Most interesting and probably the most exciting angels in the show were the film segments taken of the kids at the WNBT studio on their home grounds earlier in the week. This part gave the impression that Glickman and the producers as well as director Larry Roemer painstakingly nursed this show through its earliest stages. Glickman travelled with cameras to Staten Island and upper Manhattan for the first show to capture shots of kids in action. Boys were engaged in decathlon events to qualify for the Madison Square Garden gettogether next winter to pick top "Junior Champ."

Show spoke the language of juves well, and appears like a palatable item for sporting goods manufacturers interested in reaching the extensive New York market. *Art.*

SUMMER SERENADE
With Marianne Shay, Nelson Alexander, Jack Ackerman, guests
Director: Bill Dwyer
30 Mins., Thurs. 10 p.m.
WJAR-TV, Providence

"Summer Serenade" is a variety show stint which calls on professional talent playing locally and is one of the more ambitious undertakings of the local outlet. Marianne Shay, who handles the pop vocalizing, is an attractive lass who did well with "Hit and Run" and "Old Devil Moon." She's had some tv experience which made her stint work a little more smoothly than those of the guests who apparently haven't picked up yet the trick of jumping from camera to camera.

Nelson Alexander's baritone renditions of "Making Whoopee" and a Calypso song, were good but hampered by a stiff, restrained presentation which was spotlighted by his own piano accompaniment. Jack Ackerman made up for lack of space and background with an accomplished song and dance routine ala Ray Malone. *Malo.*

HAYRACK PARTY
With Shelby Storck, Don Sullivan, Lois Knight, The Twilighters (4), The Clements (3), The Hayrakes (4)
Producers-Writers: Mori Greiner, Ken Greenwood
Director: Joe Adams
30 Mins.; Sat., 9:30 p.m.
KMBC-TV, Kansas City

One of the few efforts being made locally at producing a musical show of live talent and popular appeal is this half-hour on Saturdays via channel 9. The "baby" of the KMBC-TV top program men, Mori Greiner and Ken Greenwood, they endeavor to fill it with ingredients spanning a wide popular appeal, including pop songs, folk music and western tunes.

Accordingly they have worked out a format with Shelby Storck, veteran radio and tv personality here, as host and m.c. He ties the talent and theme together, calls on cast members for their specialties and also group work. The lineup of Don Sullivan, one of the midwest's best known air singers with a Western slant; pop singer Lois Knight; the vocaling Twilighters; the three Clement youngsters, 7, 9, 11; and the Hayrakes as instrumental group, makes this one of the largest casts for a locally produced show. It also accounts for the variety spread in the music, helping along toward the basic idea, a show for everybody.

Commercially, the show fills a niche for the spot advertiser who is new to television, and readily accounts for itself by new sponsors drawn to this channel already. There is a limit to the number of spots which can be worked into a half-hour show, however, and with its array of talent and rehearsal costs it holds the budget high. It has all the earmarks of enduring, and is a good bet to go full hour with the fall time change, thereby making the station some coin. *Quin.*

THE DENNY VAUGHN SHOW
With Carrol Starr, Hames Sis. (3) (3)
Producer: Stan Harris
30 Mins.; Wed., 10:30 p.m.
CBS-TV, from Toronto

Lifted from a sponsored radio spot where it's been running for two years, the "Denny Vaughn Show" comes to the Canadian Broadcasting Corp.'s video web after a two-week local airing in Toronto. Show's tv format is similar to the audio setup with chanter Vaughn featured as host and soloist but the relaxed atmosphere of the radio stanza doesn't reach through the screen and tends to slow the show. General tightening, more staging savvy, brighter production and upped pacing should make it one of CBC's top tv sessions.

Vaughn's pleasing pipes were backed by an unidentified orchestra and at times by the singer's own 88ing which he also used in an okay keyboard solo with "Sabre Dance." He handled emceeing chores modestly, ran through slow

(Continued on page 42)

BOB CONSIDINE
Director: Marshall Diskin
15 Mins.; Sun., 9 p.m.
GRUEN, AMERICAN SAFETY RAZOR
ABC-TV, from N.Y.
(McCann-Erickson)

Bob Considine, the INS columnist, is all over the air. His "On the Line" is an MBS Sunday entry for Mutual of Omaha and starting next Monday (19) he'll fill the summer gap for Bill Stern's crossboard Budweiser Beer stanza on ABC Radio. For eight Sundays he steps in for Walter Winchell at 9 o'clock to return him to the television ranks for the time being.

Considine's calm type of news pitch, albeit with plenty of edge in the text, contrasts sharply with the WW style. Chances are that Considine doesn't favor straight newscasting to begin with. He read off a good bit of the stuff at opener without attempting to conceal that fact.

Considine seems more at home when he's interviewing—and he had a click subject in Lloyd Nolan, starring as Capt. Queeg in "Caine Mutiny Court Martial" on Broadway, with the actor appearing in naval uniform to be grilled in the chair as Considine moved around him while pitching the questions. When asked about his ambition, Nolan said his personal wish was that all actors be "amalgamated" —meaning, apparently, the one-card union that's been talked about for years.

There's no doubt that interviews with names is the big weapon in the Considine stint. Gruen Watch alternates with American Safety Razor (Gem) in picking up the tab.

THE TELLTALE CLUE
With Anthony Ross, Maureen Stapleton, Melville Ruick, Stefan Schnabel, others
Producer-Director: Charles Martin
Writer: Harry W. Junkin
30 Mins., Thurs., 10 p.m.
PHILIP MORRIS
CBS-TV, from N. Y.
(Biow)

Philip Morris has had a king-sized problem with the Thursday at 10 p.m. slot. Last August the ciggie outfit showcased the abortive "Pentagon USA" (ne "Pentagon Confidential," which title ran into a salvo of fire from "Confidential" author's Lee Mortimer and the late Jack Lait). Then it spotted Charles Martin's "Playhouse" series, in for a short run to be succeeded by the "Public Defender" vidpixer. "Defender" has gone over to Monday for the summer fill of "I Love Lucy."

Martin is back at his old stamping grounds with "The Telltale Clue," but the difference now is that he's a Biow agency staff producer with the commission house owning the package. Actually, "Telltale" stems from that old radio longrunner, "The Perfect Crime," Martin, for his first up, "The Armitage Case," supplied "Clue" with good production trappings and a know-how cast of which the permanent member is Anthony Ross, an always reliable legit hand who's operating as Detective Richard Hale, whose specialty is criminology.

Initialer was a routine and somewhat involved murder wingding turning on the overall title motif—tracking down the murderers via clues to which the viewer himself is made privy. By letting the audience in on the deal but not the ultimate logic, "Telltale" has an okay though hardly unprecedented participation gimmick. Some looker-inners would rather indulge their guesswork than be tipped.

In the cast were Maureen Stapleton, Melville Ruick and Stefan Schnabel. Among scripters for the series are Harry W. Junkin (who wrote the preemer), Gore Vidal, Alvin Sapinsley, Haskel Frankel and Sid Edelstein. *Trau.*

WHAT'S THE NEXT LINE?
With Nancy Lewis, Dick Clark
Director: Al Matter
15 Mins., 12:45 p.m.
Participating
WFIL-TV, Philadelphia

Not blazing any trails, WFIL-TV has found new assignment for its youthful team of Lewis & Clark (Nancy and Dick) by salvaging the "What's the Next Line?" segment of Allen Prescott's deceased "Wife —Saver" program. Switched to a matinee time-slot, Nancy Lewis has been joined in the musiquiz by Dick Clark, radio deejay. Asset of pair is youth and looks, so that the opening "Hi!" and banter on the giggly side seem plausible.

Miss Lewis, an okay chirper with a modern intonation, is a Paul Whiteman discovery and former co-emcee on Whiteman's teenage show. The training has given the gal a much-at-home attitude before the cameras. Clark, who does a three-hour daily stint on WFIL, has an assured style. *Gagh.*

THE BLUE ANGEL
With Orson Bean, emcee; Norman Paris Trio, Martha Wright, David Powell, Jonathan Winters, Martha Davis & Spouse, guests
Producer-Director: Burt Shevelove
30 Mins., Tues., 10:30 p.m.
Sustaining
CBS-TV, from New York

"Blue Angel" is the summer replacement sustainer occupying Edward R. Murrow's "See It Now" Tuesday night slot on CBS-TV. On its preem offering last week it turned out to be a mildly pleasant, unpretentious variety stanza with a format designed to capture the intime quality of the New York Blue Angel nitery bonifaced by Herbert Jacoby and Max Gordon, and which served as the incubating spot for the program's star and emcee, Orson Bean, and the type of talent being presented on the offering. Since bowing at the nitery five years ago, Bean has graduated into the legit musical bigtime ("Almanac") and this marks his first regular video showease.

At best it's difficult to capture on tv the flavor and atmosphere of the intime cafe circuit and last week's premiere of "Blue Angel" was little more than a 30-minute excursion into the vaudeo field begged to the "unpretentious school" of performing. If it was designed as a starring vehicle for Bean it missed out on that score, making but little use of his distinctive talents and ingratiating qualities (often suggesting a junior version of Eddie Mayehoff with his facial mugging and delivery). Although his "Blue Angel" standup routine is patterned more to his stock in trade, actually Bean registered much more effectively some weeks back when guesting on the ABC-TV U. S. Steel Hour in a light comedy dramatic stanza.

Bean's initial guests included Martha Wright, who herself stepped from the Blue Angel nitery into the "South Pacific" musicomedy; Jonathan Winters, comic-monologist; Martha Davis & Spouse, piano-bass-fiddle comedy act, and David Powell with his now familiar novelty drumstick bit—all adding up to a modest-budgeted entry keyed to relaxed viewing in the scheme of summertime program economics. *Rose.*

ONE MINUTE, PLEASE
With John K. M. McCaffery, moderator; Hermione Gingold, Cleveland Amory, Anne Burr, Jimmy Cannon, Ernie Kovacs, Alice Pearce; Don Russell, announcer
Producer-Director: David Lowe
30 Mins., Tues., 8:30 p.m.
DuMont, from New York

DuMont found a tasty replacement in "One Minute, Please" for the short-lived dramatic sustainer, "Love Story." The new stanza is based on a BBC panel format and was brought here by Harry S. Goodman Productions. Actually, it was seen where the show might have been a great hit in England, since its chief demands were for scintillating story tellers, who have a command of whimsy and the native tongue. And as it happened on the premiere, the biggest attraction was British import Hermione Gingold, who has all those things.

Panelists, divided into male and female teams, had to essay for one minute each on a given subject, without repetition, hesitation or straying. Miss Gingold, lately of the legiter "Almanac," was delightful. As with the others, moderator John K. M. McCaffery (sporting dark goggles to cover the eye wound inflicted by his little boy) gave her topics, one of which was glass-blowing, for which she managed to break the supposed rules, and without any objections from fellow panelists, divert humorously for a solid minute. Her later cross-fire with comic Ernie Kovacs and others was as important to the show's overall aspect as her monologs. Kovacs' straight man role, in face of the gal's mock hauteur, was appealing. Other panelists were competent. However, it seemed there were too many. Perhaps four panel members, who are not divided men against women, as in first outing, would suffice. Also, McCaffery should have been more prominently featured. Much of his job was done by a machine which arbitrarily meted out decisions as to validity of each story told. Identification, it would seem, is better made with a man of McCaffery's calibre rather than with a thing that senselessly blinks "yes" or "no."

"One Minute, Please" has the potential, and with the likes of Miss Gingold, should accrue a fair viewership. *Art.*

IT'S NEWS TO ME
With Anna Lee, Quentin Reynolds, Nina Foch, John Henry Faulk, Walter Cronkite, Frank Wayne, others
Producers: Goodson & Todman
Director: Jerome Schnur
30 Mins.; Fri., 10:30 p.m.
NOXZEMA, AMERICAN OIL HAMM BREWING
CBS-TV, from New York
(SSC&B, Campbell-Mithun, Joseph Katz)

"It's News to Me," summer replacement for Edward R. Murrow's "Person to Person," is having a reincarnation on tele having made its preem appearance as a summer show three years ago. Quincy Howe and John Daly were among the moderators of the show, and now Walter Cronkite takes over that position.

The show wears fairly well, although its impact seems to be lessened as years go on. Maybe it's because it has to follow a CBS heavyweight like Murrow this year.

The Goodson-Todman package is just about the same as its been previously. A prop or picture figuring in a news event is inspected and one of the panelites gives a version of why it was allotted space in the news. If the studio contestant tells correctly whether the panelite's version is true or false, then $10 is added to his original $30 bankroll. If not then that amount is taken away from him.

Admittedly, some of the versions of the event by the panel are glib, entertaining and even convincing. However, the familiar format and very pat manner in which the show moves fails to provide a full quota of excitement. Appearance of the Giant's Willie Mays in a brief bit, and the appearance of Rep. Alvin Bentley of Michigan in his recital of how he was shot at in the House by Puerto Rican nationalists made the moderator's quest for answers from the studio contestant seem very pallid indeed.

CBS picked out a good panel. Regulars are Anna Lee, Quentin Reynolds, Nina Foch and John Henry Faulk. Frank Wayne enacts an occasional sequence upon which a question is pegged, and Cronkite gives a good account of himself in the moderator's box. There are three sponsors, one taking a turn every week. *Jose.*

THE HUNTER
With Barry Nelson, Rita Lynn, Blair Davies, Ernest Graves, Robert H. Fuller, others
Producer: Edward J. Montagne
Director: Oscar Rudolph
Writer: Phil Reisman Jr.
30 Mins., Sun., 10:30 p.m.
R. J. REYNOLDS
NBC-TV, from N. Y.
(Wm. Esty)

R. J. Reynolds has picked up this rerun package as its first program entry for Winston, its filter brand, which hitherto has used only spots. It's placed it in the "Man Against Crime" slot on the NBC-TV net, with the same juggling arrangement in N. Y. (Saturday at 7, because of local time on the NBC flagship) remaining in effect.

Series, which had a summer run for Prockter & Gamble last year, is okay for a hot spell filler, but doesn't shape up as a permanent entry. Idea is a good one—Barry Nelson is cast as an updated Lanny Budd (Nelson fights Commies on their own ground instead of Upton Sinclair's hero's battle against the Nazis). Nelson fits the part of the playboy-on-the-outside-vigilante-on-the-inside nicely and the topicality of the series would make it appear attractive.

But it's too pat. In a half-hour, too much has been attempted and too little achieved. Initial pic had Nelson raiding Radio Bucharest to bring back an American traitor broadcasting propaganda for the Nazis. Besides leaving a romantic bit with a Rumanian woman lieutenant dangling, scripter Phil Reisman Jr. had Nelson speeding through no less than three machinegun fusilades without ill effect. That was a little too much for credibility. The chase became a farce.

Otherwise the pic was well cast and well produced Nelson achieved the right casual effect as the playboy but was rugged enough as the Hunter. Rita Lynn was attractive as the lieutenant, Blair Davies and Robert H. Fuller were properly bombastic as an American general and Soviet colonel and Ernest Graves craven as the turncoat. Edward J. Montagne mounted the production realistically, and Oscar Rudolph's direction was as taut as the credibility of the script permitted. *Chan.*

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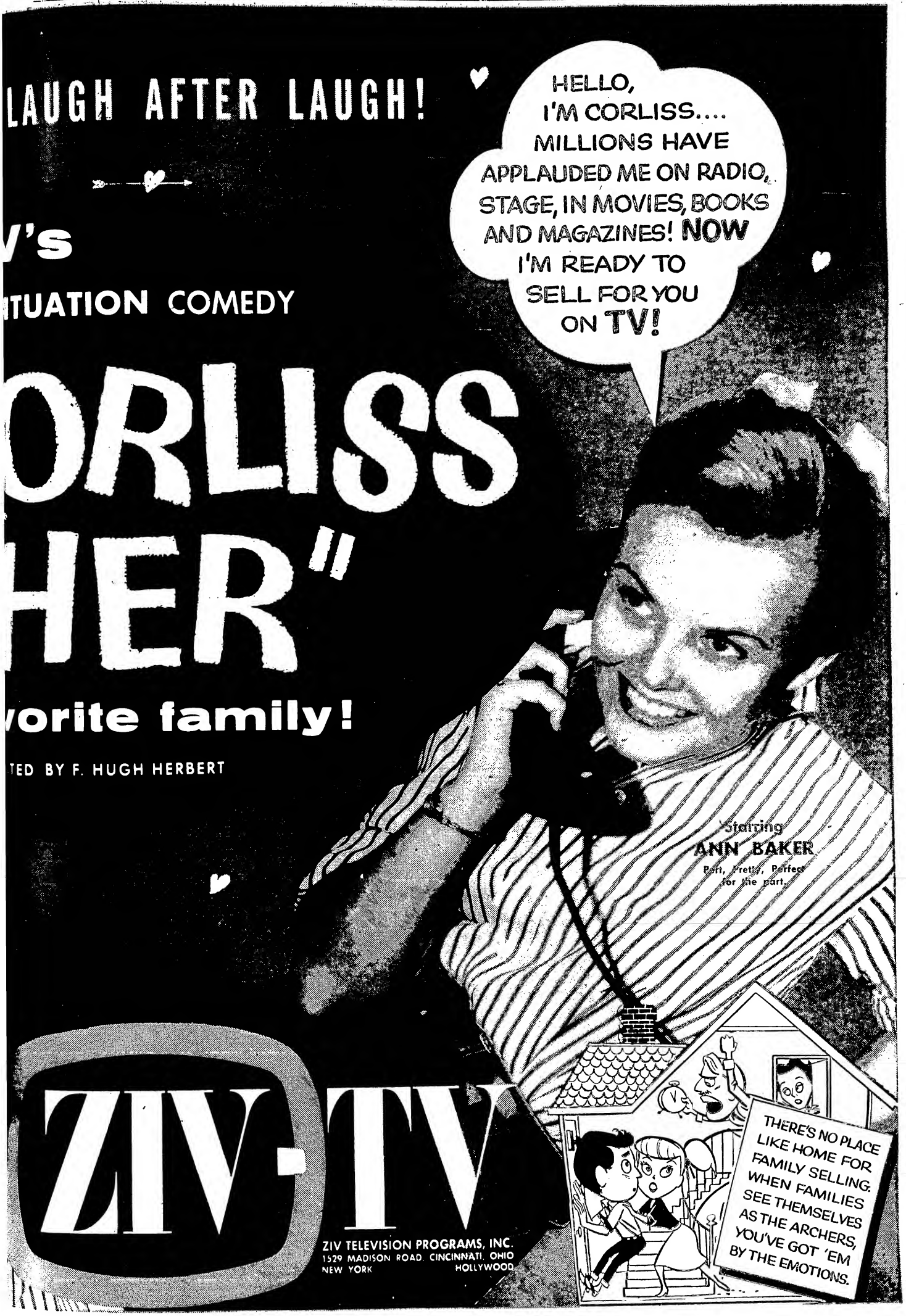
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NEW YORK HOLLYWOOD

From the Production Centres

IN NEW YORK CITY . . .

Max Cole, WOV deejay, vacationing in California. He's being subbed in the two-hour early morning show he normally handles by **Jack Walker** . . . Coca-Cola signed on for another 13 with **Bob & Ray**, morning gabfest via WINS . . . **Aime Guavin**, WMGM gabber, away for next two weeks in Maine. Others away from same station for summer respites are **Dick De Freitas**, announcer; **Paul Baron**, night manager; and **Jane Pestone**, traffic manager . . . **Dick Gerken** just became a WNEW salesman . . . Booked into "American-Jewish Caravan of Stars" on WMGM for July 18 are **Lillian Roth**, **Jennie Goldstein** . . . **Ellen Madison**, tv thesp, is "Miss Career Girl" of week in the Emily Shops and has her pitcher in the winders.

Martha Wright taping a 13-week musical series for the Coast Guard, "Eyes Right with Martha Wright," slated to be aired on 2,000 stations in the fall . . . **Jack Carson** taped his CBS Radio shows for the next few weeks and flew in from the Coast for tv appearances, etc. . . . Nine-year-old **Barbara Karen** celebrates her birthday July 17 with the lead role on CBS' "Let's Pretend" . . . "One Man's Family" cited by the National Federation of Business and Professional Women's Clubs as the best "human interest program" on radio.

CBS' **John Karol**, **Lester Gottlieb** and **Sid Garfield** to Chi today (Wed.) for "Amos 'n' Andy" luncheon . . . WCBS program chief **Sam Slate** off on two-week vacation with family in Brewster, N. Y. . . . **Edmond C. Semel** to WNBC-WNBT ad-promotion dept. as a researcher and **Carl R. Schutz** to WNBC sales as account exec . . . **Dr. Robert Gomburg**, teacher at NYU and Columbia, serving as guest psychologist on the CBS "Make Up Your Mind" this week . . . **Cecil K. Carmichael**, ex-member of publicity-promotion staff at Benton & Bowles, named associate a.e. on Assn. of American Railroads account . . . Actor **Eugene Francis**, upped to captain during summer training with Army Reserve, returned from Camp Drum and will be heard this week on "True Detective," "Ave Maria Hour" and "Whispering Streets" . . . WCBS all-girl birth parade: **Martin Weldon** and **Fred Freed** ("This Is N.Y."), **Don Ickes** (**Bob Haymes** show), **Roger Wolfe** (**John Henry Faulk** show), and **George Lumis** (wife **Virginia** was sec'y to station g.m. **Carl Ward**). But it's a male bambino for **Peter Affe**, WNBC-WNBT mgr. of operations.

Anne Nelson named director of business affairs of CBS-Hollywood with **Sherman J. McQueen**, asst. director under **Henry Howard** . . . **Hank Basayne**, director of WCBS "Music Til Dawn," on 10-day visit to Frisco and L.A. via American Airlines, show's sponsor . . . "Brighter Day," CBSoaper, marked sixth anni Monday (12). Incidentally, show's **Mary Linn Beller** to wed nonpro Robert Pitofsky in September . . . **Kit Tucker**, of WNBC's program dept., hobbling around with a cane after spraining her ankles in a fall downstairs . . . **Sadik Hitkay**, Turkish radio commentator, on **Dwight Cooke's** "Guestbook" over CBS Friday (16) . . . WNBC deejay **Jim Coy** recording three weekday stanzas and one Saturday show in advance of week's vacation as Sea Island, Ga.

IN CHICAGO . . .

Dick Johnson the new production manager at WMAQ-WNBQ vice **Alan Beaumont** who's producing NBC-TV's "A Time to Live" new soaper . . . **Morgan Sisters**, King record pactees, guest on WLS' "National Barn Dance" Saturday (17) . . . WAIT entering the gridiron sweepstakes this fall with an 11-game package built around the Illinois and Notre Dame schedules. **Bill DeCorrevont** will handle the play-by-play . . . **Eileen Mack**, WCFL's femme commenator, interviewed cast members and firstnighters at the opening of "Wonderful Town" last week and used the tapes on her "Your Sister Eileen" cross-the-boarder. It's planned to use the stunt on subsequent Chi legit openings . . . Lincoln-Mercury has ordered a thrice-weekly 15-minute news show on WMAQ for an eight-week run . . . **Patrick O'Riley** hosting new daily giveaway squib on WBBM in a midafternoon slot . . . **Liberace** inked as guest star of the Chi Trib-sponsored Chicagoland Music Festival to be held Aug. 21 in Soldiers' Field . . . WLS comic **Red Blanchard** vacationing. Ditto WBBM **Art Mercier** who's up in Canada fishing and shooting films and cutting tapes for his radio-tv shows . . . NBC farm commentator **Everett Mitchell** to address the annual 4-H club leadership conference at Monticello, Ill., July 28 . . . Guild's Liberace radio transcriber picked up cross-the-board on WAIT by Lane Bryant stores, through the Rudio Productions agency. Series starts Sept. 6.

IN SAN FRANCISCO . . .

John Boles dropped by KNBC from the announcing staff in summer cutback . . . **Barry Simmons**, San Francisco State College senior, summer relief announcer on KLX. Station is featuring a record-of-the-day programmed on every possible show and picked by station music librarian **Michael Donn Random** . . . **Robin Bruin**, "The Swingin' Deacon," took over for **George Oxford** on KWBR after the latter switched to KSAN . . . KPIX mulling expanding **Bill Guyman's** Nightcap News . . . KGO-TV debuted a new show, "Manners for Mutts" with **Joe Simpson**, owner of a dog school and former K-9 Corps trainer, in charge . . . **Sheldon Sackett** has dropped his application for a tv allocation for KROW, Oakland . . . KSAN-TV filming and syndicating exclusively local and national fighters in matches in the Bay Area . . . **Harold P. See**, KRON-TV station manager, has been elected to the Board of Directors of the San Francisco Advertising Club . . . Former KPIX-TV owners, **Wesley I. Dumm**, **Franklin Dumm**, **Philip G. Lasky** and **R. C. Bell**, came into a windfall of $1,787,280 in their sale of the station to Westinghouse. The purchaser paid them with stock worth $6,000,000 in February. By the time the FCC okayed the deal on July 2, the stock had risen several points to make the sellers shares worth $7,787,280 . . . TV producer **Carol Levene** has been informed by the Educational Radio and Television Center at Ann Harbor that her children's program, "Storyteller," which she produced, adapted and kinescoped here for presentation on KPIX sponsored by the Junior League in February, is now being shown on four educational tv stations: KUHT, Houston; KTHE, Los Angeles; WHA-TV Madison, Wis.; and WKAR-TV, East Lansing, Mich.

IN DALLAS . . .

KLIF airing a weekly half-hour "Town and Country Musical Review," from State Fair Aud refreshment garden, with interviews of State Fair Musicals' stars by emcees **Bill Stewart** and **Gene Edwards** . . . "Sunday Theatre" on KIXL also features q. & a. sessions, with **Gale Storm** and **Sheila Bond** personalizing from "Wish You Were Here" at State Fair Musicals . . . Pianist **Joe Reichman**, ex-bandleader who's been a WFAA deejay for two years, resumes as a maestro next month with a five-week stand at the Rice Hotel, Houston . . . Baritone **Les Handy** joined **Gerry Johnson's** daily Variety Fair" show on KRLD-TV . . . **Buddy Harris**, veteran local deejay, on KGKO, only Texas platter spinner included in Woman's Home Companion roundup of comment anent **Eddie Fisher's** "Green Years" waxing . . . KLIF, **Gordon McLendon's** indie, making hoopla with June Hooper report that rates the AMer ahead of all local outlets in every time period, morning, afternoon, evening, Saturday and Sunday . . . With local wrestling war ended, both WFAA-TV and KRLD-TV now carry the same Tuesday cauliflower show from the Sportitorium.

IN CLEVELAND . . .

Jo Devine named WERE flack . . . WHK added **Elaine Jellinek** to promotion, **Tom Clowser** to sales . . . **June Williams** subbing for **Maggi Byrne** on WNBK while "Living Fashion" editor is in New York . . . Cleveland Press Editor **Louis B. Seltzer** received leather-bound Saturday Evening Post containing his writeup on **Dorothy Fuldheim's** WEWS stanza . . . WGAR's **John Garfield** partied on going away day . . . **Walt Henrich** and **Tom McCormack** take over WERE 7 to 9 a.m. disk stanza . . . WGAR's **Anne Ropchan** back in publicity department . . . **Kenneth Patmore** left Curtis Publishing for WGAR sales . . . Gail **Eagan** sportscasting WXEL's sandlot baseball Saturday at 10 a.m. for hour-long Coca-Cola sponsorship.

IN MINNEAPOLIS . . .

Charles McCuen, WCCO-TV news analyst, vacationing in northern Minnesota . . . Singers **Helen O'Connell** and **Curt Massey** added to WCCO radio's **Art Linkletter**-headlined annual Aquatennial show to be presented July 17 over air and before live audience at 9,000-seat Auditorium, scaled at $5.50 top . . . **Rollie R. Williams**, former KSOO,

(Continued on page 38)

M'waukee UHF

Continued from page 28

make a go of it, the coin would have to come from local billings. So he focused his emphasis on the hometown merchants with the result that network and national spot coin amounts to less than 20% of the station's current biz.

This has meant luring into tv a lot of local retailers who heretofore have considered the medium either too costly or too complicated for their individual budgets and campaigns. And it's meant dealing with merchants who must have immediate and measureable sales results. That's why Mann and his sales crew have adopted the "results rather than ratings" pitch which some of the radio salesmen have belatedly discovered.

An important phase in attracting and keeping the local advertiser in tv, Mann is convinced, is a hard-hitting merchandising plan to backstop the video exposure. He's set up an "Operation Impact" merchandising plan beamed especially at Milwaukee-area manufacturers and distribs whereby the bankroller who spends a minimum of $250 per week on the station gets an individually tailored promotion package. The station provides gratis a specially lensed 20-second film of as many as 26 of the distrib's retailers, stating his name, his location and a short sales blurb.

Measure of WOKY-TV's success in enticing the local spenders is seen in Mann's claim that currently his station has three times the number of individual local accounts as do his two competitors combined.

Mann is convinced that UHF can carve out a niche for itself but cautions against overshooting the mark in terms of equipment and personnel investment. He warns that a UHF'er, like the VHF trailblazers of the 40's, must learn to "walk before they try to run." As befits this awareness that the UHF entries can't attempt to duplicate the lush plants of the established VHF'ers, there are no frills at WOKY-TV with its ad lib technical setup built around two live camera chains and a film chain, plus much staff doubling in various capacities.

For example, Mann himself spends a lot of time out on the street selling. Gene Harrison, the program director, also serves as chief director. Larry Gutter handles promotion, publicity and continuity.

Station is now claiming a 75-80% set conversion ratio, with the recent Army - McCarthy hearings which it carried fully getting credit for boosting the re-toolings by some 20%. Another prime factor, of course, was that the Milwaukee-area's previous single tv outlet operated in the VHF band.

High conversion ratio, steadily increasing bankroller interest, plus the installation this fall of a new antenna boosting power to 312,000 watts, is expected to result in a new WOKY-TV rate card.

Educ'l TV

Continued from page 28

this, said NCCET. "Again, take the first 50 stations; the 34 community outlets have built-in safeguards, the eight college stations are operated by boards of trustees and the state-owned stations are under special boards with legislative safeguards to keep them representative of the people."

Regarding Lee's suggestion that money needed for educational stations be used for buying time on commercial outlets, the Committee pointed out that last year the U. of Houston educational station, KUHT, broadcast 1,700 hours on a budget of less than $100,000. If KUHT had applied this money to buy time on a commercial station, NCCET declared, "it would have been spent in two weeks."

"It is true," the Committee said, "that educational tv has not grown as rapidly as did commercial tv. But when doctors, lawyers, businessmen, housewives, boy scouts, girl scouts, all representing national organizations, but perhaps more important, representing the interest of Americans in improving themselves — if all these people in hundreds of communities can amass more than $15,000,000 in assets as is the case, then it would seem that educational tv has a sound base."

Meanwhile, the Committee announced that six more educational stations will be on the air by the end of the year, bringing the total to 12. The seventh station will start operations this week in Cincinnati. Others to start are in St. Louis, Seattle, Boston, Columbus, O., and Chapel Hill, N.C.

In 130 other communities, plans are going forward to build stations, NCCET reported.

Premiere JULY 17th

The JACK PAAR Show

CBS-Television

Saturday — 9:30 P.M., EDST





Budget for a Telethon

UNITED CEREBRAL PALSY OF MARION COUNTY, INC.
(INDIANAPOLIS TELETHON—NOV. 28-29, 1953)

	Budget Amount	Actual Amount
RECEIPTS:		
Collections on pledges and cash contributed at telethon	$112,000.00	$240,330.52
Less: Estimated collection loss	11,200.00	....
Net collections	100,800.00	240,330.52
DISBURSEMENTS:		
Telethon headquarters office rent	100.00	....
Musicians	500.00	518.50
Local talent	500.00	....
Imported talent	2,500.00	2,200.00
Talent transportation and living expenses	500.00	1,774.64
Talent union fees (AGVA)	....	1,365.50
Pre-empted time and other TV station costs	1,500.00	5,983.32
TV station employees—salaries and expenses	....	521.00
Salaries—telethon promoters and producers	1,140.00	929.44
Expenses—telethon promoters and producers	1,290.00	1,215.02
Stenographic and clerical services	240.00	492.00
Accounting services	....	....
Telephone installation and service	1,500.00	2,315.45
Telethon display, signs, etc.	....	483.93
Publicity	....	913.38
Rent—stage	....	1,670.00
Salaries—stage hands	....	789.00
Baseball banks and space ships	1,225.00	2,935.80
Pledge cards	350.00	624.00
Letter announcements	750.00	300.00
General campaign printing	600.00	967.80
Postage	400.00	588.90
Trophies	100.00	50.00
Shipping and freight	200.00	122.97
Photographs	100.00	163.25
Stationery and printing	100.00	17.12
Insurance	....	....
Messenger service	....	51.50
Meetings and conferences	....	....
Badges, posters, window displays	....	424.50
Miscellaneous (petty cash disbursements)	....	375.00
Total disbursements	13,595.00	27,792.02
EXCESS OF RECEIPTS OVER DISBURSEMENTS	87,205.00	212,538.50
National Headquarters' share of gross collections	25,200.00	60,082.63
NET PROCEEDS FOR INDIANA AFFILIATES	$ 62,005.00	152,455.87
Collected for other county affiliates (net):		
Madison County		7,794.31
Delaware County		2,800.59
Vigo County		386.96
Total		10,981.86
NET PROCEEDS FOR MARION COUNTY		$141,474.01
PERCENTAGE—DISBURSEMENTS TO RECEIPTS	13.487%	11.564%

Telethon Formula

Continued from page 26

states. The telethon has to bring into harmonious interplay both local and national figures, paid and unpaid workers performing side by side, professional entertainers and amateurs. An intelligently planned and carefully audited local budget is a prerequisite of a successful telethon. So is a judicious amount of "sell," for a good show that doesn't raise its quota is still a flop on the books. Above all, a resourceful master or mistress of ceremonies is a key factor.

If it sometimes "shocks" local citizens to learn that actors are paid to appear on telethons, this is inconsistent, as Hale reasons, since nobody considers it improper for printers to be paid, or musicians, or the television station itself. The blending of paid and unpaid service is typified by telephones. Installations are made on a commercial basis by local phone companies but generally local phone girls volunteer their services. The telethon trick is to keep all the factors under control and to manage the overnight grind for maximum fund raising and minimum cost.

Although showoffs certainly delight in using telethons as opportunities to make with the big public gesture, it is simply not true that there is a big leakage of pledges. Collection of 90% of telephone-pledged money is expected. In certain instances where the follow-through has been exceptionally efficient, collections have been in excess of 100%, because people actually give more than they promised, or get their friends to make up a kitty.

Follow-Through

Careful handling of pledge card records is a key to an effective telethon. Cerebral Palsy always has its team captain from national headquarters in New York remain in town one full week after the telethon. In some large cities there are three on the national team who live in the city four weeks before going on the air. National headquarters pays all travel, living and salary expenses of these organizing teams the first years but on subsequent annual telethons the local affiliate assumes this financial burden. Two persons usually do the job but in some big cities three are assigned.

Hale points out that if an affiliate belongs to the local Community Chest, Red Feather organization, or whatever, no telethon for Cerebral itself is undertaken save by express permission. Health organizations like United Cerebral, Heart, Cancer, Polio, Arthritis-Rheumatism, Tuberculosis, etc. maintain an identity and seek objectives which are generally outside the Community Funds. But all professionals engaged in raising charity funds recognize the crowding and competition as creating public resistance. Advocates of the telethon technique argue that it is easier, cheaper, faster in terms of results, especially for newcomer charities, than the oldfashioned house-to-house canvass. The "postman's walk" (after hours) and payroll deductions are other fund-raising devices which, are widely employed. Ditto dances, auctions, and (in recent years) golf stunts.

John Dickman, who used to manage Station WBAL in Baltimore, is the television expert for Cerebral Palsy. During 1954 telethons have invaded such smaller communities as these:

Monroe, La. (Pop 40,000)
Pledged $41,000; collected $43,525; expenses 15%.

Portland, Me. (Pop. 77,600)
Pledged $46,790; collections now $42,324; expenses 16%.

Green Bay, Wis. (Pop. 53,000)
Pledged $70,000; collected $71,341; expenses 16%.

Springfield, Ill. (Pop. 81,600)
Pledged $25,200; collected $22,500; expenses 10%.

Wichita, Kan. (Pop. 168,000)
Pledged $47,070; collected $49,028; expenses 16%.

Telethons frequently have a problem of keeping talent off the air, especially during the peak 1-5 a.m. period. All talent with even a remote claim to professional status must be paid according to the local performer union scale. Whatever amounts are laid out for entertainers are deducted from the total collections and after that 10% of what remains is paid over to Theatre Authority. This deal was negotiated last December. In the instance of Cerebral Palsy some $200,000 is already earmarked for payment to the sick and welfare funds of such organizations as Equity, Screen Actors Guild, AFTRA, AGVA, AGMA, Actors Fund of America, the Catholic, Episcopal and Jewish Actors Guilds, Authors' League of America.

There is a one-year contract signed each time between the national Cerebral Palsy and the sponsoring local affiliate. Divvy is 75% retained locally, 25% paid over nationally.

TVAB Merger In Aug. 5 Kickoff

Washington, July 13.

Organizational structure and financing system for establishment of an all-industry tv sales promotion bureau will be charted at a meeting here Aug. 5 of a 10-man committee representing the National Assn. of Radio and TV Broadcasters Assn. and the Television Advertising Bureau.

Merger of TVAB and a similar organization projected by NARTB was agreed upon two weeks ago in the interest of developing a single industry-wide bureau to represent all facets of the video broadcasting business and of avoiding unnecessary conflict.

Members of the Committee are Campbell Arnoux, Kenneth L. Carter, Roger W. Clipp, Merle S. Jones, Clair R. McCullough, Richard A. Moore, Lawrence H. Rogers, W. D. Rogers Jr., Henry W. Slavick and George B. Storer.

AFTRA CONVENTION IN DETROIT JULY 29

A four-day convention of American Federation of Television and Radio Artists begins July 29 in Detroit. In the vicinity of 100 delegates are expected to consider integration of sectional agreements made with the radio and television networks as well as to vote on the new slate of officers.

Thirty or more delegates will probably attend from New York, and 20 from Los Angeles. In addition, there will be at least one voting member from each of AFTRA's 40 other cities. Presiding will be current prexy Alan Bunce.

Italy Celebrates 5,000,000 Radio Listeners (at $4 Fee Per Head)

Rome, July 13.

Italo radio and video are burgeoning at a rapid pace. Today Radio Audizione Italiane has nearly 50,000 tv "subscribers," a figure which Graham Hovey feels is very high, since Italian video is only six months-old. Hovey is a commentator in this country for WNYC, the N. Y. C.-owned radio outlet, and for the National Assn. of Educational Broadcasters.

While there are 50,000 Italians who pay around $24 a year to get video reception at home, "an even more significant milestone is currently being celebrated by RAI." The government-protected firm has finally latched onto 5,000,000 radio listeners, each paying an annual fee of $4. As a matter of fact, RAI devoted all of its three nightly radio shows of June 28 to celebrate the occasion.

Due to the war it wasn't until '47 that RAI captured 2,000,000 subscribers. Hovey saw the sharp radio upbeat evidenced today as even more important than the video scene, since Italy is a country of few resources, "staggering economic problems" and vast unemployment. "In such a situation," he said, "radio can serve as an instrument of educational and cultural unification in a way that tv, due to the high cost of sets and the high national subscription fee, cannot hope to do for many years.

"In connection with that educational and cultural picture the goal of 5,000,000 radio subscribers was reached at a time when RAI was presenting the final programs in an ambitious experiment in adult education called 'Classe Unica' (unique class)." The series heard scholars lecture in 13 different fields.

Hovey called to mind the recent inauguration of Eurovision when Pope Pius XII spoke to an audience estimated at well over 8,000,000 Europeans. The Pope asked the web to respect good taste and shun "entertainment catering to baser human instincts."

Incidentally, Hovey noted that "perhaps it was fitting that Salvino Sernesi should have picked such a period of significant RAI achievements to lay down his burden as director general of the network after seven years." Sernesi resigned June 3 to accept a post with Italy's Institute of Industrial Reconstruction (IRI), a government corporation similar to U. S.' late Reconstruction Finance Corp.

What Price Roger?

Roger Price, who launched his dipsy-"Droodles" summertime show on NBC-TV a few weeks back, has been getting a kicking around as far as a New York exposure is concerned. Program is slotted Mondays at 8 on the web, but is shut out of WNBT in favor of "Eversharp Theatre," a vidpixer consisting of "Fireside Theatre" reruns. So instead he was kinnied Tuesdays at 8 in the forepart of the Milton Berle time. But the web's Gotham o&o'er switched the "Janet Dean" telefilm series under Emerson Drug into that prime time (from 7 o'clock) last week (6), again ousting the Price kine.

When his kinnie was sent in at 7 to plug the gap occasioned by the "Janet Dean" moveout, Price found himself opposite his weathercast capsule on ABC-TV, with beefs by the sponsor, Savings Bank of N. Y.

"Operation Kine" was finally straightened out last week when the "Droodles" replica was put into Saturday at 5—hardly a sizzling showcaser, but who knows when the next change will come?

P. S.: "Midwestern Hayride" out of Cincy has it worse; it's still without a N. Y. spot, though 8 o'clock Tuesday on the web.

Disney May Also Do Client Blurbs

Walt Disney Productions may find itself in the business of producing commercials before the fall. Disney, ABC and the three sponsors of "Disneyland," his upcoming show on the web, have discussed the feasibility of his shooting the blurbs for them. Understood he's willing, provided the price is right, and the matter is still under discussion.

Suggestion was made last week during the talks among Disney, ABC execs, and company and agency brass of American Motors, Derby Foods and American Dairy Assn. Discussions, the first between Disney and the clients, delved into all phases of production and commercial arrangement, merchandising, promotion, etc. Clients will get the right to use Disney characters in their point-of-sale merchandising and other promotion but won't be able to use them as part of their labels.

Disney and ABC engineers also ran closed-circuit tests on black-and-white prints made from Disney color negatives in all processes, preparatory to actual shooting of the show. All the new shows will be shot in color, with b-w prints being made from the color negatives for airing. Web hasn't decided when it will air the show in color, but sticks to its position that it won't broadcast color until it's "commercially feasible." Meanwhile, the first Disney crew went on location Monday (12) in Tennessee to shoot the "Davey Crockett Story" as part of the "Pioneer Land" segment of the show. It's expected that the eight Disney units will be shooting at the rate of one hour-long show per week from now on into the fall.

DU MONT'S ASSIST TO STATIONS ON COLOR

The ultimate step in DuMont Labs' color plans is the offer to stations of an almost complete tint equipment and plans for installation. Move came last week as the highest of several steps in that direction, beginning a couple of months ago with announcement of a 19-inch tint receiver for next fall and followed by announcement of color transmissions for two of its network's o&o stations.

The Labs have sent a presentation to stations outlining use of color test signals, color film and slide reproduction units and capacity to pick up network color emanations. So far no provision has been made for local tint originations.

NBC Prepping For Nov. Elections

NBC figures the elections next November will produce a few hot regional fights that may have national implications turning on the main domestic and foreign issues. With this in view, the web has prepared a preliminary bluepoint of such coverage. On the tv side there'll be identical newsrooms in New York, Washington, Cincy, Detroit, Chi, Kansas City and Los Angeles. Show will get underway at 8:45 for a sizeup to 9:30 p.m. and will keep going until there are sufficient votes tabbed to furnish a clue on results. Callers in N. Y. will be Joseph Harsch, Morgan Beatty and Bill Henry; in D. C., Richard Harkness, Ray Scherer; in Chi., Clifton Utley; in L. A., Roy Neal, with other cities not yet set.

On the aural end, the Gotham newsmen are set with Merrill Mueller, W. W. Chaplin, Henry Cassidy and Leon Pearson. Masterminding the radio-tv operation will be William R. McAndrews, manager of the web's news and special events department.

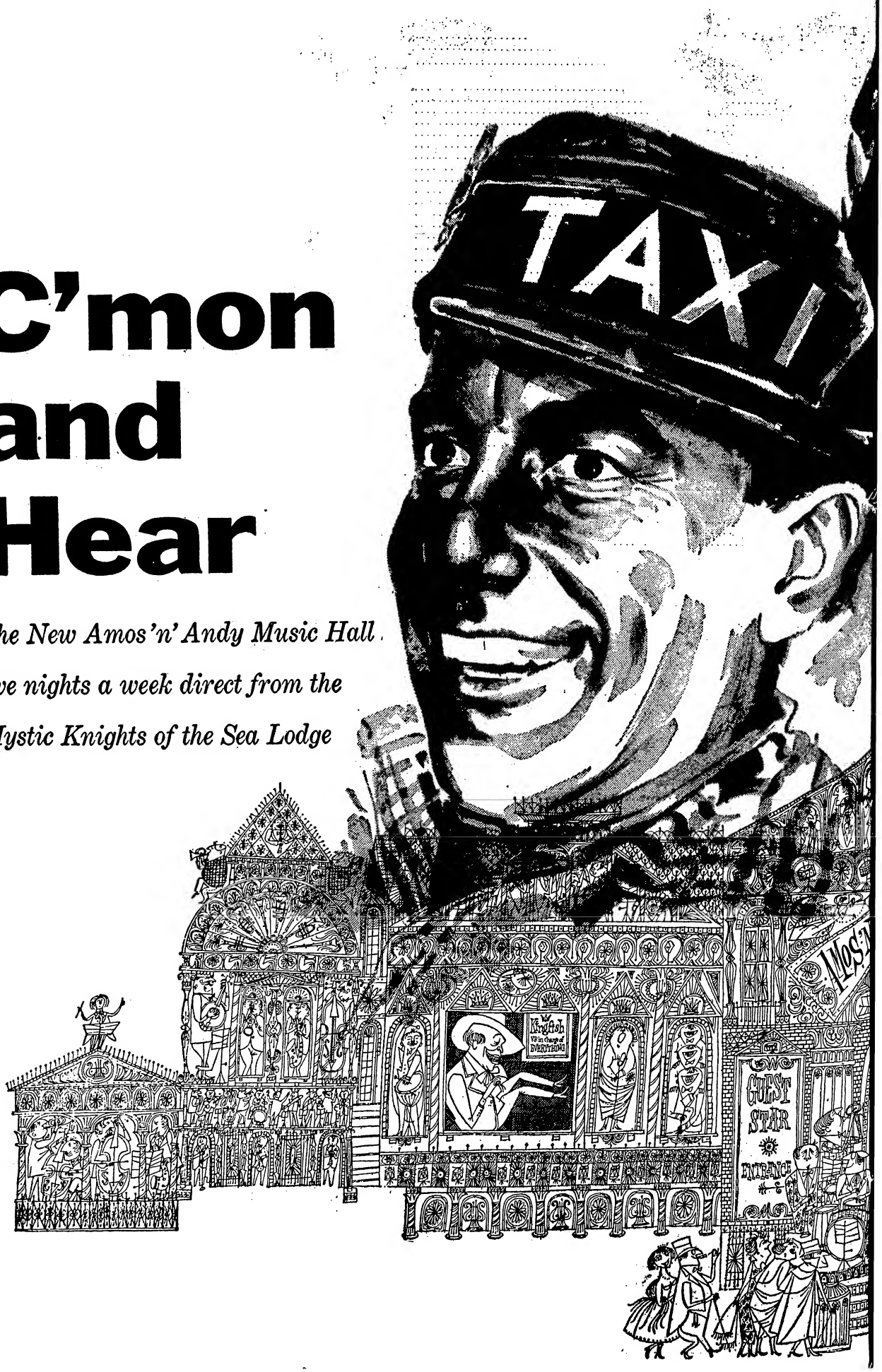
MBS' Ciggie Biz

Topping Mutual's business during the past several days has been expansion of R. J. Reynolds tobacco from four to seven participations weekly in the web's multi-message plan. The three new spots are for the firm's Winston ciggies.

For a ride during the hot-spell Coca-Cola has again picked up Eddie Fisher's "Coke Time." Mutual Benefit Health & Accident has renewed on Bob Considine's Sunday 15-minute stanza.

C'mon and Hear

The New Amos 'n' Andy Music Hall
five nights a week direct from the
Mystic Knights of the Sea Lodge





You'd never suspect it from their offhand manner, but they're the most legendary salesmen in the land. One of them is Freeman Gosden (Amos). The other, Charles Correll ('n' Andy). And all four of them put together have had Americans coming back for more, day after day, week after week, for 25 years.

Beginning this fall CBS Radio will present them Monday through Friday evenings in one of the most exciting new formats in all radio: "The Amos 'n' Andy Music Hall."*

Through a special arrangement with The Kingfish—Vice-President in Charge of the Whole Business—the show originates from the Grand Ballroom of the Lodge of the Mystic Knights of the Sea. And next to the bandstand, Amos 'n' Andy will be joined by the kind of guest stars that only two lifetimes like theirs could command. All the great names from radio, the stage, and from every kind of screen you can think of.

What's more, Gosden 'n' Correll will personally tell the commercial stories of America's biggest advertisers—with all the irresistible candor and charm that makes whatever they say the last word.

This great big nightly 'sociable' promises to attract a more loyal following than any other program in radio: the vast number of friends who just wouldn't know Sunday without Amos 'n' Andy. And the millions of new friends they'll gain from CBS Radio's huge weeknight audiences.

Will advertisers who want to make the most of radio's great cumulative audiences also please note: the costs of the Music Hall, section by section, reflect the sort of advertising economy that only radio offers today. And when it comes to Amos 'n' Andy—buy one, get the other one free.

*The regular Sunday night Amos 'n' Andy show will continue on the air.

CBS Radio Network

Television Chatter

New York

Station broker and consultant **Howard E. Stark** returned last week from a European trip during which he huddled with British, Belgian and French tv officials on their individual operations and on future plans of Eurovision.

Producer **Peter Arnell** has pacted **Faye Emerson** as panelist for "What's In a Word," preeming on CBS-TV July 22 in the 8 p.m. slot as summer sub for the **Ray Milland** "McNutley" show with **Clifton Fadiman** as moderator. Other panelists are **Jim Moran** and **Audrey Meadows**, making one to go . . . **Rosemary Prinz** doing Black Flag film plugs on "Secret Storm" and "Love of Life" . . . **Claudia Crawford** and **Gary Wright** tapped for Shredded Wheat commercials.

Pat Meikle taking off from WABD's "Magic Cottage" for the next six weeks. Since she's nursery-bound, husband **Hal Cooper**, director-producer of the juve stanza, takes over on camera . . . **Robert Harris** ("Jake" on "The Goldbergs") into Westinghouse "Summer Theatre" on CBS-TV next Monday (19) . . . **Mark Roberts** also into the Westinghouse cast same date, following a stint last Sunday (11) on Philco Playhouse . . . **Elaine Malbin**, currently in Britain for the Glyndebourne and Edinburgh festivals, planes in July 21 for a starring appearance on "Voice of Firestone" July 26, then flies back to London for the BBC's production (Sept. 30 and Oct. 4) of "Girl of the Golden West" . . . **Sid Sanft** and **Don Costa** changed their packaging firm's name to Sanft-Costa Associates to expand their activities to public relations and advertising services . . . **Horace McMahon** east for tv guest shots.

Tex & Jinx McCrary spending vacation at Manhasset home with **Allyn Edwards** spelling them on WNBT . . . **Sam Schiff**, producer of **Charles Ruggles'** "World of Mr. Sweeney" on NBC-TV, is now a grandpa via daughter Joyce Kay . . . **Pamela (Patti) O'Neill**, whose part in the B'way comedy, "Anniversary Waltz," had to be cut for the road edition but who continued on as understudy, has withdrawn from the cast to resume tv work . . . **Ed Burke**, WNBT studio supervisor, is winner of two-week vacation at Stowe, Vt., presented to him at station's outing . . . **Felice Orlandi**, last on B'way in "Girl on Via Flaminia," plays a lead in "An American Lyric" on NBC's "Kraft TV Theatre" tonight (Wed.).

Chicago

Tom Duggan takes over for vacationing **Wayne Griffin** as spieler the next two weeks on ABC-TV's Wednesday night wrestling telecasts . . . **Dirk Courtenay** preems an hour-long disk-interview show Sunday nights via WGN-TV Aug. 18 . . . **Peter Robeck**, Coast sales manager of General Teleradio's film division, a Chi stopover visitor enroute to New York . . . **Arthur Whittemore** and **Jack Lowe** to display their keyboarding on WMAQ-WNBQ's stereophonic simulcast tomorrow night (15) . . . **Jim (Slim) Williams** and **Emily Lyons** added to the talent stable at WICS, Springfield . . . **Marlin Perkins**, director of the Lincoln Park Zoo and host of NBC-TV's "Zoo Parade," penning a weekly zoo column for the Newspaper Features Syndicate . . . WBBM-TV and the Assn. of Commerce & Industry joining forces on a weekly half-hour documentary on the Windy City which bows Sunday (18) with **Les Weinrott** as exec producer and **Fahey Flynn** as narrator . . . With **Johnny Coons** taking the month off, **Norb Locke** is subbing on WMBQ's "Noontime Comics" . . . **Alan Lee** added to the Kling Studios staff as a writer-director . . . Evans Fur has extended its Thursday night feature film series another 52 laps on WGN-TV . . . **Fran Allison** vacationing from her Aunt Fanny role on ABC's simulcasted "Breakfast Club" for two weeks . . . **Jim Moran's** Courtesy Motors whose Sunday night feature film ride on WGN-TV dates back to 1949 has signed on for another year . . . Meisterbrau has ordered the "Corliss Archer" vidpix series for August delivery on WNBQ in a Saturday night berth . . . Bulk Oil bankrolling **Jack Drees'** WRKB sports show Mondays and Saturday nights following the ABC-TV boxing shows.

Maryland's Most Honored Television Station

WAAM 13 CHANNEL

NOW! maximum power 316,000 WATTS

ADDED To The Finest Studio and Production Facilities in Baltimore

?

Have You Seen the WAAM Story

represented nationally by HARRINGTON, RIGHTER & PARSONS, INC.

WAAM 13 CHANNEL

TELEVISION HILL BALTIMORE, MD.

Coming: Tint

Continued from page 25

just how close it will come to approximating the CBS tube. But one thing is certain: with RCA having a $50,000,000 stake in the tint tv sweepstakes, Sarnoff & Co. isn't going to sit idly by and watch CBS strengthen its toehold in the electronics-manufacturing sphere.

2.) Although "Colortron 205" tube production is now in the 150-200 units per day stage, with an output of 10,000 a month on tap by September (tube presently sells to set manufacturers for $175), Stanton (although not committing himself to a date) was willing to concede a not-too-distant $500 color tv set era, bringing it within comparative b & w range. Stanton was equally convinced that "everything will be in color" as a natural evolution of today's most exciting industry.

3.) Thus the probability exists that a year from today tint tv will be a great big reality, instead of a little one, with set output and sales catching up with the ambitious programming schedules which already find NBC and CBS out of the "workshop study" phase and putting their best creative foot forward. Columbia's 40-program tint roster starting next month with "Toast of the Town" as the initial entry; the $14,000,000-sponsor-supported "spectaculars" on the NBC agenda, and each of the major networks with the last word in color studio facilities that add a new dimension to entertainment—all reflect an excitement and an enthusiasm perhaps unparalleled in show biz.

Motorola's Unveiling

Chicago, July 13.

Motorola set the tv manufacturing industry abuzz last week when it took the wraps off its new color sets which use the CBS-Hytron 19-inch tube and carry an $895 price tag. Motorola unveiling of its inproduction sets followed by a single day CBS' Danvers, Mass., initial introduction of the new large-size tube.

It's expected that other set makers will shortly announce their fall models featuring the C-H "Colortron 205" tube.

When Motorola prexy Paul Galvin showed off the new units to his distribs here last week he predicted that his firm alone would sell 25,000 color sets this fall. Only a few months back the guessing by industry figures was that all the manufacturers combined would turn out between 50-100,000 sets this year.

Big shocker to Motorola's competitors was the less than $1,000 price ticket. The 19-inch tube is costing the manufacturer $175 each and then there's the additional circuitry involved for color, although the Motorola sets have only 29 vacuum tubes compared to the 40 that were standard in previous color receivers.

Roving Tint Unit

Continued from page 25

or element, black-and-white tv on the same outdoor, on-the-scene pickup schedule, can be realized, according to Cooperman, economically, with a minimum of travail, and a maximum in goodwill relationship.

Before the mobile unit's tour is over, other problems and headaches undoubtedly will be realized, and answers considered. In all events the crew will come back with a brochure of stories that'll match the traveling salesmen's best.

In Cleveland, for example, five minutes before air time, there was still no color pickup from the Karamu House. The show schedule called for a style show by the blind. Attending was a neighborhood reverend who, asking one of the crew whether there was something he could do, was told by one of his cohorts, "yes, pray." Minutes later the color pickup was realized.

In St. Louis a heavy rain the night before showtime bent the peonies so that they couldn't reflect their true beauty. The director of the horticultural yards sent a crew out to hand-shake all the rain out of the flowers. Then, there was the Chicago showing of the chocolate cake that, unfortunately, attracted all the flies in the vicinity. Now, all food is sprayed before air-time, much to the chagrin of the hungry crew and guests.

Color tv may be new, but the NBC caravan is discovering it's only another facet to show biz.

Baudino Vice Caley As BAB's Chairman? Want Radio in Title

Broadcast Advertising Bureau is contemplating a change in corporate name that will include the word "radio." The outfit's exec committee, voting last Friday (9) at the end of a two-day session, decided unanimously to find a new title. Earlier, at nominating committee meetings, Joseph Baudino, Westinghouse braintruster, took the inside track as probable replacement for Charles Caley, WMBD, Peoria, as board chairman.

The decision to put "radio" into the sales promotion organization's title is expected to get board approval in November, since it's already got exec committee okay. Baudino, favored as the new board chairman, has for the past two years been chairman of the exec committee. His final approval for the former post must come at another nominating committee meeting in October.

From the Production Centres

Continued from page 24

Sioux Falls, S. D., general sales manager, and **Bayliss Corbett**, Corpus Christi, WCCO radio additions, the former as account exec and latter as news department member . . . **Bob DeHaven**, one of WCCO's top personalities, to narrate "Nutcracker Ballet" with Minneapolis' and Duluth Symphony orchestras next winter for a second time . . . **Burt Hanson**, WCCO staff vocalist, to sing in "Aqua Follies," big Aquatennial water show, for 10th successive season . . . **Lee Whiting**, KEYD general manager, recuperating from illness which bedded him while he was attending convention in Chicago . . . **Meg Kingsbay** returned to WCCO radio and is doing three morning shows weekly for General Mills . . . Organist **Ramona Gerhardt**, longtime local WCCO radio favorite and now with KNX, Los Angeles, here to appear in WCCO's Aquatennial show.

IN PITTSBURGH . . .

Hank Stohl and **Carl Ide** are doing the daily "Meet Your Neighbor" show on WDTV while **Joe Mann** and **Elaine Beverly** (Mr. and Mrs.) are vacationing in Miami Beach . . . **Otto Krenns** celebrated 8th wedding anni . . . **Howard Lazarus**, manager of WPGH, and his wife were divorced . . . **Aggie Pallan**, wife of **Art Pallan**, WWSW deejay, recovering from pneumonia . . . **Will Disney**, salesman at WDTV and operator of Little Lake strawhat, played the lead in his production of "Springtime for Henry" . . . **Peter Thornton**, publicity director of WENS, spending spare time these days press-agenting the new Gateway Plaza . . . **Sgt. Donald Sharapin**, who was at WILO in East Liverpool, O., a year ago when he went into the service, is home on leave and reports upon his return to Fort Bragg to WNFE in Fayetteville, N.C., as part of his psychological warfare training in radio . . . **Marion Leslie**, women's editor of the Sun-Telegraph, subbing for the vacationing **Gloria Abdou** on WCAE . . . **Eleanor Schano** taking over weekly Friday quarter hour, "Beauty Spot," on Channel 2, and **Adelaide Lasner Sachs** will just do the commercials.

IN PHILADELPHIA . . .

Jerry Warren has left KYW to do summer relief announcing at WPEN . . . **Al Taylor**, WCAU late night deejay, is broadcasting two shows nightly from Steel Pier, Atlantic City, for sixth year of WCAU originations from Pier . . . **Mel Levine** has been named assistant operations chief at WCAU-TV . . . **Vivian Cooper** has returned to WIP program department after an absence of several years . . . **Red McIlvaine**, former KYW disk jockey, is in Air Force taking basic training at Sampson Air Base, New York . . . Ritter Finance Co., with 23 offices in area, has signed for first time in tv as one of sponsors of "Wrestling from Chicago" (WFIL-TV, Wed. 11 p.m.). Lee Keeler agency set account . . . **Bill Givens** and **Vince Lee**, KYW deejays, are airing what is believed to be radio's earliest telephone quizzer at 5:15 a.m. (Mon. thru Sat.). Calls are made only in response to cards from listeners . . . Civic notables attended groundbreaking (7) for Westinghouse Electric Corp. new $1,000,000 service and sales center in West Philadelphia . . . **Jerry Williams-Harry Smith** "Gagbusters" show on WIP has had time doubled from 2 to 4 p.m. daily.

TV Writers

Continued from page 28

permanent consolidation). Another point raised re the TWA breakoff and strike proposal is that few if any unions in the industry have ever attempted a hot-spell strike, waiting instead for fall or winter when webs have more shows to worry over and when the unions have a reserve of capital to sustain the fight.

Summer Shows Factor

Bearing these things in mind, observers felt that TWA can't halt enough stanzas to make an effective dent in web armor. However, TWA, even before the walkout Friday, had called upon unions like IATSE, SAG, SEG, SDG, etc. for support "in whatever way you consider most effective." TWA expects such support will win the day, but reaction of unions approached is not clear yet. Whether they are waiting further NLRB developments has not been discussed.

CBS, NBC and ABC are sitting tight against TWA's next maneuver. TWA has made repeated requests for the networks to join with them in going to U.S. Conciliation Service. The webs said they've "never seen any need to do it," contending TWA can make the step alone. A web rep said late Monday that networks were still interested in meeting with TWA but not on terms the union has so far demanded. TWA, on the other hand, said that the next move must come from the webs. Neither side, after longterm negotiations, has budged more than minutely concerning rates for half-hour and hour scripts. Last, the three networks will not discuss "union shop" with TWA until money issues are cleared up.

In short, TWA wants more money from webs; the three networks are opposed, and the Authors League threatens to turn any possible future negotiations out the door.

Leo Rosen to WPTR

Albany July 13.

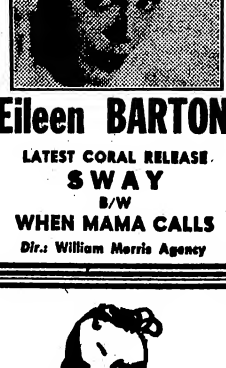
Leo Rosen, recently sales manager of WROW and WROW-TV and former television consultant for Fabian Theatres, is the new manager of the Schine-owned WPTR.

He succeeds Gus Lampe who resigned to become managing director of the new Cross County Hospital and Medical Center in Yonkers.

'Rhythm in Rhyme' Quizzer

Under the banner of Off-Beat Productions, Herb Rudley is putting together a telequizzer titled "Rhythm in Rhyme." Listed as panelists are Faye Emerson, Ilka Chase, Howard Dietz and Abner Dean.

Martin Goodman office is handling the sales end.



Eileen BARTON

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Inside Stuff—Radio-TV

Not specified in the announcement last week of Jack Benny's Lucky Strike renewal which will continue the comic on CBS Radio is that an even dozen of his 39 shows will be taped repeats of his top shows on the longtime Sunday nighter. It was known that there would be reruns and it was just a question of how many—and 12 is the answer. Benny will be chalking up his 23d radio season. He switched from NBC to Columbia in January, 1949, and Lucky has sponsored since the fall of '44. It'll be the regular troupe in support, including Mary Livingstone, Rochester, Bob Crosby, Dennis Day, Sportsmen Quartet, Don Wilson, Artie Auerbach and Mel Blanc, with Hilliard Marks producing, Mahlon Merrick on the music and a script corps consisting of Sam Perrin, Milt Josefsberg, George Balzer and John Tackaberry.

Disk jockey and memorabilia collector Joe Franklin finds himself in one of those mixed-emotions quandaries. On his half-hour showcase for old films and records on WABC-TV, N. Y., he's unable to show old features in their full length, so a couple of weeks ago he invited his audience to be his guest at a pair of showings of two oldies at the Roosevelt Auditorium, which he had booked for the nights of Sept. 25 and Oct. 2. He planned to show Lila Lee's "The Adorable Cheat" (1926) and Boris Karloff's "Dynamite Dan" for the viewers. Roosevelt aud holds 1,100; Franklin's already received 12,000 requests for tickets. He's not quite certain what to do next.

Peggy Wood, quoted in last week's issue as referring to "clambakes on television," claims she was misunderstood. Star of the "Mama" series explains that she was referring to the recent Army-McCarthy hearings on tv. Actress' remarks were made during her appearance as a guest of honor at a testimonial luncheon given by the American National Theatre & Academy for co-producers T. Edward Hambleton and Norris Houghton, of the Phoenix Theatre.

One tele producer who bought a Hollywood name for a hefty sum balked at paying Nat Hiken $1,500 for a sketch which the film star had performed previously. Instead he made the star unhappy by forcing him to get other material.

However, the producer wanted to find out what was in the sketch that made it so sought after by the expensive name. He got a copy and liked it. So he bought it for another film star who will play his show at a later date. And Hiken gets the $1,500.

Eileen and Robert Mason Pollock's original on the Robert Montgomery NBC-TV stanza next Monday (19), is called "It Happened in Paris," about a young couple doing a radio show from the French capital. It's from their own careers since the Pollocks did a Mr. & Mrs. series in Paris which was syndicated in the U.S.

Writing team, now living in this country, have a second Montgomery exposure scheduled for the summer, an original for the U.S. Steel-Theatre Guild hour on ABC-TV and three entries on NBC-TV's "Hallmark Hall of Fame" when the Sarah Churchill show returns.

WLIB's, N.Y., new Pulse rating, the first since the station's new transmitter went airwise in February, showed an overall 15% increase in Negro programming during five-and-three-quarter morning hours. The station led in 16 quarter hours during that time.

In the 11-noon slot, the most recently added time to the Negro block prior to the new transmitter in the East river near Queens, Pulse showed a 33.7% increase over an early February survey. Station's share of audience increase over February in Harlem alone was 31.4%.

World Broadcasting has signed Harry James and spouse Betty Grable to transcribe 260 hour-long shows over the next year. Programs, which will cost about $250,000 all told, will be distributed to stations under the firm's new ComET Plan. Pair will do chatter and interviews and spin records.

Under the ComET Plan, programs will go at $1 each to every subscriber to the World library service. They'll be distributed on a five-a-week, 52-weeks-annually basis, with stations enabled to sell 15 participations in each show. Some 325 stations have already signed for the plan.

In last week's VARIETY review of "The Freddy Martin Show" (CBS Radio), Martin was erroneously credited for his keyboard soloing instead of his tenor sax work. The show is produced by CBS-Radio staffers in cooperation with the Treasury Dept.

WNBC, N. Y., will pay tribute to WNYC at the end of this month to help celebrate the city-owned station's 30th anniversary. Salutes will be spread throughout the day culminating in a half-hour documentary. Ben Grauer will be the emcee.

SUNSET SERENADE
With Billy Hew Len, Niumalu Hawaiians (14), Edward Kenney, Little Joe, others; announcer, Hardy Hutchinson
Producer: John Spencer
30 Mins.; Tues., 7 p.m.
KPOA, Honolulu

The talents of Hawaii's top dance and show band, spritely scripting and fast pacing combine effortlessly to launch a solid week presentation worthy of widespread Mainland airing, either by network or transcription.

Program originates on stage of Garden Terrace of Niumalu Hotel before audience of cash customer dinner guests and cuffo onlookers, with premiere outdoor opus attracting 1,000.

Billy Hew Len and the Niumalu Hawaiians deserve plaudits for show's musical success. Band is guided by John Spencer, hotel's manager, who utilizes many of his own arrangements, combining features of the Glenn Miller and Harry Owens schools.

Singing star is youthful Edward Kenney, who is fast following Alfred Apaka up the ladder of success as a purveyor of Hawaiian romance. Gals in the audience virtually purred and looked entranced as the smiling, bronzed youth sang "Beyond the Reef" and other Isle-style ballads. He's got the poise, the looks, and a resonant yet sensitive baritone voice; a bit more seasoning and he's on his way.

Hardy Hutchinson, nominally a KGMB staffer, handled emcee chore in capable style, winning solid audience support from the outset of the 30-minute pre-show warmup. Spencer is producer and Tony Todaro comes up with a neat script for this 13-week entry.

Swell to watch—and, after all, one of its prime purposes is to draw visitors to the Niumalu—and easy to listen to, "Sunset Serenade" is the best thing of its type since "Hawaii Calls" took to the air some two decades ago. *Walt.*

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Mutual's Golf Jag

Mutual has lined up six major golf tourneys to date for the summer months. The web has set broadcasts starting July 17 through Sept. 5.

Top events will be Tam O'Shanter next month and also the International Cup matches. Deals were all firmed by Paul Jonas, Mutual sports chief.

Fort Worth—There were 378,300 tv sets in the Fort Worth-Dallas area as of July 1, according to the latest survey.

SENOR BEN
With Ben Grauer
Producer-writer: Grauer
Director: Parker Gibbs
25 Mins., Thurs., 9:35 p.m.
NBC, from N. Y. (transcribed.)

Now it's NBC and its vet emcee-newscaster Ben Grauer who are digging that Latino beat. This is a deejay show that's peppered with chile rhythms and right in step with the country's hip-swinging vogue.

On the opening show Thursday (8), however, Grauer overdid the Good Neighbor policy. He made it clear that he was a Latinophile, having traveled extensively south-of-the-border, having many friends in the countries there, speaking Spanish, etc. All this dialog is probably preem show briefing and once he gets into the rhythm of deejaying, lotsa music and little talk, the show ought to work out all right.

Format of the show includes the spinning of authentic Latino rhythms as well as telephone conversations with newspaper columnists in various Latino countries and news of the under-construction Pan American Highway. It's doubtful if the mambo-rhumba craze in the U. S. extends to gossip about what's doing south-of-the Rio Grande. On the preem Grauer grabbed with Peppi Romero, Mexico City columnist. The interview made Grauer sound pretentious and Romero like a Latino Louella Parsons.

There's plenty of hope for the show, however, if Grauer sticks to record. *Gros.*

NEWS GAME
With Kenneth Banghart, Inez Robb, Eloise McElhone, John Lardner, Hal Boyle
Producer: Merrill Mueller
30 Mins., Wed., 8 p.m.
Sustaining
NBC, from New York

NBC has come up with a crackerjack current events quizzer in "News Game." It's the people who give the program its big play with their felicitous cracks and chatter as they kick around identification of an event against the clock. Kenneth Banghart, the veteran newsman, handles the moderating stint as if he invented it.

Preemer last Wednesday (7) had a corking panel consisting of Inez Robb, United Features columnist; Hal Boyle, the AP's Pulitzer Prize-winner; the ubiquitous Eloise McElhone, and Newsweek's John Lardner. Latter is batting until Walter Kiernan comes on permanently. Especially worthy of note is that the news questions weren't child's play and there were plenty of missouts. Some of them may have been deliberate, however, in favor of a specific hospitalized GI (a regular gimmick) who is beneficiary of coin and some merchandise when news stories remain unidentified. Said GI also steps up from "printer's devil" to "publisher" as the game progresses in his favor.

Some of the panelists not only made with the answers but gave extra-added details to give the show a fillip. Banghart moved the stanza along rapidly without sacrificing the essentials.

Radio is in a bad way if a sponsor can't be dug up for this smartly done news quiz. *Trau.*

STUDS TERKEL
Producer: Terkel
60 Mins.; Mon.-thru-Fri.; 3:30 p.m.
Participating
WAAF, Chicago

Jazz and folk song specialist Studs Terkel, is given plenty of elbowroom to exercise his unique talents on this daily hour-long gab and disk spinning session. Taking heed of WAAF's South Side following, Terkel is leaning towards the New Orleans jazz idiom with a generous sprinkling of gospel ditties. But it's all authentic stuff that makes for intriguing listening, both for the cultists and the casual dialer.

Terkel is a deejay of the old school, in that he really knows the jazz and folk field. Bulk of the disks use to come from his own private collection and he seemingly has a limitless fund of background knowledge about the old and the new, with plenty of personnel data re the various sidemen.

Strip is spiced with an occasional offbeat interview. On segment heard (9) host chinned with ex-heavyweight Jersey Joe Walcott who's now traveling the glory trail as a minister. Jersey Joe's life yarn with his ups and downs in and out of the ring made for interesting kibitzing.

All in all, it's a cool hour with a personality all its own. *Dave.*

Philadelphia — Stock car races from Philly's Municipal Stadium are being telecast live by WPTZ, Friday at 11:20 p.m. Color is being handled by Sherry O'Brien, WDAS sportscaster and racing authority.

JACK CARSON SHOW
With Doris Drew, Tony Romano, Taylor Maids, Walter Gross Orch, Bob Stewart, announcer
Producer-Director: Bill Brennan
30 Mins., Tues.-Fri., 9:30 p.m.
Sustaining
CBS from Hollywood (transcribed)

Jack Carson, who has worked virtually every medium in show business, has taken on a fairly difficult assignment in attempting to project a transcribed four-times-a-week 30-minute show in which the major ingredient is standup comedy. It's the kind of assignment that wears out writers rapidly and is conceivably an ulcer-breeding chore.

On the preem session of this setup, Carson made a good start by utilizing several brands of comedy plus assists from a squad of singers, all of whom are also equipped to make with the verbiage. It's true that the format is by no means original, but it's serviceable, and Carson seeems to know what to do with his lines.

Carson purveys a fairly high level of radio comedy and clocks a high quota of laughs. He has an easy approach that carries a likeable manner. His banter with the rest of the cast is easy to take, and if the preem is a sample of what's to come, this period should maintain a fairly steady audience.

Whether by design or it just came out that way, Doris Drew sang "Little Things Mean a Lot." Several sketches later, Carson did a burlesque of that tune. In most programming situations of this kind, the satire follows directly the straight rendition so that the sequence is unified. The Taylor Maids in "Hernando's Hideaway" and Tony Romano in "Pocketful of Dreams" break into the show nicely.

Preem indicated a fairly high standard that will be difficult to maintain for a show holding sessions four times weekly. *Jose.*

Frawley's 'Great Scott'

"Great Scott" package is being auditioned for radio this week with Bill Frawley, the Fred Mertz of "I Love Lucy," in the lead role as baseball scout Joe Scott.

Show being produced by JG Productions division of Jules Goldstone talent agency on the Coast, with Bob Klein as exec reiner. Jerry D. Lewis will script and stage.

SPEND A MILLION
With Joey Adams, emcee; Fred Collins, announcer
Producer: Lester Lewis
Director: Ken MacGregor
Writers: Albert Miller, Eddie Davis
30 Mins.; Wed., 8:30 p.m.
Sustaining
NBC, from N.Y. (transcribed)

"Spend a Million" is another quizzer of the "gimmick" genre, but with two distinct differences. First, there's some reverse English in the device itself that gives the show a bit of novelty; second, the entire segment is rigged up so as to make it more of a comedy show than a quiz stanza. The novelty will wear off after a few weeks; whether the comedy aspects will be enough to sustain it will depend on the depth of the Albert Miller-Eddie Davis-Joey Adams gag file and the skill of the Lester Lewis staff in selecting contestants as picturesque and outspoken as the first three.

Idea of the show is for the contestants to successfully answer four questions. With each successful answer, they can spend part of the $1,000,000 they start off with, getting a choice of two properties they can buy. And with each choice, there's a catch involved whereby the contestant loses more money or gains some back via his "purchase." Jackpot goes to the contestant who unloads all the coin.

Gags are planted in the properties involved and in the win-or-lose-more provisos with each property. But more important, number of contestants are limited to three, and there's plenty of room for comedy byplay between Adams and the contestants (who on the preem were a quiz show contestant picker, a lady optometrist and a police auctioneer). Contestants appear to be well-briefed in advance on their comedy assignments and lines, and in combination with Adams they got off some funny lines. Adams was glib as usual and handled the entrants easily.

Once the novelty aspect of the quizzer wears off, there's bound to be tough sledding for the show, since it will be forced to depend on comedy alone for its appeal. Whether the framework of the quiz can manage to sustain a barrage of one-liners remains to be seen. *Chan.*

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Television Reviews

Continued from page 31

ballads like "Wish You Were Here" and "Three Coins in a Fountain" and worked the show's closer with chanteuse Carrol Starr in a bit with puppets, a clicko number that had male and femme using their own voices when the camera was on them then switching to puppet tones when the lens hit the dolls. Pair worked the strings as well.

Carrol Starr's pipes were good but teeoff nervousness showed in her movements. Acquisition of easy actions will enhance gal's value to the show. Besides the bit with Vaughn, her stints included "Fine Romance" in a short-order-cook setting, and "When You Wish Upon a Star." High-school-age Hames Sisters made their tv preem this show (7). They need considerable training in both voice and appearance but their chores were helped by okay arrangements and production.

"Denny Vaughn Show" offers nothing new but is good summer material. *Gorm.*

A DATE WITH FROSIA
With Frosia Gregory, Greg Curtis, others
Producer: Harvey Hart
30 Mins.; Sun. 7:30 p.m.
Sustaining
CBC, from Toronto

Seventh stanza of "A Date With Frosia," summer replacement for Canadian GE's "Showtime," shapes into a well-jelled dessert for Sunday dinner, or an aperitif to "Toast of the Town," which follows it on Canadian Broadcasting Corp. stations. It's now a first-rate example of a moderate-cost satisfier achieved by talent and taste.

Smooth intro by Frosia Gregory, sweet-faced recording ballad singer (who once washed dishes at International House, N. Y., with Burl Ives when both were Juilliarding) was followed by the guest, good-looking crooner Greg Curtis. His "Three Coins" ended nicely with Miss Gregory's face reflected in the fountain.

Program has gradually shifted from mainly pops to folk songs, Vienna waltzes and a music-hall number by Dorothy Bromby and her four personable femme singers. This segued into an amusing part between a lifeguard and a sexy beach peach, danced by husband-wife team David Adams and Lois Smith of the National Ballet of Canada. Scene puzzled at first, however, because—presumably in fear of objections to a bare male torso on tv—Adams wore a gym shirt, producing an incongruous underwear effect.

Miss Gregory's standout was a South American ballad, in costume. Her voice is warm and strong, her style individual but faintly similar to Hildegarde's. Enchanted Strings—four nice-looking gals—did a good solo and join the finale ensemble in a medley from "Guys and Dolls," with character costumes suggested, not actualized. Music director Fred Ross and Ernest Chilcott on lighting rate special nods, as does Donna Hossack, harpist with no solo this time but giving a fine assist. *Gard.*

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"BEST TELEVISION PLAYS OF 1954"
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WILLIAM I. KAUFMAN
Published by
MERLIN PRESS
220 West 42nd St.
New York, N. Y.

Vaughn Monroe

Continued from page 27

edition of the Murray show on some stations.

Question of a headliner playing a set of shows during a brief space of time has always been a vexing problem in the industry. For example, a Hollywood filmster in New York for a week or 10 days is only available during that period, and thus his agency will try to make the most of his N. Y. visit by putting him on a lot of programs. This leads to several complications because by the time he gets to playing the last show on his schedule, he's virtually worn out his welcome by repeating his act several times.

Sullivan emphasized the fact that there was no quarrel between him and Murray on question of getting names. He said it was merely a problem of maintaining the values of the talent that he purchases.

ABC Radio

Continued from page 25

restoring "Whispering Streets" to SRO status via a Tuesday and Thursday buy (Seaman replaces the outgoing Toni, with General Mills retaining the other three days). Rockwood Candy signed for Wednesday and Friday segments (9 to 9:15) of "Breakfast Club," bringing that to one quarter-hour short of SRO. Cat's Paw picked up Monday segments on "Modern Romances," and the web has firmed another client (keeping its identity under wraps) for Tuesday-thru-Friday on the soaper.

Finally the net made its weekend news package of 22 five-minute capsules a year-round setup by signing Musterole to sponsor the saturation news setup for 16 weeks starting in November. Texaco is on the package for 12 weeks (ending in September), Admiral is signed for 13 and has nine to go (having given way to Texaco on a hiatus arrangement), and the web has signed two more for the 11 shows remaining in the 52-week span. Web won't divulge the new sponsors until Admiral makes up its mind which nine weeks it will take.

Of the shows involved, four are house packages, which means $330,000 of the billings come as program charges. House shows are "Whispering Streets," "Modern Romances," "Breakfast Club" and the weekend news.

'Ol' Rawhide'

Continued from page 26

Embassy here, including a beauty with a Hellenic hilltop yodeler) he got some letters asking if he was being kicked off.

A few years ago CBC was denounced by a prominent Ottawa clergyman for having the less-than-solemn Rawhide show follow a morning religious program. A flood of letters, many from church members and many in the Ottawa papers, denouncing the cleric for narrow-mindedness, kept the schedule intact. Rawhide has also, of course, been denounced in parliament.

Some listeners still believe Rawhide's actor is as elderly as the character—there are no program credits other than to sources of recordings—but many, who used to, got a shock a couple of years ago when Maclean's magazine ran a profile of Max Ferguson. Accompanying it was a shot of the handsome young man in a highly romantic, faintly decadent-looking pose. Cutline: "Ol' Rawhide."

Liebman

Continued from page 25

capital and has been boosting her stock since then).

These and others from England and the Continent will supplement Liebman's domestic talent that includes Betty Hutton, Judy Holliday, Frank Sinatra, Janet Blair, Steve Allen, Nanette Fabray, Jack Lemmon, Bil &. Cora Baird Puppets and Dick Shawn.

Liebman also has contracted for the N. Y. City Center Ballet to present Virgil Thomson's "Filling Station" with Janet Reed heading the toe troupe and George Balanchine doing the choreography. The ballet is skedded for Liebman's third spectacular — the show on which Miss Holliday is booked. Film actress, however, is due east for an operation on her foot and whether this will postpone her appearance ih not known now.

Having already recruited James ("Tales of South Pacific," etc.) for his one-shot scripting stable, Liebman last week also signed tv playright Robert Alan Aurthur, whose work has been mainly identified with the Philco-Goodyear Television Playhouse."

Barry Gray

Continued from page 25

agency has an obligation to see that "no voice is silenced."

DuMont's reasons for dropping Gray, one writer complained, were "flimsy and transparent." Another called them "disgraceful."

'How About NBC, CBS?'

An anti-Gray letter said: "Far from protesting, I would applaud and urge the FCC to clean up the two great pipe lines—CBS and NBC—which are pumping Red propaganda into American homes. Another said Gray's commentary is the "type of program which is slanted and hypocritical and should be taken off the air."

One Commissioner wrote form letters to protestors that their complaints have been brought to the attention of WABD "with a request for an explanation." However, this official pointed out that "the Commission is prevented by law from requiring a broadcaster to carry or refrain from carrying any particular program" and has no power to prescribe the content of any program. "As for the broadcaster, he is expected to be fair and objective in making his facilities available for the presentation of material concerning controversial issues and to afford full opportunity for the presentation of different views. His overall performance is reviewed periodically by the Commission, usually when he applies for renewal of his license."

DuMont has not yet replied to the Commission's request for information in connection with the complaints.

Tillman

Continued from page 28

to meet a ship or plane arriving at 8 the next morning, he sometimes wonders whether it's worth it all. But the satisfaction of an exclusive interview with, say, John Roche's girl friend a couple of days after he was arrested, leaves few doubts.

Ironically, Tillman didn't go out on stories when the station had its own camera crews, a couple of years ago. (They were cancelled out, along with the station's own film lab, a year ago in a big budget cut.) But several months ago, looking through the station's contract with United Press-Fox Movietone, which supplies the station's newsreel footage, he noticed a bonus arrangement which enabled the outlet to make use of one crew for its own footage. Tillman broached the idea of personalizing the news to v.p.-general manager Fred Thrower and got an immediate and enthusiastic okay.

— Lassoes 'Em All

Among his interviews in the past month have been talks with Mayor Wagner, Police Commissioner Adams, Gen. Claire Chennault, longshoreman Tony (Tough Tony) Anastasia, Transport Workers Union chieftain Mike Quill, Emperor Haile Selassie, N. Y. county Republican chief Thomas Curran and heiress Barbara Hutton. On a straight news kick, he was on top of fast-breaking developments in the Roche and Paul Pfeffer murder cases with exclusive footage and interviews.

One advantage Tillman holds is the fact that WPIX is owned by the News. He works closely with the city desk, with staffers and district men, and he's often given tips on the whereabouts of hard-to-locate characters by the newspapermen. He's got the legwork down to a routine. At night, he looks over the city desk's futures file for possible stories, and confers with news & special events chief Walter Engel on possible stories. Next morning, he checks in with Engel and the desk on late news breaks. He then drives into the city, checking again by phone before arriving. If the assignment's been predetermined, he meets his four-man Fox crew at the predetermined spot. If it's a late development, Engel calls Fox and orders a crew to a certain spot at a certain time and Tillman meets it there.

Besides costing Tillman plenty of sleep, his interviews are costing him coin too. In as many cases as not, he's had to miss his 4:25 p.m. newscast, with a standby taking over. He's always been in time for his 7:25 program, and 11 p.m. is no problem at all. But the effort is well worth it, he says. There's a particular kind of satisfaction in saying to an audience, "Well, we went down and talked to so-and-so today about such-and-such, and here's what he said," and then switching to a film showing himself talking to the person.

It's far better news work too, Tillman says. Most shows air footage of an important personality making a statement, and all he's doing is reading a copy of a handout he read to reporters five minutes earlier. Tillman sits in on the press conference, where questions from reporters make the real news, and after the other newsreels are through with the reading of the statement, he sits down with the official and repeats or originates leading questions designed to bring out important news slants omitted in the formal statement. Most officials like the idea, he says—it humanizes them by putting them into conversation instead of making a stiff and formal reading.

Finally, says Tillman, it makes life a lot more interesting and exciting to him personally, and it fulfills a lifelong ambition—to be a newsman instead of a newscaster.

Kansas City—Ed Birr, veteran salesman for WHB, is taking a fling at politics, running for the Republican nomination for presiding judge of the County Court of Jackson County, Missouri.

'Stop Music'

Continued from page 25

ing into the 10:30 period following the U. S. Steel Hour. Negotiations are under way to reinstall Berk Parks in his emcee role. (Either Bill Cullen or Dennis James will do the radio version.)

Exquisite Form Bra, via the Grey agency, will sponsor the tv edition on ABC. Initially the Bra company had planned picking up the tab for the Arthur Murray show, with the latter moving into the Tuesday night 10:30 ABC-TV slot, but these plans have been altered, with "Music" getting the nod and likelihood of Murray's summer sponsor, Five-Day Pads, continuing with the show through the fall season in a different ABC time segment.

Exquisite Bra also has hopped aboard the radio version with a firm 26-week pact, and another quarter-hour pactee is Whitehall (American Home Products). That makes two to go for SRO. Head singer on the CBS show will be Jack Haskell, supported by Three Beaus & A Peep, with emcee and femme chanter still to be tapped. Ray Bloch is the batonist.

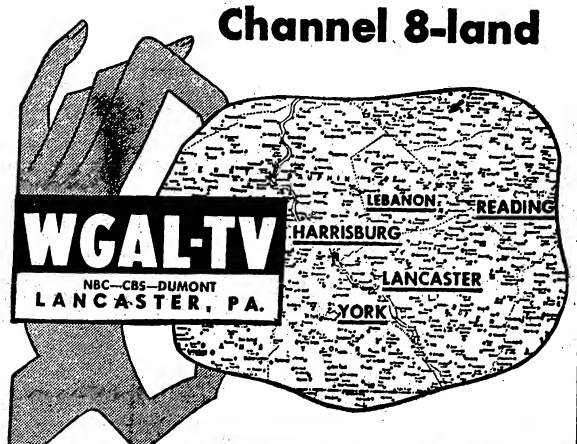
The New 'A&A'

Continued from page 27

status after more than a decade as a one-a-weeker. He said it wouldn't exactly be a disk jockey show, as has been reported, but will include spins of the top songs throughout the week with the grand ballroom of the lodge of the Mystic Knights of the Sea as the fulcrum. But these won't be all current hits, he explained, "because there aren't enough of them to fill five days a week without repeating." Indication here was that the pair will go back to the files for a selection of the standards as well as current best-sellers.

Amos did an extemporaneous run-through of the pilot record and if it's even a third as funny on the air, the pair's "Music Hall" might easily make people forget television for 25 minutes every night 'cept weekends.

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Saturdays at 10:30 P.M. (N.Y.T.)
NBC Television Network

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.

CHICAGO — *Approx. Set Count*—1,800,000 — *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Inner Sanctium (Myst)	WNBQ	NBC	Sat. 10:00-10:30	15.8	38	41.4	Wrestling	WGN	10.2
2. Boston Blackie (Myst)	WGN	Ziv	Thurs. 9:30-10:00	14.2	32	43.8	Place the Face	WBBM	21.4
3. I Led Three Lives (Dr)	WGN	Ziv	Tues. 9:30-10:00	13.5	26	52.6	Name's the Same	WBKB	18.1
4. Mr. District Attorney (Adv)	WBKB	Ziv	Fri. 9:30-10:00	12.1	26	45.7	Person to Person	WBBM	23.1
5. Badge 714 (Myst)	WGN	NBC	Tues. 8:00-8:30	11.6	30	38.6	Fireside Theatre	WNBQ	12.1
Annie Oakley (W)	WBKB	CBS	Sun. 2:00-2:30	11.6	33	35.1	Baseball	WGN	20.7
7. Life of Riley (Com)	WBKB	NBC	Tues. 10:00-10:30	11.0	29	37.5	Four Leaf Clover Theatre	WGN	11.2
8. Wild Bill Hickok (W)	WBKB	Flamingo	Sun. 1:30-2:00	10.7	34	31.6	Baseball	WGN	19.1
9. Janet Dean (Dr)	WNBQ	MPTV	Sat. 10:30-11:00	9.8	27	35.7	Wrestling	WGN	11.4
Liberace (Mus)	WGN	Guild	Wed. 9:30-10:00	9.8	22	45.1	Drewry's TV Playhouse	WNBQ	19.1

PHILADELPHIA — *Approx. Set Count*—1,600,000 — *Stations*—WPTZ (3), WFIL (6), WCAU (10)

1. Boston Blackie (Myst)	WCAU	Ziv	Thurs. 7:00-7:30	18.6	74	25.1	Hopalong Cassidy	WFIL	4.9
2. Superman (Adv)	WCAU	Flamingo	Mon. 7:00-7:30	16.3	67	24.3	Dangerous Assignment	WFIL	6.0
3. I Led Three Lives (Dr)	WCAU	Ziv	Wed. 7:00-7:30	16.0	75	21.3	I Am the Law	WFIL	3.9
4. Badge 714 (Adv)	WCAU	NBC	Sat. 6:30-7:00	14.0	64	21.9	Kit Carson	WPTZ	6.9
5. Racket Squad (Adv)	WFIL	ABC	Fri. 11:15-11:45	11.2	56	19.9	Sports Final; Sports Corner	WCAU	7.0
							China Smith	WCAU	3.9
Mr. District Attorney (Myst)	WPTZ	Ziv	Tues. 10:30-11:00	11.2	26	42.2	Stage "S"	WFIL	20.6
7. Victory at Sea (Docum)	WFIL	NBC	Tues. 7:00-7:30	11.1	58	19.2	Big Idea	WCAU	6.5
8. Death Valley Days (W)	WCAU	McCann-Erickson	Thurs. 10:30-11:00	10.9	31	34.7	Mystery Hour	WPTZ	15.4
9. Liberace (Mus)	WPTZ	Guild	Sat. 11:00-11:30	10.4	25	42.7	Ford Playhouse	WFIL	27.4
10. Craig Kennedy (Myst)	WCAU	Louis Weiss	Sat. 6:00-6:30	10.0	60	16.8	Ramar of the Jungle	WFIL	3.9

CLEVELAND — *Approx. Set Count*—1,100,000 — *Stations*—WNBK (3), WEWS (5), WXEL (8)

1. I Led Three Lives (Dr)	WEWS	Ziv	Fri. 10:30-11:00	28.2	47	59.5	Baseball	WXEL	21.5
2. City Detective (Myst)	WNBK	MCA	Wed. 10:30-11:00	24.5	53	46.3	Baseball; Wrestling	WXEL	21.2
							Bouts; Sports Spot	WEWS	8.4
3. Superman (Adv)	WNBK	Flamingo	Mon. 6:00-6:30	21.1	94	22.6	Dinner Platter	WEWS	1.1
4. Foreign Intrigue (Dr)	WEWS	J. W. Thompson	Sun. 10:00-10:30	20.6	36	57.3	Loretta Young	WNBK	27.7
5. Liberace (Mus)	WEWS	Guild	Wed. 9:00-9:30	19.3	34	56.8	Baseball	WXEL	26.1
6. Mr. District Attorney (Adv)	WEWS	Ziv	Sat. 7:30-8:00	15.7	49	32.2	Ethel and Albert	WNBK	15.1
7. China Smith (Adv)	WNBK	NTA	Sat. 6:00-6:30	14.9	74	20.3	Polka Time	WEWS	4.6
8. Cisco Kid (W)	WNBK	Ziv	Sat. 5:30-6:00	14.8	82	17.9	Contest Carnival	WEWS	2.6
9. Kent Theatre (Dr)	WEWS	ABC	Sat. 10:30-11:00	14.5	29	50.6	Your Hit Parade	WNBK	32.2
Racket Squad (Adv)	WXEL	ABC	Thurs. 10:30-11:00	14.5	46	31.8	Death Valley Days	WEWS	11.3

SAN FRANCISCO — *Approx. Set Count*—820,000 — *Stations*—KRON (4), KPIX (5), KGO (7)

1. Liberace (Mus)	KPIX	Guild	Sun. 9:30-10:00	29.2	52	55.8	TV Playhouse	KRON	17.5
2. Badge 714 (Myst)	KPIX	NBC	Wed. 9:00-9:30	26.7	42	63.6	Kraft TV Theatre	KRON	22.5
3. Superman (Adv)	KGO	Flamingo	Wed. 6:30-7:00	22.0	63	35.2	Adventure Time; Science Lab	KRON	9.1
							Perry Como	KPIX	8.1
4. Range Rider (W)	KPIX	CBS	Tues. 7:00-7:30	21.6	53	40.6	Favorite Story	KRON	13.0
5. Dangerous Assignment (Adv)	KGO	NBC	Mon. 8:30-9:00	21.1	36	58.2	Godfrey's Talent Scouts	KPIX	24.8
6. I Led Three Lives (Dr)	KRON	Ziv	Thurs. 10:30-11:00	20.7	80	25.7	News—W. Winter	KPIX	5.6
							Place the Face	KPIX	0.7
7. Wild Bill Hickock (W)	KGO	Flamingo	Tues. 6:30-7:00	17.7	52	34.0	Adventure Time; Science Lab	KRON	16.1
							Shell News	KRON	6.7
8. Racket Squad (Adv)	KGO	ABC	Mon. 9:30-10:00	17.5	32	54.6	R. Montgomery Presents	KRON	26.2
Cisco Kid (W)	KRON	Ziv	Thurs. 7:00-7:30	17.5	44	39.8	Kraft TV Theatre	KGO	11.6
10. Life of Riley (Com)	KGO	NBC	Mon. 7:30-8:00	16.9	38	44.3	Studio One	KPIX	20.6

OMAHA — *Approx. Set Count*—190,000 — *Stations*—KMTV (3), WOW (6)

1. Badge 714 (Myst)	KMTV	NBC	Tues. 9:00-9:30	40.0	75	53.3	Play of the Week	WOW	13.3
2. Liberace (Mus)	KMTV	Guild	Mon. 9:00-9:30	35.3	69	51.3	Your TV Theatre	WOW	16.0
3. Dangerous Assignment (Adv)	WOW	NBC	Mon. 9:30-10:00	28.7	68	42.0	Colonel Flack	KMTV	13.3
4. Mr. District Attorney (Adv)	WOW	Ziv	Wed. 9:30-10:00	22.0	57	38.7	Red Skelton	KMTV	16.7
I Led Three Lives (Dr)	WOW	Ziv	Thurs. 8:30-9:00	22.0	55	40.0	Place the Face	KMTV	18.0
6. Superman (Adv)	KMTV	Flamingo	Fri. 6:00-6:30	20.4	80	25.4	Dave Garroway	WOW	5.0
7. Racket Squad (Adv)	WOW	ABC	Fri. 9:00-9:30	17.7	54	33.0	Stu Erwin	KMTV	15.3
8. Wild Bill Hickock (W)	WOW	Flamingo	Sun. 4:30-5:00	16.0	93	17.3	Big Picture	KMTV	1.3
9. Cisco Kid (W)	WOW	Ziv	Thurs. 6:30-7:00	13.3	46	28.6	Lone Ranger	KMTV	15.3
10. I Am the Law (Adv)	WOW	MCA	Mon. 8:30-9:00	12.7	27	47.4	Studio One	KMTV	34.7

TINTFILMS' 'WE'RE READY, BOYS'

Vidpix Distribs Face Community Antenna Problem on Overlapping

Telepix distributors, beset with the problem of overlapping markets, are beginning to face a new phase of the problem, the overlap created by community antenna systems. Thus far, it's appeared only in isolated instances, but as more antenna systems spring up, and more important, as more stations take to the air in markets already equipped with antenna systems, the problem's bound to grow more severe.

Latest case occurred in a small western market, which has been receiving programs from the Coast via its closed-circuit community antenna system. A local station recently went on the air in the market, and a telepix distrib approached the station with its show. Station said it couldn't very well buy the show, although it wanted it, because it was being received by the residents via the antenna pickup (from a station over 150 miles away).

Syndicator thus has lost out on that particular market, but at the same time isn't collecting from the Coast market for the added coverage afforded via the antenna pickup. Other distribs point out that the station should pay an additional fee if its signal is picked up by an antenna system, reason being that stations usually include system subscribers in their coverage data and rate card considerations. But there's two problems here: A syndicator can't alter an existing contract, and more important, if the show is sold to a sponsor rather than a station, he

(Continued on page 46)

George T. Schupert
(President, ABC Film Division)
asks
TV Film Syndication—Friend or Foe of the Networks?
* * *
on interesting editorial feature in the
9th Annual Radio and Television Review & Preview Number
of
VARIETY

Film Advisory Unit Urged on NARTB, Problems Mount

The complexity of distribution problems among vidfilmers caused one of them to formally request that the NARTB set up a film advisory unit within its walls. An outgrowth of the NARTB convention in May, the issue was broached again last week by Saul Turell, topper at Sterling Television, in a letter to Thad H. Brown, video veep of NARTB.

Turell mentioned that while in Chi he discussed the matter with several other distribs and station men, and there seemed to be general agreement as to the need for an NARTB film advisory setup, the present film committee of that organization not being enough. "With the tremendous growth of new stations and increasing importance of film, the resulting problems have become overwhelming for many of the smaller stations and even some of those in the major cities. NARTB should be able to offer a service which would greatly help both the stations and distributors," Turell said in the letter to Brown.

Turell listed five facets he felt necessary to "to help in the competent handling of problems": (1) organizing and training personnel in new film departments; (2) knowledge of film availabilities; (3) know-how in scheduling vidpix stanzas; (4) integration with sales setups to turn film properties into a profit "and not a loss," and (5) a clearing house on vidpix histories and other film properties available to video.

Although not specified, the last four points in Turell's suggestion to Brown were generally embraced by TVAB, the station sales promotion organization which is now planning merger with an NARTB adjunct to service the industry.

Of the film committee now part of NARTB, Turell noted that "while serving an excellent purpose it is not basically equipped for full time operation that this job entails." He mentioned a few likely prospects for the job as head of the film advisory group, including Elizabeth Bain of Chicago, Al Odeal, Cleveland, and Russ Landers in L.A.

Esso Turning Out Its Own Vidpix

The first in a possible series of 12½-minute vidpix has been turned out and "tested" in four eastern markets by Standard Oil (N.J.). David Anderson, radio-video boss for the oil firm, is weighing the reaction to the film about world-wide oil efforts before clearly deciding whether he will make a series of 13 or more. At present, there are about five in all.

The vidpix were constructed for Esso by Telenews from between 150,000 and 200,000 feet of film, originally and solely done to provide the "Esso Reporter" tele stanza with a maximum of two one-minute institutional commercials a week. Also being mulled by Anderson is whether the films, which are distributed for free by his office, should be cleared for sale by stations. A good part of his decision will rely on the reaction of the four stations who have seen or used the pilot vidpic, one of which is WFIL-TV, Philly, as well as from reaction by other stations next fall.

Distribution is limited to Esso (N.J.) domain, unless requests come from outlets elsewhere in the country, and then promise must be had that the corporate title will be deleted from the film to avoid any anti-trust hassle. Each film is being brought home for around $4,000, and in some instances for almost $5,000—this with narrator, editing, etc., included.

Matson Sues CBS For 10G on Coronation Pix

Los Angeles, July 13.

Harry J. Matson filed suit for $10,000 in Superior Court, charging CBS with refusal to return his film of the coronation of King George VI.

Plaintiff declares he has never received any part of the $10,000, which he says was the price of the film. He claims further that CBS cut the film from one hour to 18 minutes and has held on to it, thereby depriving him of the right to sell it to others.

Zasu's Telepix Series

Al Knudson and Tony Rivers have signed Zasu Pitts to star in a new telepix series titled "Lady Law." It's a comedy segment about an eccentric spinster with a penchant for detective stories.

Knudson is radio-tv director for the Allen Christopher agency and formerly was with ABC. Rivers is with Young America Films as producer of "Silver Cloud," a kidpix series.

INDUSTRY 'SOLD' ON LATEST TESTS

By BOB CHANDLER

Techniques of shooting and processing color film for television have reached the point where the tintfilm is now ready for use on the air. That's the consensus of agency, producer and network tint experts following demonstrations of experimental color program and commercial footage over the past two weeks. Topper was a demonstration Monday (12) of some 35 product packages shown over a closed-circuit in five color processes.

Demonstration was arranged by the Film Producers Assn. in cooperation with NBC and held at the web's Colonial Theatre (N. Y.) color headquarters. Results dramatically pointed up the fact that research by producers, labs and networks has brought color film techniques a long way since less than a year ago, when that same Film Producers Assn. raised the cry, "What happens to us in this tint age?"

That the producers have been well taken care of (and they've done most of the work themselves, with a big technical assist from NBC) was borne out by the demonstration, which displayed footage which while tagged "experimental," could easily have gone on air and matched any live commercials or studio programs thus far shown. And to carry it a step further, at last week's joint National Television Film Council-NBC demonstration, when the film was preceded by a live studio show, one agency exec said it was better than the live and had everyone in the room in agreement.

FPA demonstration had some 35 product packages in the five different color processes most in use—16m Kodachrome, 16m Technicolor (reduced from 35m), 16m Eastman (ditto), 35m Techni and 35m Eastman. Each process was run off in a strip, with the viewers thus enabled to compare results on each package in the different processes. The Kodachrome was best received, showing more sharpness than all the others, less tendency to bleed, better consistency and better all-round balance. But this partially resulted from the fact that the transmission controls were left in the same adjustment for all the 16m and the 35m. Ordinarily, the color engineer can compensate for chroma values at his controls.

Still a Few Problems

What the FPA and NTFC demonstrations, as well as on-the-air film showings by NBC and CBS week before last, showed, is that no one process can be classified as best. Each has its own advantages and disadvantages, its own values. Producers will have to pick according to the purposes of the film, how it will be shown, how often, where, etc. But what was pointed up was that all processes can turn out satisfactory and in most cases, superior color pictures

(Continued on page 46)

KAUFMAN TO EUROPE ON GT VIDPIX DEAL

Arnold Kaufman, General Teleradio braintruster, departed yesterday (Tues.) for Europe to confer with toppers at Primrose Productions on the remainder of the fairly tale vidpix still to be shot. Aside from the confabs in London with Primrose's Louis Hagen and series-creator Lotte Reineger, Kaufman is also expected to be eyeing new product for the GT Film Division.

At present, GT is negotiating with a handful of national spot advertisers concerning turning the stop-motion fairy tales into a 15-minute series. If this falls through, then firm will consider further offers to sell the pix locally, either syndicated as a series or as film filler for existing juve shows.

Int'l Harvester's $4,000,000 Deal On 'Halls of Ivy' National Spot Spread

Edward D. Madden
(v.p. and general manager of MPTV)
discusses
Of Mice and Vidpix Men
* * *
a bright editorial feature in the
9th Annual Radio and Television Review & Preview Number
of
VARIETY
OUT SOON

Television Programs of America made its biggest coup to date last week by selling "Halls of Ivy" to International Harvester on a national basis for 40 or more markets. Understood the time and talent cost to Harvester will run some $4,000,000, in itself one of the largest national spot deals ever made.

Understanding with which Harvester bought the series is that an alternate sponsor can move in, in which case Harvester will expand its coverage to 80 markets. It will stay with 40 if it goes on an every-week basis. TPA is understood to be negotiating with three or four other national bankrollers on the alternate week availability. Harvester deal was set via the Leo Burnett agency, which is now clearing the time in key markets. Starting date is not set, but will be in the fall.

Deal serves to get TPA well off the hook on the Ronald Colman-Benita Hume series, since the budget pricetag on the pix has been quoted at over $40,000. If TPA were to put it into straight syndication, it would be at prices way above the norm (TPA's price for N. Y. was $6,000, for example), which would have meant a tough sell. Series was being pitched as a network entry, but scarcity of availabilities made Harvester go spot. It's TPA's second national deal, incidentally, with "Lassie" already set for a Sunday at 7 CBS-TV ride for Campbell Soups.

Princeton Films' 'Who's Who' Biogs, Douglas Bros. 1st

Princeton Film Center is planning a series of public service films in conjunction with Who's Who based on the biogs of public figures listed in the book. It's planned to base the first film on the Douglas brothers, U. S. Supreme Court Justice William O. and Statler Hotels prexy Arthur F. No date for shooting has been set yet, but Who's Who has okayed the plan and is helping finance the first film.

Princeton has five other new series in various stages of progress. It's preparing to combine some of its 52 five-minute "Norman Brokenshire at Home" pix into quarter-hour segments, shooting new bridges with Brokenshire, and to produce some brand new ones in addition. It's completed the first "Road We Travel" pic and is pitching it at national and regional bankrollers, and doing the same with the Tim Holt show, of which it's finished two. It's gotten back "The Resolute," the Marine Corps series being produced by Princeton prexy Gordon Knox, Martin Jones and Henry Olmsted from the William Morris agency, which repped it for a period, and is pitching that. Princeton already has one institutional sponsor in the bag and is close to signing the other two for its "Rural Review" farm show. Final property, "State Trooper," hasn't been shot yet but has an okay from the New Jersey State Police.

Knox anticipates an upturn in the production of commercials in a month or so, when Princeton sets up a commercial studio in N. Y. Studio is owned by Olmsted and is near completion. It's primarily a sound studio, but Princeton will move in lights and equipment to shoot commercials. Knox says that while the firm has had solid commercial business, fact that its studios have been in Princeton has been a hindrance to new business. With a N. Y. operation, commercial phase of Princeton's operations should undergo a substantial upbeat.

Sheppard to England

Toronto, July 13.

Richard (Dick) Sheppard, film supervisor for S. W. Caldwell, Canadian production and distribution outfit, flew to England for three weeks of huddles with British packaging houses and BBC-TV execs.

He'll also huddle with potential advertisers for Britain's upcoming commercial video system with an eye toward expansion of their coverage to include Canada. He's slated to deliver several talks on Canadian tv to commercial groups in the U. K.

28 New British Pix to WCBS-TV

An unusual deal has been entered into between WCBS-TV, N.Y. and American-British TV Movies whereby the CBS flagship will showcase a number of pix that are currently in theatrical release. Chief among them are "Scotch on the Rocks," which has just closed a run at the Trans-Lux 60th Street, and "Edge of Divorce," with Valerie Hobson starred, which opened last week at the Plaza.

According to William Lacey, manager of the station's feature films department, the total of 28 properties pacted is the most important British package to reach this country for the home screens. Thirteen of the films date from 1952 forward and other go back to 1947-8. WCBS-TV will benefit from the "first New York telecast" blurb when it begins to unreel the films in October. However, a staggered arrangement calls for four features to be held back until some time after their distribution to N.Y. theatres, with the expectation that these will be shown on the station in December-January and thereafter.

2 SETS OF VIDPIX ON BOXING AGENDA

There are two outfits selling fight vidfilm now—Bill Cayton with the International Boxing Club frays and Manny Baum's potpourri of pugilism pix. Both Cayton and Baum, after a six-year association in delivering "Greatest Fights of the Century" for Chesebrough via NBC-TV, break officially next month because Cayton did not pick up the option on Baum's properties.

In the meantime, the IBC fights go to Cayton since he's made a renewal with Sports Films, film arm of IBC. When the split is finalized, the "Greatest Fights" title will revert completely to Baum, whose office reports he is now dickering with a national sponsor for his films. Cayton is going into syndication under the title of "World's Greatest Fighters—In Action." Baum outfit says that its films will not go NBC again, since the web has preempted the time.

Tintfilm Ready

Continued from page 45

for television, be they commercial messages or entertainment.

There are still limitations and problems to be met, of course. Primary one appears to be the print. NBC color experts, headed by film topper Stan Parlan, again and again emphasized that if the print is right—if the film is professionally shot in the right light and with the right equipment, and then is properly processed—it can go on the air and reproduce faithfully. Network engineers can get faithful reproduction of what's on the film if the film is right.

Secondary problem—and this is not on the network level so much as the local station level—is the engineer. NBC and CBS, of course, have trained color engineers who can from the control room balance the colors in a picture, compensating for overcasts, imbalance, etc., in the print itself. But when commercials and spot and syndicated programs go out to stations, the print had better be right. The color engineer at the local level in most cases doesn't have the training and knowhow that the network man has, and he can foul up a film showing badly. Labs will have to turn out perfect prints. Other problems are soundtracks, opticals, lettering, etc., and, of course, time and money.

There's a final poser that's still bothering network, production and agency toppers, and this doesn't admit of easy solution. It's the human element at work at home, the individual taste. Every color set is and will be equipped with a chroma knob, with which the viewer can adjust the color saturation to his taste, varying it from monochrome to the most violently intense shades. With every viewer having individual preferences (4% of the nation's population is color blind to begin with), manufacturers are beginning to wonder just how they're going to get the pastel-minded viewer to believe she's looking at scarlet lipstick.

Vidpix-Antennas

Continued from page 45

can't charge the sponsor for the added coverage, especially if the sponsor has no distribution or patronage from that distant antenna market.

What makes matters especially puzzling is the fact that the antenna systems are not subject to regulation by the FCC or any other federal or state body, nor is there legal precedent in any way involving the community antennas, which comprise something of a new medium. Governing principle which will probably be pinpointed should any legal hassles or moves arise will be the question whether monthly fees charged by the system operators to their subscribers are for true plant and equipment maintenance or for providing programs. In the latter case there's a question of program rights involved, and that's what the hassles will center about. Specific syndicator mentioned above hasn't made a final decision, but is strongly considering a test case on the matter. Such a suit, if it comes to pass, would be the precedent-setter in the field.

You Name It, Schain's Got It; Trains Fortune Guns on Filmed Blurbs

Fortune Merchandising Corp., the Coast-based unit headed by Leonard Schain which holds a virtual monopoly on promotion-merchandising servicing to sponsors and vidpix outfits, is expanding its production facilities for shooting of filmed commercials. Firm will set up its own studio to turn out the blurbs, which won't be restricted to shows with which it's associated but will handle other accounts too.

That's only one phase of the pyramiding operation which began four years ago as a merchandising arm for Gene Autry's telepix series and now operates for five telepix shows, 240 agencies and well over 100 sponsors. Firm's latest venture is into the adult merchandising field, via signing of Vargas, whose gals were a top circulation builder for Vargas. Artist is doing all sorts of art for Fortune clients in the adult field, and one of the plans underway is to use the Vargas models in tv commercials to be filmed by Fortune for its clients.

Adult field is a comparitively fertile one for merchandising, since virtually all the premiums and giveaways involved must be utilitarian, whereas in the moppet field, anything goes. Fortune's latest vidpix account is "Duffy's Tavern," and the campaign is aimed at adults, primarily for breweries. Premiums and giveaways include glassware, bar devices, etc.

Importance of merchandising in the telepix scheme is underlined by the fact that Gordon Baking Co., which for year has resisted the use of end labels on its Silvercup Bread (even during the plush "Lone Ranger" days on radio), has finally come out with a "Rocky Jones, Space Ranger" label on its loaves.

Telepix Followups

FIRESIDE THEATRE
(Acts of God Notwithstanding)

Frank Wisbar tags off another Fireside season with a drama that drums on the nerves. It wouldn't be Wisbar if it didn't have a strong current of the human element running through the meller and the fusing of the two touches off a strong emotional impact. It's paper-backed rather than hardcovered and the unfoldment is elemental in all its facets. No tricks here; it goes right down the old dirt road.

From the title it is readily deduced that a crisis has developed and in turn overcome. So it is that Bill Henry, boss of a crew at a power plant, awaits word from the hospital where his wife is in labor. A raging storm snaps the wires and the town is plunged into darkness. Everything seems to go wrong at the plant and Henry is frantic in his efforts to have the power restored. He gets more hindrance than help from a fellow worker, who resented Henry's marriage to his onetime girl friend. When the coal pile is frozen over and Henry risks his life to break the jam, it's his onetime rival who hauls him to safety. Henry is constantly faced with demands on his heroics and always comes through.

For Henry it's probably one of his toughest teevee assignments. His rugged physique gets a rough workout and shouting over the noises of generators must have left his larynx limp. But he managed it all to good effect and gets competent assistance from Kim Spalding, Drake Hardy, Nolan Leary and William Fawcett.

Helm.

Auction Vidpix Shorts To Satisfy Judgment

Hazard of producing films for tv on a limited bankroll was pointed up anew this week when Referee Jerome H. Berkowitz placed two shorts on public auction to satisfy a $716 judgment won by Pathe Laboratories Inc. in City Court, N. Y., last April. Defendant in the case is appropriately named Poor Charlie Inc., headed by one Charles Abdoo.

A freelance producer, Abdoo turned out "Smoke Eaters" and "Calling Dr. Bell" about a year ago. Both two-reelers, the films are described as situation comedies. When Abdoo failed to pay his lab bill, Pathe brought suit in City Court. In line with foreclosure judgment Berkowitz will auction the negatives and prints of the two pix on July 27 at Pathe's New York offices, where the films are being held.

Prockter's Video Series Shooting for Theatres

Video producer Bernard Prockter is planning a theatrical version of his "Treasury Men in Action" tv'er, with production slated to start in April. Prockter and Leonard Lowenthal, v.p.-general counsel of Prockter Television Enterprises, planed to Europe over the weekend to survey studio facilities and sites for locationing.

Script already has been written and private financing arranged. Film will be produced in cooperation with the U. S. Treasury Dept., which also works with Prockter on the tele series. Eleazar Lipsky, two of whose books, "Kiss of Death" and "The People Against O'Hara," are being converted into motion pictures, turned out the screenplay, based on a T-Man case. About 95% of the action takes place in Europe. Distribution hasn't been set yet.

Jaffe on OF Board

Herb Jaffe, sales chief at Official Films, last week was elected a v.p. and board member of the firm. He's the sixth member of the board, which is headed by agent Mike Nidorf.

Jaffe joined Official late this winter, moving over from Motion Pictures for Television, where he was eastern sales chief of the syndication division.

Langendorf's 'Range' Spread

Langendorf United Bakeries, which is sponsoring CBS Television Film Sales' "Range Rider" in Los Angeles and San Francisco, has picked up the series in Portland and Seattle, via KOIN-TV and KOMO-TV.

Sterling Unfolding New Library Plan

First station-created library plan for local sponsors will be distributed by Sterling Television Co. via a deal with WBNS-TV of Columbus, which pioneered and produced the library. Service, which includes some 500 film, slide, telop and other art devices, was shown in N. Y. last week by Jerome S. Reeves, station's program chief.

Material is divided into different business categories, with local sponsor merely adding his name. It's similar to a newspaper mat service, but Reeves declared that it will supply local stations and clients with network-caliber commercials. Material was created by artists and art students retained by the station, and was field-tested in 10 markets before the distribution deal was set.

Station, incidentally, also announced it was inaugurating a policy of supplying advertisers with live 28-second chain breaks, the first time live spots have been offered on a local-station basis. Station will have a double crew on from 7 a.m. to midnight.

Vidpix Chatter

New York

Lynn Marks upped to publicity assistant at Screen Gems under newly-instated **Frank Young** . . . **Hardy Burt** Associates completed the first two "Answers for Americans" films at Vernon Lewis studios last week, with distribution on the filmed segments to begin in about 10 days . . . **Ella Raines** in Washington and Baltimore last week to plug her "Janet Deane" series for Emerson Drugs . . . **Sid Edelstein** turned out the first two "Sandy Wright, World Scout" telepix scripts for the series being shot in Florida by **Ed Leftwich** . . . Guild Films prexy **Reub Kaufman** planed in from Coast huddles for a quick N. Y. visit, then flew back for more production conferences . . . NBC Film Division hosted top Navy, United Nations and RCA-NBC brass along with United Artists at preem Monday (12) of the theatrical version of "Victory at Sea" at the Trans-Lux 60th St. Theatre . . . **Bill** (Hopalong Cassidy) **Boyd** in town with 48 newsboys (winners of a Hearst promotion) en route to Europe for a meeting with English newsboy winners . . . Roland Reed v.p. **Guy Thayer Jr.** in town on agency talks

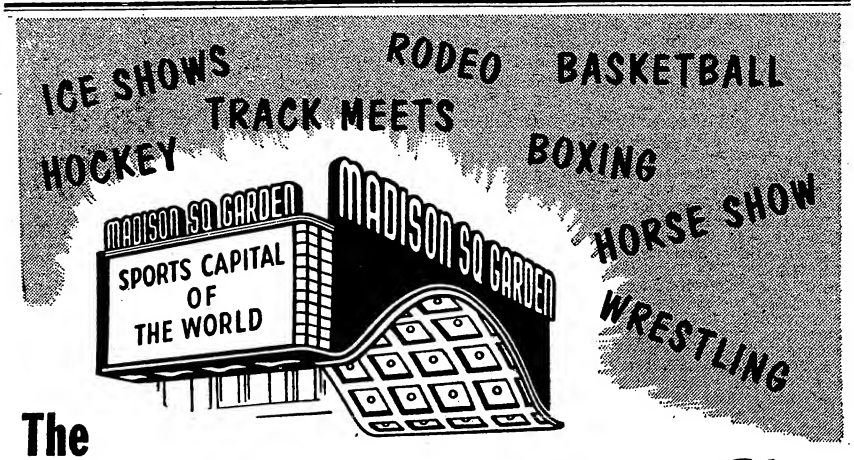
ABC-TV Soapers

Continued from page 27

fact that Arthur Godfrey's been backed up to 10:30 on CBS-TV, to grab off a sizable viewing segment for the strips.

"Breakfast Club," while it will have seven quarter-hours sold by the end of this month and is more than paying its own way, has been somewhat hampered by the fact that it doesn't reach the Coast and by its low (54% of tv homes) coverage factor. One client who was all set to come in on a multiple sponsorship deal reportedly backed down because of lack of Coast coverage.

Show is on 55 stations now, and plan would be to add some 20 stations, which would give the show an 82% coverage factor, in addition to delivering the all-important Coast markets (via hot kinnie). Web has figured the simulcast cost-per-thousand homes per commercial at $1.96, with the increased coverage bringing even that low figure down substantially (time and facilities costs increase, but program cost remains the same). Even at the risk of starting on an expanded lineup in red ink (via increased line costs, etc.), web sees such an expansion as bringing the segment more and heavier bankrollers.



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...Starring Ronald Howard as Sherlock!



H. Marion Crawford as Watson

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SHERLOCK HOLMES *(39 half-hour programs, custom filmed for TV) is ready for September airing.*

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Los Angeles 46, Calif.
Crestview 1-6101

BOSTON
216 Tremont St.
Boston 16, Mass.
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DETROIT
2211 Woodward Ave.
Detroit 1, Michigan
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SAN FRANCISCO
625 Market St.
San Francisco, Calif.
Douglas 2-1387

ATLANTA
Mortgage Guaranty Bldg.
Carnegie Way & Ellis St.
Atlanta, Georgia
Alpine 0912

TORONTO
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Dramatic Serial 5 quarter hours a week • The Heart of Juliet Jones

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SYNDICATION CORP.

Jocks, Jukes and Disks

By MIKE GROSS

Patti Page: "What A Dream"-"I Cried" (Mercury). Patti Page goes into the rhythm & blues groove on "What A Dream" and emerges with a surefire pop entry. She projects a nifty blues feeling and the pounding piano beat behind her adds to the mood. **Ruth Brown's** Atlantic slicing of the tune is done in the same manner. The Atlantic cut should clean up in the r&b market. "I Cried" is a sweet and sentimental item with a lilting beat. Miss Page's vocalizing brings it into the winner's circle. It's a tossup as to which side the jocks will go for.

Bob Stewart: "Dance of the Hours"-"Said" (MGM). Coupling of public domain melodies makes for a hot two-sided biscuit that'll go far on all levels. "Dance of the Hours," out of Ponchielli's "La Giaconda," has the better chance to step out first. A clever lyric is excellently blended with the captivating melodic line and Bob Stewart wraps it all up into a socko slice. "Said," a rehash of "My Darlin' Clementine," has a zingy beat.

Frank Chacksfield Orch: "Smile"-"Piper In The Heather" (London). Charlie Chaplin and Frank Chacksfield seem to be meant for each other. Chaplin's "Limelight" theme got Chacksfield into the disk bigtime in the U.S. and it looks like "Smile," the theme from "Modern Times," will follow the same pattern. The melodic line is sweet and simple and Chacksfield gives it a rich and attractive workover. The flip side is an interesting instrumental featuring a bagpipe but its commercial chances on this side of the heather are slim.

The Lancers: "So Low, So High, So Wide"-"Live and Let Live" (Trend). Give The Lancers a spiritual with a jazz beat arrangement and they inevitably work it into a driving slice good for a solid lineup of spins all along the way. "So Wide" is just that kind of material and they deliver with a tiptop harmony technique. "Live and Let Live," on the bottom deck also shows off the group's style to advantage. It'll nab plenty of deejay interest.

Peggy King: "The Hottentot"-"Burn 'Em Up" (Columbia). Peggy King is the thrush that has been warbling the Hunt's Tomato Sauce commercials. Gal has a charming wax quality that could mean a big payoff if the right material comes along. She doesn't have it here. "Hottentot" is a tongue-twisting novelty that could attract some spins but it's just a road company "Mairzy Doats." "Burn 'Em Up" has some spark but it never ignites.

Laurie Sisters: "Oo-Wa"-"Don't Drop It" (Mercury). The Laurie Sisters are an up-and-coming combo due for a payoff platter. This coupling could do it for them, especially the "Don't Drop It" side. It's a lively item which the girls deliver with an infectious bounce. Plenty of appeal for the coinbox trade and the deejays won't hold back either. "Oo-Wa" is another breezy cut and it, too, will nab spins.

George Siravo Orch: "Showin' Off"-"That Goodnight Kiss' (Decca). "Showin' Off" is a bright and frisky instrumental which George Siravo takes for a delightful spin. It's got bounce and spirit and should help deejays looking for instrumentals as breathers between the flood of vocalists' disks. "That Goodnight Kiss" is easy on the ear but it's justa routine composition.

Album Reviews

Lauritz Melchior-Helena Scott-Ralph Herbert-Hope Holiday-William Chapman: "Arabian Nights" (Decca). The original cost album of the Guy Lombardo production of the Jones Beach, L. I., musical extravaganza has been excellently packaged by Decca. Technically, it's been cut for maximum clarity, and musically, it has several high spots from the score by Carmen Lombardo and John Jacob Loeb. Lauritz Melchior registers in three numbers, "Hail To The Sultan," "A Long Ago Love" and "Marry The One You Love." Hope Holiday does a fine musical comedy job on "It's Great To Be Alive" while Helena Scott scores on "The Hero Of All My Dreams." "How Long Has It Been," as delivered by William Chapman and Miss Scott, has the best pop potential in the atmospheric score. Pembroke Davenport orch backs up in rich style. **Lombardo** also has sliced an album of tunes from this score with his own orch and he underscores its pop and danceable quality. Usual Lombardo arrangements are complemented with vocals by **Bill Flanagan** and **Kenny Gardner.**

Jane Powell-Howard Keel: "Seven Brides For Seven Brothers" (MGM). From the Metro westerner, "Seven Brides," MGM has come up with another fine soundtrack album of the Johnny Mercer-Gene de Paul score. "Sobbin' Women," sung by Howard Keel, could develop into a pop hit. Jane Powell registers on "Wonderful, Wonderful Day" and "Goin' Co'tin'" while Virginia Gibson and Bill Lee handle a couple of numbers in competent style. Adolph Deutsch conducted the studio orch.

Best Bets

PATTI PAGE ..... **WHAT A DREAM**
(*Mercury*) ..... *I Cried*
BOB STEWART ..... **DANCE OF THE HOURS**
(*MGM*) ..... *Said*
FRANK CHACKSFIELD ..... **SMILE**
(*London*) ..... *Piper In the Heather*



LAWRENCE WELK
and his
CHAMPAGNE MUSIC
150th Consecutive Week, Aragon Ballroom, Santa Monica, Calif.
Exclusively on Coral Records
DOLL DANCE
and
NIMBLE FINGERS

Angel Records Doing Standout Job With Its Continental Song Sets

Longhair Disk Reviews

Bartok: Concerto No. 3 & Prokofiev: Concerto No. 3 (London; $5.95). Interesting performances of two inviting modern works for piano and orch. Julius Katchen brings solid musicianship and satisfying technique to both pieces, with proper lyric, romantic swing. Suisse Romande orch under Ernest Ansermet adds sure support.

Tchaikovsky: Symphony No. 2 (Columbia; $5.95). Rarely-heard "Little Russian" symph is martial, melodic and altogether charming, especially in this gay reading by the Royal Philharmonic under Sir Thomas Beecham.

Debussy: Quartet in G Minor & Milhaud: Quartet No. 12 (Angel; $4.95). Fine coupling here, well-played by a young, gifted ensemble, Quartetto Italiano. The Debussy is lyric, evocative and gentle; the middle section of the Milhaud is a specially tender, wistful thing.

Saint-Saens & Lalo: Cello Concertos (London; $5.95). Graceful, conservative style of the Saint-Saens, and the exotic, romantic tradition of the Lalo, are both

(Continued on page 54)

Every so often anybody who watches the market reports will note how EMI, a relatively cheap stock, has been active on the N. Y. Stock Exchange. That stands for Electric & Musical Industries (U. S.) Ltd., as distinguished from the powerful EMI in Britain which, for a time, was virtually a pool of almost all diskeries.

EMI (U. S.) controls Angel which specializes in foreign albums—longhair and of the more "popular" metier, such as Charles Trenet-Jacques Helian (ANG 64004) and Edith Piaf's "Bravo Pour Le Clown" (64005), two 10-inch LPs, pressed in the U. S. from French tapes. These are specifically dealt herein.

For one thing, the Yank labels could take a lesson or three from whoever does the liners for Angel, notably the Piaf album. It's particularly applicable for the so-called "Continental" anthologies, of which there will be a continuous parade as Franco-American tastes have always been on an intimate musical level. Imports from Germany and Italy and Spain are inevitably imminent. The program-annotator has done a savvy job in cueing each titular intro, plus a reprise of the lyric content which are a great

(Continued on page 54)

Col's Slick Chevalier Wax Biog

Maurice Chevalier in 12 characteristic ditties on Columbia 12-inch LP (CL 568; $5.95) is virtually a one-man concert in the home. It ranks with Col's tiptop Victor Borge recital, lacking only the actual audience-reaction sounds as with the latter.

It's Chevalier at his best, obviously in his most up-to-date manner, and, as in Angel Records' technique of savvy program notes Aram Avakian has possibly even topped the Piaf-Trenet albums' style with a fine set of program notes. They closely follow the lyric content; key the original French title; translate the lyric and the mood almost literally so that the American consumer must perforce have greater appreciation of each nuance. This readier understanding insures wider appeal and is an unquestionable addition to the customer's enjoyment.

Simply titled Maurice Chevalier, the 12 ditties might be likened to a musical autobigraphy of the standout French chansonnier. The songs are largely self-written, in collaboration with Fred Freed, an American, and/or Albert Willemetz, vet Parisian songsmith and longtime prez of SACEM (The French ASCAP). They kid Chevalier himself; they touch on his attitudes and philosophies of life; and they also go astray into broader humorous observations.

"Paris Je T'Aime" spells out his love of Paris, as does his salute to "Paris a Ses 2,000 Ans," on the French capital's joyful anniversary. "Mais Qui Est-ce?" (Now Who Can That Be?) is tongue-in-cheek self-appraisal; and also in the autobiographical vein is "Moi . . . J'ai Garde," reviewing the things he's always kept in his heart—his love of Paris, his little songs, his opening nights, his appreciation of "Bravo Maurice," his trademarked straw boater. "J'ai Fixe Mon Coeur" (I've Made My Heart's Home near the Sacre Coeur, the Place du Tertre, etc.) rounds out the love-of-Paris themes.

"A La Francaise," "Peintre En Batiment" (Housepainter's View of Life); "Une Canne Et Une Casquette" (A Cane and A Cap); a saucy "Peutetre" (Perhaps); and "As Si Vous Savez" (If You Only Knew); "Trinque . . . Trinque" (Drink . . . Drink); and "La Chasse" (Hunting) are more observations of the passing scene.

All the Chevalier charm, showmanship and personality come through in great style in this slick album. *Abel.*

PEATMAN ANNUAL SURVEY OF SONG HITS

(JULY 1, 1953 TO JULY 1, 1954)

The 35 song hits with the largest radio and television audiences are listed below in order of the total ACI points received in the ACI surveys during the year. (Songs in stage or film productions are indicated. Songs currently active are marked with an asterisk. Songs whose activity began prior to July 1, 1953 are noted by the date—1953).

Rank	Total ACI Points	Weeks in Survey	Song Title	Production	Publisher
1	49319	37	*Secret Love	(Calamity Jane)	Remick
2	40470	33	*Stranger In Paradise	(Kismet)	Frank
3	36722	24	*Young At Heart		Sunbeam
4	30928	21	*Wanted		Witmark
5	29925	25	*Make Love To Me		Melrose
6	29003	28	That's Amore	(The Caddy)	Paramount
7	27815	33	No Other Love (1953)	(Me And Juliet)	Williamson
8	27043	32	Ebb Tide		Robbins
9	25032	33	Vaya Con Dios (1953)		Ardmore
10	24176	23	*Answer Me, My Love		Bourne
11	23849	32	You, You, You (1953)		Mellin
12	23328	21	*Oh, Baby Mine (I Get So Lonely)		Melrose
13	22974	30	Ricochet		Sheldon
14	22786	39	I Love Paris	(Can Can)	Chappell
15	22522	26	Oh, My Papa		Shapiro-B
16	21923	26	Heart Of My Heart		Robbins
17	18614	27	Oh (1953)		Feist
18	18451	24	Changing Partners		Porgie
19	18412	24	Many Times		Broadcast
20	17677	21	*Cross Over The Bridge		Laurel
21	16025	25	Rags To Riches		Saunders
22	15474	40	Granada (1953)		Peer
23	14856	9	*Three Coins In The Fountain	(Three Coins In The Fountain)	Robbins
24	13828	17	*Little Things Mean A Lot		Feist
25	13821	25	I Believe (1953)		Cromwell
26	12208	22	P. S. I Love You (1953)		La Salle
27	12023	18	I'm Walking Behind You (1953)		Leeds
28	11423	10	*Hernando's Hideaway	(Pajama Game)	Frank
29	11248	20	You Alone		Roncom
30	11211	18	Somebody Stole De Wedding Bell		Morris
31	10782	21	*I Speak To The Stars	(Lucky Me)	Witmark
32	10780	17	Song From Moulin Rouge (1953)	(Moulin Rouge)	Broadcast
33	10694	18	*Man With The Banjo		Mellin
34	10103	20	*Lost In Loveliness	(Girl In Pink Tights)	Chappell
35	9932	25	C'est Si Bon		Leeds

Top Standards of 1953-1954

Rank	Total ACI Points	Weeks in Survey	Song Title	Publisher
1	14302	24	Tea For Two	Harms
2	8773	30	Tenderly	Morris
3	8553	8	White Christmas	Berlin
4	7187	4	Easter Parade	Berlin
5	6953	19	'S Wonderful	Harms
6	6362	13	Lover	Famous
7	6253	17	Just One Of Those Things	Harms
8	5862	13	That Old Black Magic	Famous
9	5848	10	Birth Of The Blues	Harms
10	5663	14	St. Louis Blues	Handy
11	5656	8	Winter Wonderland	BVC
12	5591	12	September Song	DeSylva-B-H
13	5209	10	Tiger Rag	Feist
14	5151	9	There's No Business Like Show Business	Berlin
15	5111	11	On The Sunny Side Of The Street	Shapiro-B
16	5070	12	Begin The Beguine	Harms
17	4772	10	Alexander's Ragtime Band	Berlin
18	4542	9	Walkin' My Baby Back Home	DeSylva-B-H
19	4109	6	Lullaby Of Broadway	Witmark
20	3983	10	Always	Berlin
21	3688	9	Way Down Yonder In New Orleans	Shapiro-B
22	3649	5	I Get A Kick Out Of You	Harms
23	3481	9	I'm Sittin' On Top Of The World	Feist
24	3447	15	Blue Skies	Berlin
25	3392	9	Over The Rainbow	Feist
26	3320	13	You Made Me Love You	Broadway
27	3135	5	Give My Regards To Broadway	Vogel
28	3030	8	I Got Rhythm	New World
29	3013	9	Night And Day	Harms
30	2998	6	I've Got My Love To Keep Me Warm	Berlin
31	2934	6	Twelfth Street Rag	Shapiro-B
32	2915	3	Christmas Song	Morris
33	2905	6	Gypsy In My Soul	Robbins
34	2801	7	Pretty Baby	Remick
35	2797	5	How About You	Broadcast

VIDEO BOOMING MUSIC BUSINESS

Kessler Exits RCA But Looks Like He's Been All Set Right Along

Danny Kessler's exit as rhythm & blues chief for RCA Victor at the end of this month puts the spotlight on his various management and publishing operations while working for the diskery. Kessler is currently handling Georgie Shaw, Chuck Willis and Mary Del, latter a new songstress with Cadence Records. In the publishing field, Kessler owns Berkshire Music (ASCAP) and Rushmore Music (BMI).

Kessler joined Victor about 18 months ago, switching over from Columbia Records where he also handled the r&b operation for the subsid Okeh label. In that capacity, Kessler discovered Johnnie Ray and also had a management deal with the singer along with Bernie Lang. Kessler's tieup with Ray was disclosed in his suit against Lang for coin due under the co-management deal.

Eddie Kissack, who has been assistant to Jimmy Hilliard, artists & repertoire chief for Label X, will take over Kessler's spot. For the past few months, Victor's r&b releases have been issued under the Groove label which is distributed for most part through Label X channels. Latter label was set up by Victor as a quasi-indie operation.

Armed Service Bands In 'Commercial' Rap From Senate Probers

Washington, July 13.

The U. S. Marine and Navy bands are being "commercialized" to the benefit of professional promoters in a "highly questionable procedure," Sen. John J. Williams (R., Dela.), charged in a Senate speech yesterday (Mon.). While there are many service bands all over the world, the Army, Marine Corps and Air Force bands are located at bases near the nation's capital.

According to Williams, O. V. Trapp, a promoter, earned himself $16,452 in 1951 and $18,607 in 1952, during the annual nine-week tours of the Marine Corps band. He said that Lt. Col. William F. Santelman, leader of the Marine band, made $6,706 above his service pay for the 1951 tour and about 20% higher in 1952. Members of the band got a share of the profits and special pay during the trips.

G. B. Sandefer, who handled the Navy band tour in 1952, made $19,994 from that tour, plus $25 a day expenses while accompanying it. Williams charged it was highly questionable for leaders of the Navy and Marine bands to negotiate contracts with outside promoters which boosted their own salaries and the pay of their musicians.

Sen Everett Saltonstall (R., Mass.), chairman of the Armed Services Committee, said he was confident the situation had been "cleared up" in the past few months.

Big Agencies Also Now Like That Mambo Beat

The new jazz and mambo kick that's hitting the nitery belt is forcing the talent agencies to lay heavier stress in those fields. Latest percentery to hop on the bandwagon is General Artists Corp. Last week GAC nabbed Vic Sands to head up a combined jazz-mambo, rhythm & blues department. Sands previously had been with the Willard Alexander office.

Major agencies began to perk up to the potential of the Latino binge when Perez Prado nabbed a booking at the plush Waldorf-Astoria. Heretofore, the chile units were booked, primarily, through the smaller agencies.

Ailing Wailers

Epic Records went on sick call last week. Four of its top artists have been hospitalized for various ailments.

In the hospital lineup are Joyce Bryant, Big Maybelle, Larry Darnell and the DeJohn Sisters.

45 RPM DJ Push, Really On; 'Got A Hot 78 Disk?'

Who has a hot 78 rpm disk? That's the query being put to publishers and their pluggers by indie radio stations in New York who are still resisting the recent conversion of cuffo disk jockey service by the major platter companies to 45 rpm speed.

Indie program managers report that the 78 squeeze is now really being put on by the majors. While it was still possible to get advance 78s from the pluggers last week, the disk jockeys this week are finding it nearly impossible to pick up an oldstyle platter with a major label. That's due to the fact that the majors are no longer supplying the publishers with advance copies on the 78 speed and hence they can't be transferred to the jocks.

The movement to 45s gained momentum last week with the switch of the CBS network, both radio and tv, to the use of microgroove equipment for both 33s and 45s. NBC outlets are following suit. CBS is corporate parent of Columbia Records, which is involved in the 45 push, while NBC is part of the RCA setup along with the Victor disk division, the prime mover of 45s five years ago when they put it on the market.

One indie station manager in N. Y. completely discounted the diskers' claims that the switch to 45s was made to save money. "Maybe it saves money when they ship disks to out-of-town stations, but why should they impose a Peoria format on a New York outlet. If it's a money-saving question, why are they blocking the pluggers from supplying the 78s to the stations at the publishers cost," he asked.

Clooney-Ferrer Slice Kiddie Sides for Col

Rosemary Clooney and her husband Jose Ferrer cut their first kidisks for Columbia Records last week. Hecky Krasnow, Col's kidisk chief, is prepping the platter for an October release.

Previous sides cut by the Mr. & Mrs. duo were for Col's pop department. The last release was "A Bunch of Bananas and a Bottle of Gin."

McHugh Gets His Day

Beverly Hills, July 13.

Jimmy McHugh's civic and charitable endeavors were cited by Beverly Hills Mayor Gen. Harold L. George in proclaiming Jimmy McHugh Day here last Saturday (10). Occasion was McHugh's 59th birthday.

Official proclamation said the songwriter had "brought great credit and honor and widespread recognition to Beverly Hills through his professional activities as a composer and through his philanthropic and humanitarian activities." Louella Parsons tossed a party for McHugh Saturday night at her home with a flock of Hollywood names attending.

NAMM REPORTS TV SPUR TO SALES

By LES BROWN

Chicago, July 13.

Television is proving an unexpected boon to the sale of musical instruments, which last year reached $325,000,000, William R. Gard, executive secretary of National Association of Music Merchants, reported at opening of this year's conclave and trade show.

Gard explained that tv viewing is increasing the desire of persons to play musical instruments. Slated for demonstration on Thursday (15), before convention's windup, is the method by which Prof. George C. Stout of the University of Houston (Tex.) has been giving mass piano and organ lessons over station KUHT-TV in Houston.

Trade show this year has over 950 merchandisers of music exhibiting on six floors of the Palmer House. Unwrapped for this year's music zoo are new musical instruments and latest models of pianos, organs, television sets, radios and phonographs. Attendance is expected to reach 8,000.

Keynote address was made yesterday (Mon.) by Gene Flack, sales counsel and director of advertising for Sunshine Biscuits, Inc., who urged better and more aggressive salesmanship in the music industry at a time when heavy spending power is available to all.

In his opening address prexy of the NAMM, Russell B. Wells, underscored the need for promotion and lauded the work of the American Music Conference in their music publicity program. Wells told NAMM members that the present approach to music promotion was to intensify state and country-wide teacher training workshops, to interest adult educational groups in music activities, and to develop programs in colleges offering courses in music education.

ASCAP's 2d Qtr. At Peak $4,000,000

Quarterly distribution of the American Society of Composers, Authors & Composers, mailed to publishers and writers late last week, reached an unprecedented high of around $4,000,000. Current divvy tops the last quarter's melon by about $500,000.

Reason for the big jump was an accrual of coin earned during the first quarter but held over for the second check. Part of this coin came from indie video stations whose performance money was held in escrow pending settlement of a licensing pact with ASCAP. Such a deal was made earlier this year.

CAN THEY SPARE THAT DIME?

40c Vs 50c For Pops And 50c Vs 60c For Standards

While the majority of publishers are now marking current sheet music pops at 50c per copy, Shapiro-Bernstein Music is holding to a 40c policy. S-B execs believe that sheet sales are tough enough without hiking prices to consumers. The move to 50c in the pop field was made about six months ago.

S-B execs pointed out that publishers lose little by marking their copies at 40c rather than 50c. The jobber pays the pub 23c for the 40c copies and 25c for the 50c copies and this difference can easily be made up by a slight increase in sales on the lower-priced sheets.

S-B, along with Chappell Music, is also holding the 50c line on standards. Most other pubs mark standards up to 60c. The theory behind the higher sheet prices is that if a customer wants to buy a particular number, he doesn't care if it costs an extra dime. The days of over-the-counter sales on a variety of sheets to a single customer are gone forever.

ASCAP Prexy Adams Reports on Big U.S. Music Biz Influences Abroad

With expanding means of communication and transportation, the horizons for an international music market are beginning to open up on a practical level. That's the opinion of ASCAP prexy Stanley Adams who returned last week after a two-month tour of England and the Continent.

Significance of the overseas music market is underlined by Adams' trip. It's the first goodwill tour of English and European performing rights societies ever undertaken by any prexy of the American Society of Composers, Authors & Publishers in its 40-year history. Adams reported a solidification of relationships with the Performing Rights Society in Britain, the Societe Des Auteurs, Compositeurs et Editeurs de Musique (SACEM) in France, and Societa' Italiana Degli Autori ed Editori (SIAE) in Italy.

Adams stated that the international music exchange is a two-way street. Although U. S. music predominates in countries like England and France, it's also true, he pointed out, that America's hit lists are frequently dotted with imported songs. The recent cycle of Italo inspired hits was a case in a point.

Italy, which does not go for U.S. pops on the same scale as France, is rapidly increasing its appetite for American tunes., Adams reported widespread interest among Italian pubs in Milan which is the music centre of Italy. The ASCAP prexy also stated that a couple of disk jockeys, with prior experience on New York stations, are launching pop shows with heavy stress on Tin Pan Alley tunes.

In France, the amount of American music was "surprisingly large," Adams said. One club, the Casino de Paris, had 14 numbers in its show of which eight were from U.S. Similar proportions existed in other spots. Along with U. S. music, Latin American rhythms also are very much in favor in France, Adams stated.

100 Proof Shellac

MGM Records likes it straight. For the past couple of years now, the diskery has tied in at least one of its summer releases with some firewater outfit. This year it's Seagram's Gin for the waxing of Billy Eckstine's "Seabreeze." The Seagram's outfit paid for the date and have been hypoing the platter via special streamers for bars.

In the past few years, MGM has tied in with Canada Dry for its Shep Fields release of "Gin and Tonic" and the Puerto Rican Rum Industry for its Nora Morales waxing of "Rum and Soda."

Exec V.P. Elliott Exiting RCA For Top Schick Spot

Camden, July 13.

Joseph B. Elliott reportedly has resigned from RCA Victor for the second time within a decade and this time presumably it is final because he is supposedly slated to assume a major post with the Schick Electric Razor Co. of Stamford, Conn. When he returned to RCA here in 1944, after a stint with Schick, he was made a director of that company and has been close to Mrs. Gifford (former Mrs. Schick) in her business affairs. Hence the shift back is not exactly in the nature of a complete surprise. He undoubtedly will assume duties of major responsibility.

Joe Elliott is a vet of the Victor organization of some 20 years. He was only recently made an executive vice president of RCA Victor—one of the five exec veeps—and had charge of consumer products.

Reportedly, the Elliott reassociation with Schick takes place very soon. Also reported that it carries a strong stock interest for him.

Soria's N.Y. Powwows On RCA's Plans in Spain

Gabriel Soria, general manager of RCA's new plant in Spain, arrived in the U.S. this week for huddles with the Victor disk division brass about various Spanish governmental regulations. He will be in the U.S. for a couple of weeks.

Soria's visit here follows a quickie trip overseas by George R. Marek, Victor's artists & repertoire manager who returned last week. Marek has made several overseas trips recently because of Victor's new plants in Spain and in Italy where Joe Biondo is heading the operation.

Flanagan's Cool Kick

Atlantic City, July 13.

Bandleader Ralph Flanagan again crashed the front page as he appeared here on Steel Pier. Last year he was haled before a judge charged with distributing circulars advertising his band from his airplane. Not so bad as this time, when he was fined $50 and ordered out of suburban Ventnor, exclusive residential district, following charges that he appeared on the beach during the early morning hours in the nude.

Flanagan was then arraigned before Municipal Judge Walter Wunsch and entered a not guilty plea. He was fined $50 after the judge had listened to the testimony, and told him to get out of town.

John J. Loeb Briefing Songwriters on Status of Suit Vs. B'casters

Status of the current $150,000,000 antitrust suit launched last fall by 33 songwriters against Broadcast Music Inc. and the broadcasters will be run down at a meeting of the Songwriters of America at the Astor Hotel, N. Y., tomorrow night (Thurs.). Songwriters of America, of which John Jacob Loeb is chairman, is financing the cleffers' legal action via deductions from its members' ASCAP dividends.

At the present time the examination before trial of the songwriters by the broadcasters side is nearing completion. Mack David and L. Wolfe Gilbert were examined a couple of weeks ago on the Coast and it's expected that Arthur Schwartz, one of the main sparkplugs in the songwriters' action, will be the final cleffer to be examined. Then it will be the turn of the tunesmiths' attorney, John Schulman, to examine the defendants.

It's expected that the trial will not be held before late 1955.

H&R to Leeds: A Rose Is a Rose Is a Rose

Hill & Range filed an infrigement suit against Leeds Music in N. Y. Federal Court this week over the latter's copyright, "Someone Else's Roses."

H&R claims that Leeds' song infringes on its tune, "Bouquet of Roses," which was penned around 1947 by Steve Nelson and Bob Hilliard. "Someone Else's Roses" was written by Milton Carson. Plaintiff is asking for an injunction, damages and an accounting of profits.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Gallagher-O'Brien—WMCA—New York	Jack Downey—WGTH—Hartford	Milt Grant—WOL—Washington	Howie Leonard—WPOR—Portland	Buddy Deane—WITH—Baltimore	Tal Hood—WFGM—Fitchburg	Gordie Baker—WSPR—Springfield	John Woods—WTAG—Worcester	Earl Becktel—WMID—Atlantic City	Wes Hopkins—WTTM—Trenton	Ed Meath—WHEC—Rochester	John Foster—WWNY—Watertown	Nedd Flemming—WEST—Easton	Bud Brees—WPEN—Philadelphia	Phil Christie—WCAX—Burlington	SOUTH: Chuck Thompson—WALA—Mobile	Bill Wright—WSFA—Montgomery	Bill Burns—WQAM—Miami	Bob Corley—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Larry Wilson—WTIX—New Orleans	Jimmy Lowe—WRR—Dallas	Dave Walshak—KCTI—Gonzales	Jerry Crocker—KLBS—Houston	Mike Woloson—WNOR—Norfolk	Harvey Hudson—WLEE—Richmond	MIDWEST: Jay Trompeter—WIND—Chicago	Robin Seymour—WKMH—Dearborn	Johnny Morris—KSTP—St. Paul-Mpls.	Art Blaske—KFAM—St. Cloud	Johnny Pearson—KOWH—Omaha	Bill Reynolds—WTMJ—Milwaukee	FAR WEST: Al Radka—KFRE—Fresno	Bill Ballance—KNX—Hollywood	Johnny MacShane—KMPC—Hollywood	Russ Coglin—KROW—San Francisco	Ray Perkins—KIMN—Denver	Len Ross—KBMI—Las Vegas	Wayne Cody—KALL—Salt Lake City	Wally Nehlsog—KJR—Seattle	TOTAL POINTS
1	1	17	Kitty Kallen	Decca	*Little Things Mean a Lot	..	1	8	1	1	..	9	1	2	2	3	2	3	..	..	5	..	2	2	2	3	1	7	9	2	1	5	..	1	3	1	8	3	1	1	2	2	1	3	7	274
2	3	11	Archie Bleyer	Cadence	*Hernando's Hideaway	..	..	2	2	3	..	5	3	3	4	6	1	10	2	10	..	..	4	1	3	2	3	1	2	3	3	2	..	..	4	4	8	2	2	4	..	1	3	1	2	246
3	2	11	Four Aces	Decca	*Three Coins in Fountain	..	2	1	3	2	..	..	..	8	1	1	..	8	1	..	..	..	1	8	1	..	6	2	..	1	..	4	8	2	1	2	4	1	3	2	1	3	2	4	5	231
4	6	13	Frank Weir	London	*Happy Wanderer	..	..	3	..	9	..	..	4	10	..	5	3	5	6	..	..	..	5	..	6	..	5	6	3	..	4	..	..	..	2	..	5	7	5	..	..	5	..	5	..	117
5	10	4	Gaylords	Mercury	*Little Shoemaker	..	..	5	..	..	2	2	..	..	..	..	..	1	9	4	6	3	..	..	5	..	..	10	..	..	..	3	2	..	..	3	2	..	..	7	3	..	..	9	4	110
6	14	3	Crew Cuts	Mercury	†Sh-Boom	7	..	..	8	..	..	3	..	1	..	7	..	2	7	..	..	..	3	..	..	..	..	..	..	8	..	1	1	..	..	3	1	..	..	..	8	..	..	..	..	1	104
7	5	7	Eddie Fisher	Victor	*Green Years	..	..	4	4	..	..	1	6	..	3	..	8	6	..	..	..	..	..	4	..	..	..	..	..	4	6	6	..	5	..	..	..	9	6	..	..	..	..	..	..	82
8	30	11	Four Tunes	Jubilee	*Understand How You Feel	..	6	..	6	..	..	7	..	6	..	..	4	..	..	..	..	..	9	..	..	6	2	3	..	..	..	..	6	7	..	..	..	9	..	..	6	..	5	..	4	7	75
9	4	14	Kay Starr	Capitol	†If You Really Love Me	..	6	9	..	5	..	10	5	4	6	..	..	..	..	..	..	..	6	..	..	..	8	..	7	..	..	..	..	..	..	..	..	..	..	..	6	..	5	..	4	7	68
10	7	12	Betty Madigan	M-G-M	†Joey	..	..	10	5	..	..	..	..	..	5	2	..	..	3	..	..	..	..	..	..	9	4	9	..	5	..	..	3	6	..	..	..	..	8	..	..	8	..	..	..	66
11	29	8	Frank Sinatra	Capitol	*Three Coins in Fountain	..	..	..	..	4	..	..	2	..	..	..	6	..	..	..	..	..	..	..	..	1	..	..	1	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	50
12	8	22	Perry Como	Victor	*Wanted	..	5	7	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	9	..	..	..	..	..	7	..	..	..	..	7	..	..	..	..	9	..	..	7	5	..	..	41
13A	45	3	Kitty Kallen	Decca	*Chapel in the Moonlight	..	..	..	..	..	1	..	..	..	..	..	..	9	..	1	..	..	..	..	..	..	7	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	33
13B	30	4	Dean Martin	Capitol	†Sway	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	4	..	8	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	6	33
15	15	5	Joni James	M-G-M	†In a Garden of Roses	..	..	..	7	10	..	..	..	..	7	..	..	..	..	..	10	9	..	6	..	..	..	5	..	10	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	32
16	36	6	Perry Como	Victor	†Hit and Run Affair	5	..	..	..	..	10	..	..	..	9	..	..	7	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	3	..	10	..	..	..	31
17A	33	5	McGuire Sisters	Coral	†Goodnight, Sweetheart	..	..	..	..	8	..	..	..	..	..	10	9	..	..	..	..	..	..	..	10	7	..	..	6	..	..	..	..	5	9	..	..	..	..	..	..	10	..	..	..	25
17B	23	4	Nat (King) Cole	Capitol	*Make Her Mine	..	..	..	6	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	6	..	..	25
17C	19	8	June Valli	Victor	*Understand How You Feel	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	5	..	5	7	..	..	..	..	..	..	25
17C	19	8	June Valli	Victor	*Understand How You Feel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	6	..	..	..	..	..	..	4	..	..	24
20	24	12	Henri Rene	Victor	*Happy Wanderer	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	6	..	..	23
21A	17	24	Frank Sinatra	Capitol	†Young at Heart	7	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	5	..	..	..	..	23
21B	9	5	Perry Como	Victor	†There Never Was a Night	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	10	7	..	..	..	10	..	..	..	..	..	..	..	..	..	22
23	12	5	Frankie Laine	Columbia	*Some Day	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
24	..	1	Vaughn Monroe	Victor	*They Were Doing Mambo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	4	8	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	10	9	..	8	..	18
25A	27	4	Eileen Barton	Coral	†Sway	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	18
25B	33	4	Four Lads	Columbia	*Gilly, Gilly Ossenfeffer	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	18
27	19	2	Les Paul-Mary Ford	Capitol	†I'm a fool to Care	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	8	..	..	..	..	..	..	..	17
28	10	8	Patti Page	Mercury	*Steam Heat	..	..	..	..	..	..	6	..	8	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	10	..	..	..	16
29	27	9	Frank Sinatra	Capitol	*I Could Have Told You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	15
30A	36	2	Rosemary Clooney	Columbia	*Hey There	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	9	..	..	..	9	..	..	..	..	..	..	..	..	14
30B	..	1	Johnny Desmond	Coral	*High and the Mighty	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	14
32	12	10	Crew Cuts	Mercury	†Crazy 'Bout You, Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
33A	33	5	Eddie Fisher	Victor	*My Friend	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	10
33B	39	2	Connie Boswell	Decca	*If I Give My Heart to You	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
33C	16	4	Hugo Winterhalter	Victor	*Little Shoemaker	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	..	..	..	..	..	..	10
36	..	3	Sunny Gale	Victor	†Goodnight, Sweetheart	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9
37A	..	1	Dolores Gray	Decca	*Lost in Loveliness	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	8
37B	..	1	Tommy Prisco	Mercury	*Friends and Neighbors	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
39A	..	5	Smith Brothers	X	†These Are Things I Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	8	..	..	..	..	..	..	..	..	..	..	..	6
39B	..	1	Victor Young	Decca	*High and the Mighty	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	5
41A	32	22	Patti Page	Mercury	*Cross Over the Bridge	10	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	5
41B	18	14	Kay Starr	Capitol	†Man Upstairs	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5
43A	..	26	Four Knights	Capitol	*Oh, Baby Mine	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
43B	..	2	Hilltoppers	Dot	*Sweetheart	..	..	..	9	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4
45	..	1	Les Baxter	Capitol	*High and the Mighty	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2

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Deejay Agrees On Monotony of Same Tune Repetition

Vicksburg, Miss.

Editor, VARIETY:

I can't help commenting on an article in last week's VARIETY about deejays spinning the *same* records all the time—and lacking programming imagination.

I fully agree: there is so much a deejay can do—so much wealth of music to draw from.

Maybe I see it differently having been in the music business almost 20 years and in radio only three, but I've found that the radio audience does not want the same tunes day after day. With a little imagination and effort a disk jockey can work out good programs, paying tribute to composers and lyricists, looking for angles and trends to build a program about—and the composers and artists are only too eager to help. Some of the greatest writers have sent me taped interviews, biogs, records, because I showed interest in their behalf. With live music going down the drain, perhaps it would be a good idea if all radio stations would employ musicians as disk jockeys.

Jack Garrett (WQBC).

Cox & Box Takes Over Peter Maurice in U.S.

Cox & Box has moved in on the heels of Leeds Music sellout of its interest in Peter Maurice Music in the U. S. Papers for C&B to rep Maurice, a British firm, in the U.S. will be signed within the next few weeks.

Leeds (N.Y.) had repped Maurice since 1946. Shakeup in the Leeds-Maurice tie was made during Leeds' topper, Lou Levy, recent trip to England.

Col's Canadian Co. Tees Off Operation

Columbia Records of Canada, Ltd., will begin its representation of the Col line this week. Columbia was formerly serviced in Canada by Spartan. The newly formed org will headquarter in Toronto and will be headed up by Robert H. Pampe, veepee and managing director. Pampe will be assisted by Frank Jones, formerly with Spartan.

Col's distribution in Canada will be handled by Addison's, Ltd., with branches in Halifax, Montreal, Toronto, Winnipeg, Calgary and Vancouver.

Skeeter Bonn, hillbilly guitarist-singer, inked by RCA Victor.

Best British Sheet Sellers

(Week ending July 3)

London, July 6.

Secret Love...Harms-Connelly
Little Shoemaker.....Bourne
Things Mean a Lot...Robbins
Cara Mia.....Robbins
Happy Wanderer...Bosworth
Friends, Neighbors....Reine
Heart of My Heart...F.D.&H.
Wanted.....Harms-Connelly
Idle Gossip.....Bron
I Get So Lonely.....Maddox
Don't Laugh At Me.....Toff
Someone Else's Roses..Fields

Second 12

Young at Heart.....Victoria
Cross Over Bridge.New World
The Book.....Kassner
Changing Partners...Mellin
Such a Night.....Sterling
Never Land....Keith Prowse
Make Love to Me.....Morris
Bimbo.....Macmelodies
Shadow Waltz.....Sterling
D'dw'd Stage Harms-Connelly
I See the Moon..Feldman
Bell Bottom Blues.....Reine

New Brit. Orch

London, July 13.

New dance band on the British scene is to be led by ex-Geraldo drummer, Eric Delaney. Scheduled for debut in September, the orch will have 11 men.

The band made two demonstration disks last week and were signed by Mercury.

RIAA's Campaign to Push Phono Sales In Balto Clicks; 5,000 Machines Sold

In a recent survey of the effect of its "Operation Phonograph" in Baltimore last October, the Record Industry Assn. of America ascertained that the campaign stimulated the sale of close to 5,000 new machines. Figure was drawn from reports of shipments to dealers from the wholesalers of the record manufacturers active in the campaign. Baltimore was used as the tests for "Operation Phonograph" because it's regarded as a good barometer since it provides a potential of approximately 1% of the national market.

According to the RIAA report, compiled by John W. Griffin, org's exec secretary, the basic purpose of the campaign had been achieved since the names of 2,000 to 3,000 new phonograph owners have become available for interview. The RIAA questionnaire for new phonograph owners will attempt to determine the relationship between a new playing machine in the home and the amount of disks bought.

The RIAA report states that there's a general agreement between manufacturers and wholesalers who participated in the campaign that the movement of merchandise from wholesaler to dealers exceeded expectation and that the costs involved were in satisfactory relationship to the volume of business obtained.

Coin outlay for the campaign was split between the RIAA and the seven phonograph manufacturers and two needle manufacturers involved. The RIAA laid out $3,000 while the phono makers shelled out $300 each. The needle makers were assessed $100 each. Phono manufacturers active in the campaign were Magnavox, Motorola, Philco, RCA Victor, V-M, Webster-Chicago and Zenith. The needle manufacturers were Jensen and Permo.

Despite the spurt in phono sales during the RIAA's drive, the org concedes that it still remains to be determined if concentrated and simultaneous effort by all phono manufacturers in advertising and promotion results in greater public interest and better sales than is achieved by individual and unorganized effort. However, both dealers and wholesalers are pleased with the results of the campaign and want representation in a similar effort next year.

Of the close to 5,000 new phonograph owners, the RIAA only got to interview 261 for its "Consumer Survey" during the month of June. The smaller dealers, especially, showed reluctance to give out the names of their new customers, but the RIAA expects to get enough people to survey in due time to get an accurate sampling of the effect of new machines in home and disk buying.

Some of the questions in the RIAA survey are: "Prior to the purchase of your new phonograph how much did you spend on phonographs annually?"; "How many and what type of records did you purchase at the time you bought the new phonograph?"; "How often do you use your new phonograph?"; and "How many and what type of records did you purchase at the time you bought the new phonograph?"

Petrillo Settles Rift In Philly AFM Local

Philadelphia, July 13.

Recent election at Musicians Union Local 77, which resulted in a split decision by naming Romeo Cella, president, and an opposition-controlled executive board, had an administrative flare-up which had to be settled by James C. Petrillo, president of the American Federation of Musicians.

Cella named two investigators, Peter Lannutti and Andrew Riccardi, and the executive board overruled his appointments, voting to retain Lee Herman and Edward Vollmer. The investigator posts are two of the choicest plums in the president's grab-bag.

The executive board faction, led by A. A. Tomei, fought the matter until it was taken before the AFM head. Petrillo ruled in favor of Cella, Tomei, incidentally, was the leader of the faction that opposed the Petrillo forces on the floor at two national conventions of the musicians.

WELK GETTING CORNY FOR ONE WEEK AT 30G

Hollywood, July 13.

First return date in the 55-year history of the annual harvest shindig at the Corn Palace in Mitchell, S. D., has been set for Lawrence Welk and his Champagne Music. He'll be there Sept. 19-26.

Welk gets a flat $30,000 for playing two shows nightly and will supply the surrounding talent. In addition, he'll get a 50-50 split on admissions for the nightly dance session from 11 p.m. to 1 a.m.

Welk played the Corn Palace date in 1947 and set a new attendance record. The mark was broken in 1951 by Guy Lombardo and Welk is out to set a new one. Welk will kinescope his usual KTLA television show so that there will be no interruption in the weekly programming.

L. Wolfe Gilbert, ASCAP's Coast rep and board member, returned to Hollywood over last weekend after attending writers' meetings in N. Y.

RETAIL DISK BEST SELLERS

VARIETY *Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.*

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loveman's)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	KITTY KALLEN (Decca) "Little Things Mean a Lot"	2	3	1	1	1	..	1	1	..	2	1	2	2	3	2	3	2	2	2	1	4	173
2	2	ARCHIE BLEYER (Cadence) "Hernando's Hideaway"	3	1	5	..	..	..	3	2	..	1	3	1	1	4	1	1	3	5	3	3	2	145
3	3	FOUR ACES (Decca) "Three Coins in the Fountain"	..	4	2	2	2	5	..	4	..	4	2	4	10	2	3	..	1	6	..	2	3	120
4	4	FRANK WEIR (London) "Happy Wanderer"	7	..	6	3	4	..	..	3	..	9	4	3	..	..	4	2	4	..	7	5	6	87
5A	5	KAY STARR (Capitol) "If You Really Love Me"	..	..	..	..	..	..	5	5	..	7	6	..	..	..	6	5	6	8	4	4	8	57
5B	5	CREW CUTS (Mercury) "Sh-Boom"	..	5	..	..	..	1	..	6	2	..	10	5	..	..	5	10	..	..	8	..	1	57
7	8	GAYLORDS (Mercury) "Little Shoemaker"	..	8	3	..	..	4	10	8	..	..	9	..	..	1	..	6	..	10	6	7	5	55
8	9	FOUR TUNES (Jubilee) "I Understand How You Feel"	4	7	..	7	..	..	..	..	..	6	7	..	..	9	7	..	5	..	9	..	9	40
9	7	FRANK SINATRA (Capitol) "Three Coins in the Fountain"	1	..	..	..	..	..	2	..	..	..	..	..	..	..	..	4	..	..	1	..	..	36
10	10	PERRY COMO (Victor) "Wanted"	8	..	..	..	9	..	..	7	..	3	5	..	..	..	..	..	7	..	..	..	..	27
11	11	CREW CUTS (Mercury) "Crazy 'Bout You, Baby"	..	2	..	..	..	..	9	..	..	..	..	..	4	..	..	..	..	..	..	10	7	23
12	..	KITTY KALLEN (Decca) "Chapel in the Moonlight"	..	..	4	..	..	2	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	22
13	12	FRANK SINATRA (Capitol) "Young at Heart"	..	..	..	5	5	..	..	..	..	5	..	..	..	..	10	..	..	..	..	..	..	19
14A	..	KAY STARR (Capitol) "Man Upstairs"	5	..	..	..	..	..	..	..	..	..	8	..	5	..	..	..	..	..	..	..	..	15
14B	19	JUNE VALLI (Victor) "I Understand How You Feel"	..	..	..	..	..	..	6	..	6	..	..	..	..	..	..	..	..	..	..	6	..	15
16A	..	ROSEMARY CLOONEY (Columbia) "Hey There"	..	10	7	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	13
16B	21	PATTI PAGE (Mercury) "Steam Heat"	10	..	..	6	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
16C	17	CHORDS (Cat) "Sh-Boom"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	1	..	..	..	13
19	..	McGUIRE SIS. (Coral) "Goodnight, Sweetheart"	..	6	..	..	..	8	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
20A	..	GAYLORDS (Mercury) "Isle of Capri"	..	..	..	..	7	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	10
20B	..	ROSEMARY CLOONEY (Columbia) "This Ole House"	..	..	..	..	..	9	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	10
20C	..	VICTOR YOUNG (Decca) "High and the Mighty"	..	..	8	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
23A	13	EDDIE FISHER (Victor) "My Friend"	..	9	..	..	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	..	..	8
23B	..	FRANKIE LAINE (Columbia) "Some Day"	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8	..	8
23C	..	TONY MARTIN (Victor) "Here"	..	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	10	..	..	..	..	8

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE	PAJAMA GAME	GLENN MILLER STORY	GLENN MILLER MEMORIAL	PARDON MY BLOOPER	SINCERELY, LIBERACE
Mario Lanza	Broadway Cast	Film Soundtrack	Glenn Miller	Kermit Schaefer	Liberace
Victor	Columbia	Decca	Victor	Jubilee	Columbia
LM 1837	ML 4840	DL 5519	LPT 3057	LP 2	BL 1001

On The Upbeat

New York

Dolores Hawkins, Epic Records' thrush, into the Copacabana July 22 . . . Satevening Post profiling **Nat (King) Cole** in the July 17 issue . . . **Paul Jaulus** on a mid-west deejay jaunt promoting **Johnnie Ray's** "To Ev'ry Boy- To Ev'ry Girl" on Columbia . . . **Alan Dean** opens at the Surf Club, Virginia Beach, Va., Friday (16) . . . **Joni James** to the Coast for a Metro screen test . . . **Karen Chandler** set for nine days at the Stagecoach Inn, Hackensack, N. J., beginning Friday (16) . . . **Sue Evans**, singing harpist, rejoined **Ted Lewis'** orch . . . **Charlie Grace**, Cadillac Records' vocalist, currently at the Carnival, Pittsburgh . . . **Buddy Basch** handling disk promotion for **Al Morgan** . . . **Daken Broadhead**, Allied Records' prexy, returned to the Coast last week after a business trip to New York and Washington . . . **Louis Capone**, artists' manager, branching out into the pix field.

London

American trumpet-player **Jimmy McPartland** and his pianist wife, **Marian**, have already made three broadcasts here and have more lined up. They plan to stay here until September, when they return to New York . . . **Frank Sinatra** flying to London in October for hearing of libel-action in which he is the plaintiff . . . **Derek Boulton**, of Metronome Music, is handling the new **Eric Delaney** orch.

Chicago

Chuck Foster set for week at Dutch Mill in Delevan, Wis., beginning July 23 . . . **Ted Lewis** orch opening State-Line at Lake Tahoe on July 23 for two frames, following a Reno date . . . **Frankie Masters** returns to Conrad Hilton Boulevard Room, Aug. 13, indefinitely, when house reopens with new ice show . . . **Tommy Reed** current at Riviera Ballroom, Lake Geneva, following with two week date at Holiday Ballroom, Chi., beginning July 30.

San Francisco

Tenor man Brew Moore in town and will probably take a band into the Black Hawk . . . **Don Cornell, The Gaylords** and **Jerry Fielding's** orch being offered around for Aug. 3 and 4. The package will probably go into ballrooms instead of auditoriums here . . . **Johnny Cooper** playing piano at the Cafe El Matador . . . **Mel Torme** plays a one-nighter at the Caribbean in Capitola on July 17 . . . Black Hawk bidding for both **Chet Baker** and **Gerry Mulligan** for late summer dates . . . **Erroll Garner** opens for three weeks at the Black Hawk August 6 .

Pittsburgh

Les Brown band plays a one-nighter at West View Park tonight (Wed.) and **Billy May** orch, batoned by **Sam Donahue**, comes in next Wednesday (21). **Tex Beneke** also set for a one-nighter in August . . . **Three Suns**, following their big two weeks at Horizon Room, came in from Cleveland to play for Sunday shows at Kennywood Park . . . **Wally Gingers** band just finished up string of 40 college and high school proms . . . **Marian Vaux**, organist, who has been on inactive list for last three years with a neck ailment, will return to action next month at Vince Sortino's Villa Cafe. In private life, she's Mrs. Chick Chechhio, wife of the captain of waiters at Pittsburgh Playhouse restaurant . . . **Charlie Applewhite** penciled in for weekend of Aug. 13-14 at Twin Coaches.

Omaha

Ray Pearl orch booked for Terrytown Arena, at Scottsbluff, Aug. 24 . . . **Hank Winder** orch into V. C. Sloan's Pla-Mor at Lincoln tonight (14), followed by **Skippy Anderson** (17), **Skeets Mahoney** (21), **Winder** (24), **Wes Hammon** (28) and **Bobby Mills** (31).

Haney Cuts for MGM

MGM Records will release four sides recorded by songwriter-singer Ray Haney. He penned three of the four country-style tunes being released.

Haney is married to Noel Francis, assistant to Lou Walters, operator of the Latin Quarter, N. Y.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Rochester—(Neisner Bros.)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*Coins in Fountain (Robbins)	1	3	1	2	1	1	2	1	3	1	1	1	2	123
2	2	*Things Mean a Lot (Feist)	2	2	2	1	2	2	1	2	2	3	2	2	1	119
3	3	*Hernando's Hideaway (Frank)	3	1	3	5	3	3	3	4	1	2	3	3	3	106
4	4	*Happy Wanderer (Fox)	5	10	5	3	4	4	..	..	9	4	4	4	4	65
5	5	†Really Love Me (Duchess)	..	..	4	..	5	7	4	5	7	6	10	..	..	40
6	6	*My Friend (Paxton)	4	..	6	8	6	5	8	..	..	5	7	..	..	39
7	7	*I Understand (Jubilee)	..	7	7	..	9	..	..	10	..	9	6	6	5	29
8	..	*Little Shoemaker (Bourne)	6	5	..	..	..	9	..	3	8	..	..	..	8	27
9	8	*Wanted (Witmark)	..	..	8	..	7	10	..	..	..	7	5	9	7	24
10A	9	*Answer Me, Love (Bourne)	..	..	..	..	8	6	..	..	..	8	..	10	6	17
10B	12	†Joey (Lowell)	7	..	..	10	..	8	..	9	4	..	..	..	..	17
10C	10	†Young at Heart (Sunbeam)	..	9	9	..	..	..	6	..	..	..	..	5	9	17
13	..	*Hey There (Frank)	10	4	..	..	..	..	..	..	6	..	..	..	..	13
14	11	†Man Upstairs (Vesta)	8	..	..	..	10	..	..	..	..	10	8	7	..	12
15	..	*Chapel in Moonlight (S-B)	..	..	..	7	..	..	..	..	5	..	..	..	..	10

Up Weeks to Plant Mgr. For RCA Radio-Phonos

Camden, N. J., July 13.

Thomas S. Weeks, who started with Radio Corp. of America as an assembly line operator, has been named general plant manager of the RCA Victor radio and Victrola division, located in Cambridge, O., and Canonsburg, Pa.

Now head of the company's television receiver plant at Bloomington, Ind., Weeks will assume his new post Aug. 1. George L. Leinenweber will succeed him at Bloomington.

Other changes in the radio and Victoria division announced by g.m. James M. Toney were: The appointment of John L. Franke, as chief engineer, engineering department; Alexander D. Burt, manager of record changer engineering, and Paul R. Bennett, manager radio and phonograph engineering.

Newell on Sick Leave From Philips in Brit.

London, July 13.

Norman Newell, artists repertoire chief for Philips Records here, is suffering from nervous exhaustion and is on sick leave. His absence has given rise to reports that he may be leaving the company. It was two years ago that Philips launched their record division in London, and brought over Leonard Smith and Norman Newell from Columbia as general manager and a&r man, respectively.

The Philips label here, drawing on American Columbia, has had a string of hits, by such artists as Frankie Laine, Johnnie Ray, Guy Mitchell, Doris Day, etc. The homegrown end of its catalog, however, has not been sensational, the only British Philips artist to sell in big figures being Trinidad planiste, Winifred Atwell, whom Newell brought over to the Philips ranks from Decca.

A 'Hot' Tony Bennett

Columbia Records, which has been stressing jazz names heavily under George Avakian's direction, is now converting its pop names into the hot groove. Balladeer Tony Bennett will take a fling on his first jazz set for Col this week with backing from a group of topflight jazz instrumentalists.

Bennett is set for a personal at Lake Tahoe, Calif., Aug. 22.

Victor Salesman To Rome

Hollywood, July 13.

Tom Mosley, RCA Victor platter pusher and promoter on the Coast, heads for Rome next month for an all-expense-paid vacation in the Eternal City. It's a prize for hitting 120% over his quota in the platter's sales campaign on the "The Pines and the Fountains of Rome" Toscanini album.

Firm takes care of everything while he's there including, presumably, three coins to toss into that fountain.

Draddy Exits Col

Jim Draddy, Columbia Records' promotion director for the past six months, ankled his post there last week. Draddy had been upped to the promotion spot after working for Col in the field.

His duties will be split up between merchandise manager Stan Kavan and George Hayes. Hayes will concentrate on syndicate stores and mail order houses.

DECCA TO TEST VIDEO IMPACT WITH ZABACH

Hollywood, July 13.

A routine etching session this week may turn out to be the first real test of television's effect on the record buying public. The session was at Decca's Coast studios where fiddler Florian Zabach cut a new album of classic themes.

Zabach has been a consistent seller for Decca and the original intention was to add this album to his list of releases. However, he's in the process of filming the "Florian Zabach Show," a telefilm segment like the Liberace vidfilm and produced by the same outfit, Guild Films. The series starts beaming on stations around the country in the fall, and Decca may hold up the new album until around Christmas time to determine whether Zabach's new television program means a boost in his usual sales pace.

Trianon, Toledo, To Be Turned Into Parking Lot

Toledo, July 13.

The Trianon Ballroom, near downtown Toledo, once the bailiwick of name bands, has been sold to the Toledo Club, which has a building adjoining.

The newly-acquired property will be used for parking, and engineers are studying whether to raze the large one-story building or retain it with alterations.

Pacific Jazz Inks Singer

Hollywood, July 13.

Pacific Jazz Records bought the master of an indie record made by Johnny Holiday and is working out a deal for the warbler to cut an album for the Coast label. Diskery chief Dick Bock wants to pair him with Chet Baker.

Holiday had cut Bobby Troup's tune "Julie Is Her Name," with Russell Garcia and a lush string outfit backing.

Krupa's Quickie Aussie Concerts; 7 in 11 Days

Gene Krupa and his trio have been set for a quickie tour of Australia next month. Combo will leave for Down Under immediately following his run at the Blue Note in Chicago Aug. 9 and he will play seven concerts in 11 days in Sydney, Brisbane and Melbourne.

Aztec Productions in Sydney is promoting the tour and will supply a large orch to background Krupa. Latter will be back after two weeks. Deal was set by Joe Glaser, head of Associated Booking Corp.

Coast Spot's Band Policy

Santa Cruz, Cal., July 13.

After a click one-nighter recently with Count Basie's band, Brad McDonald, who recently took over the Caribbean Ballroom at Capitola-by-the-Sea, is planning a once-a-month booking of name bands.



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BERNIE LEIGHTON COLUMBIA

ESSEX

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TONY TRAVIS
It's Easier Said Than Done
Mama, Mama, Mama
20/47-5786

BILL CAREY
Slowly
Juba 20/47-5785

JAN ARDEN
Nowhere
Tonight My Darling
20/47-5801



RCA VICTOR
FIRST IN RECORDED MUSIC

Vocal Combos A Click Claque On Disk Lists

Vocal groups have won a firm foothold on the wax market. In the past couple of months a flock of combos have been steadily moving into the payoff brackets to buck the pace-setting soloists.

The combo clicks are spread out among the major diskeries as well as the indies, and all labels are now prowling new groups to cash in on the vogue. The current vocal combo spotlight is being shared by the vets and newcomers to the wax fold. The vets are represented by The Mills Bros., while the newest of the newcomers are repped by The Crew-Cuts. Latter group, waxing for Mercury, is batting 1.000 with two hit disks in their first two tries. Crew-Cuts swung into the bestseller list about two months ago with "'Crazy 'Bout You Baby" and have followed it up with another highrider, "Sh-Boom." The Mills freres currently are traveling fast with "How Blue" on Decca.

Among the other groups hitting a steady stream of paydirt are The Four Aces (Decca) with "Three Coins in the Fountain" and its mate "Wedding Bells"; The Gaylords (Mercury) with "Little Shoemaker"; The Four Tunes (Jubilee) with "I Understand Just How You Feel"; The Four Knights (Capitol) with "Oh Baby Mine"; The Chords (Cat) with "Sh-Boom"; The Cloyers (Atlantic) with "Lovey Dovey" and The Hilltoppers (Dot) with "Poor Butterfly."

Wanderers to Decca

Decca Records has tagged the vocal combo, The Wanderers to a longterm pact. The group formerly recorded for the indie Savoy label.

In the switchover from Savoy to Decca, The Wanderers will peg their slices for the pop field instead of the rhythm & blues outlets. Group cut its first sessions for the label Monday (12).

A Solid Ballad Hit!
From M-G-M's "FLAME AND THE FLESH"
NO ONE BUT YOU
LEO FEIST, INC.

SONG FROM THE CAINE MUTINY
I Can't Believe That You're In Love With Me
by JIMMY McHUGH and CLARENCE GASKILL
MILLS MUSIC, INC.
Recorded On All Major Labels

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	KITTY KALLEN (Decca)	Little Things Mean a Lot / Chapel In The Moonlight
2	2	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
3	3	FOUR ACES (Decca)	Three Coins In The Fountain / Wedding Bells
4	4	FRANK WEIR (London)	Happy Wanderer / Little Shoemaker
5	6	CREW CUTS (Mercury)	Sh-Boom / Crazy 'Bout You, Baby
6	5	KAY STARR (Capitol)	If You Really Love Me / Man Upstairs
7	9	GAYLORDS (Mercury)	Little Shoemaker / Isle of Capri
8	7	PERRY COMO (Victor)	Wanted / Hit and Run Affair / There Never Was a Night
9	8	FRANK SINATRA (Capitol)	Three Coins In the Fountain / Young At Heart
10	..	FOUR TUNES (Jubilee)	I Understand How You Feel

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LITTLE THINGS MEAN A LOT	Feist
2	2	*THREE COINS IN THE FOUNTAIN	Robbins
3	3	*HERNANDO'S HIDEAWAY	Frank
4	4	*HAPPY WANDERER	Fox
5	5	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
6	8	*LITTLE SHOEMAKER	Shapiro-B
7	6	*I UNDERSTAND JUST HOW YOU FEEL	Jubilee
8	9	†SH-BOOM	Hill & Range
9	7	*WANTED	Witmark
10	..	†CRAZY 'BOUT YOU, BABY	Sunbeam

Angel Records

Continued from page 48

help for the rusty-French and the no-French savants of Continental discology. Same is true of the Trenet-Helian "Dance In Paris" medley wherein the saxophonist-maestro does a tiptop dansapation job with Trenet's tunes. Helian is an alumnus of Ray Ventura's band —latter has since become a French film producer—and of Jo Bouillon's combination, the latter is the maestro-husband of Josephine Baker.

Incidentally, it's noteworthy how the European pop lyrics seem to possess more "story" content; also, more offbeat, the wordage and themes are in itself another distinction. Even when Miss Piaf adapts the American (Les Paul) original, "Johnny Is The Boy For Me," an innocuous ditty becomes more meaningfully translated into "Johnny, Tu N'es Pas Un Ange" (Johnny, You're No Angel).

Album takes its title from the last of the eight songs, "Bravo Pour Le Clown!," which is another moribund ballad. Likely for the U. S. is the rhythmic "La Goualante Du Pauvre Jean" (The Sad Song of Jean), with its broad tempo in the 1925 foxtrot style (you can almost hear the Mike Pingitore-styled banjo!) and Michel Emer's "Et Moi" (And I). "Poor Jean" is currently a big fave in Paris, and heard all over. Miss Piaf, with M. Heyral, authored "L'Effet Qu'Tu M'Fais" (Your Effect On Me), which leads off the flip side and which, too, has American potentials. Very likely all of these have already been screened by the Brill Bldg. set.

Withal, these are two unusual LPers in the French idiom, with more substance than the now overdone "La Vie En Rose" and "April In Portugal" style of balladeering. It's a good sampling also of why and how Dario Soria has made Angel stand up and out in the face of all competition. *Abel.*

Foxman To Abbey

David A. Foxman has been named exec veepee of Abbey Records, indie label headquartering in East Newark, N.J. Foxman, who previously was production head of Allied Records eastern division, will head up Abbey's expanding production and development program.

THE HIGH AND THE MIGHTY
7 BIG RECORDS
M. WITMARK & SONS

Longhair Reviews

Continued from page 48

gracefully presented by Zara Nelsova and the London Philharmonic under Sir Adrian Boult. Cellist's tone is full, expressive yet not too heavy.

Sibelius: Legends of Lemminkainen (Capitol; $5.70). The four legends (including the familiar "Swan of Tuonela") make romantic bardic music redolent of Norse forests. Sympathetic reading by Radio Stockholm symph under Sixten Ehrling.

Bartok: Piano Album (Columbia; $5.95). Gyorgy Sandor, a Bartok pupil, in finished, flavorsome readings of varied folk tune groups (Rumanian, Hungarian, etc.) that are skillful, stark but fragrant.

Schumann: Cello Concerto & Tchaikovsky: Variations on Rococo Theme (London; $5.95). Infrequently performed Tchaikovsky cello work has high melodic appeal, and the Schumann is fetchingly romantic. Maurice Gendron shows virtuoso calibre and fine musical style in his readings, with Suisse Romande orch under Ernest Ansermet supporting. *Bron.*

A-V Tape Libraries In Global Distrib Deals

Towers Production of Ottawa has tied in with A-V Tape Libraries to distribute the line in Canada. Under terms of the pact, A-V will supply Towers with master tape copies of library catalog which Towers will duplicate at its plant.

A-V also recently gave Joseph Plasencia Inc. distribution rights of its tapes for all territories exclusive of the U. S., Canada and Europe. Negotiations are now under way to set up distribution in Italy, France and England.

Jose RICARDEL
His Violin and ORCHESTRA
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SHERATON CARLTON HOTEL
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Personal Direction W. A. BURNHAM, Jr.
Imperial Artist Corp.
630 Fifth Ave., N.Y.

Billy Daniels Mulls Brit. Biz Ventures

London, July 6.

Billy Daniels has adopted Britain as his second home. He is looking for a house in Surrey, and plans to spend four months every year here. His interest is not only confined to his click in variety theatres, but he has some important business deals lined up and may establish his own record company here.

He also wants to open his own nitery in London. Daniels is recording for British Mercury in London this week, accompanied by Malcolm Lockyer orch.

AMERICA'S SWEETHEART
DOROTHY COLLINS
Just concluded sensational engagement
HOLLENDEN HOTEL, CLEVELAND, OHIO
NOW
THUNDERBIRD HOTEL, Las Vegas
Current AUDIVOX Record release
"Mountain High, Valley Low"
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave PL 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

Another BMI "Pin Up" Hit
IN A GARDEN OF ROSES
Recorded by
JONI JAMES ..... MGM
PEE WEE KING ..... Victor
MGM Records
Published by GODAY MUSIC, INC.

'Say Hey' Songs

Continued from page 1

Treniers. Tune was penned by Dick Kleiner and Jane Douglas.

Decca, meantime, is dickering with the Giants' office to get the go-ahead on its slicing of "Say Hey, Willie Mays" cut by The Wanderers. The Decca song was penned by Willard Robison. It's being published via Robison's own ASCAP firm.

The song titles stem from the "Say Hey" catchphrase used by Mays on the diamond. Epic got a hefty publicity cash-in in the New York tabloids and the wire services yesterday (Tues.) via photos of Mays crooning before an Epic-labelled mike.

In the past couple of years such ballplayers as Joe DiMaggio (N. Y. Yankees) and Jackie Robinson (Brooklyn Dodgers) came up for a Tin Pan Alley workover. Salute to the former was "Jumpin' Joe DiMaggio" while the song for the latter was "Did You See Jackie Robinson Hit That Ball?"

Payola Artists

Continued from page 1

case where an artist had a big hit, the original B side was dropped after the first 100,000 sale and an artists-published song was substituted.

Reason why the artists can hold up some of the publishers lies in the importance of disks in the present music market. Without a disk, a publisher with a song is dead. A hit disk may not produce much coin from the platter sales directly, but it opens the way for sheet sales and, perhaps even more important, performance money from either ASCAP or BMI.

Most of the big publishers can withstand this type of pressure from the artists since they have big standard catalogs and guaranteed performance payoffs to ride with. The smaller firms, however, have to get that disk version by hook or crook—and sometimes it's gotta be the latter.

VARIETY 10 Best Sellers on Coin-Machines

1.	LITTLE THINGS MEAN A LOT (11)	*Kitty Kallen*	*Decca*
2.	THREE COINS IN THE FOUNTAIN (8)	*Four Aces*	*Decca*
3.	HERNANDO'S HIDEAWAY (6)	*Archie Bleyer*	*Cadence*
4.	HAPPY WANDERER (9)	*Frank Weir*	*London*
5.	IF YOU LOVE ME (REALLY LOVE ME) (10)	*Kay Starr*	*Capitol*
6.	CRAZY 'BOUT YOU, BABY (2)	*Crew Cuts*	*Mercury*
7.	LITTLE SHOEMAKER (2)	*Gaylords*	*Mercury*
8.	WANTED (19)	*Perry Como*	*Victor*
9.	LITTLE SHOEMAKER (1)	*Hugo Winterhalter*	*Victor*
10.	SOME DAY (1)	*Frankie Laine*	*Columbia*

Second Group

SH-BOOM	*Crew Cuts*	*Mercury*
IN THE CHAPEL IN THE MOONLIGHT	*Kitty Kallen*	*Decca*
I UNDERSTAND JUST HOW YOU FEEL	*Four Tunes*	*Jubilee*
OH, BABY MINE (I GET SO LONELY)	*Four Knights*	*Capitol*
I UNDERSTAND JUST HOW YOU FEEL	*June Valli*	*Victor*
GREEN YEARS	*Eddie Fisher*	*Victor*
HIT AND RUN AFFAIR	*Perry Como*	*Victor*
MAGIC TANGO	*Hugo Winterhalter*	*Victor*
MAN UPSTAIRS	*Kay Starr*	*Capitol*
SH-BOOM	*Chords*	*Cat*
YOUNG AT HEART	*Frank Sinatra*	*Capitol*
MY FRIEND	*Eddie Fisher*	*Victor*
I'M A FOOL TO CARE	*Les Paul-Mary Ford*	*Capitol*
STEAM HEAT	*Patti Page*	*Mercury*
HAPPY DAYS AND LONELY NIGHTS	*Fontane Sisters*	*Dot*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Deejay to Find Out How Other Half Lives

Hollywood, July 13.

Art Benson, former Seattle deejay, is returning to the Northwest, but on the other side of the musical fence.

Benson reports Aug. 1 to handle record promotion in Seattle, Portland and other Northwest cities for the Big Three (Robbins, Feist & Miller). He's been working in the pubbery office here for the last several weeks after ankling a spot as road manager for Jan Garber. In addition, Benson will handle northwest affairs for Barney McDevitt & Associates, record promotion and flackery outfit.

ASCAP Copyright Suits Against Tulsa Nitery

Tulsa, July 13.

Feist, ABC and American Academy of Music, three ASCAP firms, filed suit for copyright infringement against the Orchid Club here in Federal Court, alleging that the spot played copyrighted tunes without license. Tunes involved are "Caravan" (American Academy), "Little Rock Getaway" and "I'll See You In My Dreams" (Feist), and "Cecilia" (ABC).

Plaintiffs ask for an injunction and statutory damages of $250 for each unauthorized performance plus court costs and attorney fees. Edward Cederbaum is owner of the establishment named as defendant.

Top Artists Pull 45G In D.C. Symph Concerts

Washington, July 13.

Set of line concerts by the National Symphony Orchestra, with big name guest stars, grossed $45,000 at the Carter Barron Amphitheatre. Only one date was rained out, the scheduled appearance of Roberta Peters, coloratura of the Metropolitan Opera. However, she sang instead the following evening which was an open date.

Barron Amphitheatre has had only one rainout during its first 31 days. It is currently offering two weeks of The Ballet Theatre.

Bell Ups To 39c; 'New-Disc' Label

Bell Records, Pocket Books Inc subsid which was launched as a 35c label last fall, is raising its prices on its regular rack line to 39c commencing with its September releases. Meantime, Bell will imitate current book publishing techniques by issuing "trade editions" of platters under another label, New-Disc, to sell at the regular 89c price.

The New-Disc operation, also under Arthur Shimkin's direction, will be aimed at original material whereas Bell has had a consistent policy of covering the hits with the lower-priced line. Distribution of the new label will be handled via conventional disk channels and retailers; Shimkin already has set 27 distribs across the country.

Shimkin's idea is to get reactions from the disk jockeys and jukebox ops on New-Disc sides in advance of their commercial distribution. If the answer is negative, the disk will be dropped from circulation even before it hits the retailer. If it looks promising, regular pressings will be made. If the side eventually develops into a hit, Shimkin will eventually transfer the number to the 39c Bell label, but only after the regular retailer has exhausted his potential with the 89c platter.

Move to hike the Bell Records line by 4c was cued by the increased production expense involved in the company's switch to a greater accent on 45 rmp production. Bell execs claimed that manufacture of 45s, with its centre hole having to be punched out individually, is more expensive than 78 manufacture. Up to now, Bell has been putting about 90% of its platters on the 78 speed. It plans to step up 45s to about 35% of its production in the fall and Bell execs expect that the percentage of 45s will even go higher before very long.



Top Cafe Names Picking Their Dates So Carefully There's Now a Shortage

Cafes depending upon names anticipate even more trouble this coming fall. Niteries whose grosses depend upon the calibre of headliner expect greater difficulty in getting the top talent to take on nightclub dates.

The bonifaces and agencies have noted that names generally want to play only a few months of the year, selecting those times only when business is at peak levels. For example, the names developed as a result of record hits angle to play the top dates during the prom season in May and June.

Comics would rather concentrate on late September, October and during the holiday weeks. Many headliners, that do not depend exclusively on cafes for their livelihood, would prefer to go out after Lent and continue throughout the spring and then take choice summer resort jobs. Florida gets the

(Continued on page 58)

Georgia Gibbs Set For 1st Brit. Vaude

London, July 13.

Songstress Georgia Gibbs is to appear in variety in Britain for one week at the Glasgow Empire, opening Aug. 23. She comes over to Scotland following her annual appearance at the Sporting Club, Monte Carlo, on Aug. 20.

This is her first vaude engagement in Britain, although she has appeared at the London Palladium in 1949. Occasion was the closing night of Danny Kaye's season there, when he called her up from the audience and they combined for a duet. She also did a cabaret season at the Colony.

"DYNAMIC"

"SOLID"

"CLICK"

"SHOWMANSHIP"

MARY BURTON



ED SULLIVAN
New York Daily News
"Mary Burton a Copa Click."

EARL WILSON
New York Post
TODAY'S BRAVO: "Mary Burton's Dynamic Singing at the Copacabana."

LEE MORTIMER
New York Daily Mirror
"Singer Mary Burton is in that big league. She has a strong, clear voice that socks . . . Her material and stage presence click 1000 percent, making her one of the most refreshing acts around."

MARTIN BURDEN
New York Post
"Attractive Mary Burton is the singing star, and for her this is quite a triumph. She's robust voiced, dynamic, with a stage presence that warms up the audience immediately . . . It's a crowd pleasing performance."

BILLBOARD
Bill Smith
"Mary Burton was a major surprise. She opened here with a solid special, kept up the pace and wound a real big hit . . . Even tho this reviewer has never caught her, he recognized showmanship, salesmanship and stage authority . . . The audience forced her into a beg-off."

VARIETY
"Miss Burton's style is a combination of yesterday's showmanship and today's material . . . it's a sock combination. Miss Burton retains the drive to whip most kinds of audiences into line . . . should make good in the majority of nitery situations. Her tunes and her certain knowledge of getting on the good side of an audience should make her a safe bet in the cafe orbit." *Jose.*

GENE KNIGHT
(Jim O'Conner)
N.Y. Journal-American
"The vocal talents of beautiful Mary Burton enliven Jules Podell's Copacabana . . . Best of the field as I've seen 'em, is—Mary Burton!"

Currently Appearing

COPACABANA

NEW YORK

Coming Engagements

500 CLUB, Atlantic City, New Jersey
BEVERLY C.C., Covington, Ky.
CHEZ PAREE, Chicago
DESERT INN, Las Vegas

Personal Management: SID BROWN RUTHLEN, 150 W. 50th St., New York

Vaude, Cafe Dates

New York

Bas Sheva signed for 26 weeks by Latin Quarter operator **Lou Walters.** She opens with the unit at the Desert Inn, Las Vegas, Sept. 24 and follows with a run in the N. Y. spot . . . **Harry Bloom,** of the Music Corp. of America band-act dept., accompanying **Xavier Cugat** on his European tour . . . **Phil Foster** pacted for the Elmwood Casino, Windsor, Ont., starting Aug. 13 . . . **Charlie Applewhite** set for the Twin Coaches, Aug. 13 . . . **Kean Sisters** and **Jan Murray** going into the Flamingo, Las Vegas, Sept. 9 . . . **Beachcombers** signed with the William Morris Agency.

Nancy Andrews opened Monday (12) at the Colony, London . . . **Lili St. Cyr** signed for El Rancho, Las Vegas, Sept. 12 and follows with Ciro's, Hollywood, in October . . . **Christine Martell** (Miss Universe) has returned from a South American tour of niteries . . . **Ernie Richman & Mannequins,** pacted for the 500 Club, Atlantic City, Aug. 14, follow with the Hollenden, Cleveland, Aug. 30.

Chicago

Ann Southern set for two frames at Chez Paree opening Aug. 3, with **Shecky Green** also on bill . . . **Prof. Backwards** playing fair in Sioux Falls, South Dakota, Aug. 23-29 . . . **Paul Marr** booking Mississippi Valley Fair in August and Shrine Circus, Davenport, in mid-October . . . **Dick Drake** playing fair in Knoxville, Tenn. Sept. 13 for one week . . . **Will Mastin Trio** set for week in Elmwood, Windsor, beginning Aug. 20 . . . **Barry Sisters** pegged for fortnight at Eddy's, Kansas City, beginning Aug. 6.

Hollywood

Wesson Bros., reunited after three years of going their separate ways in nitery and pix, break in their new act this week at The Trails . . . **Hank Mancini** finished the arrangements for **Gloria DeHaven's** new act which she debuts in Las Vegas Thursday . . . **The Jones Boys** set to accompany **Kay Starr** on a one-week date in Hawaii, beginning Aug. 1 . . . **Tony Bennett** opens Aug. 22 at the State Line at Lake Tahoe . . . **Harry Belafonte** inked to open at the Cocoanut Grove here Aug. 26 for a three weeken stand . . . **Steve Gibson's Red Caps** and **Damita Jo** open at El Rancho Vegas, Las Vegas, Thursday (15) for the fourth return date there within a year . . . **Frances Faye** opens at the Thunderbird, Las Vegas, July 22, for three weeks . . . **Dick Kerr,** impressionist and singer formerly with **Horace Heidt,** will be on the bill with **Mae West** at the Sahara, Las Vegas, opening July 27 . . . **Trenier Twins,** held over through the summer at the Beachcomber, Wildwood, N. J., set to open Nov. 21 at the Chez Paree, Chicago, for a fortnight at $4,500 per week . . . **Jeri Sothern** returns to the Keyboard in Beverly Hills tomorrow night (14) . . . **Vicki Young** breaks in her new act next week at the Sky Room of the Wilton Hotel in Long Beach.

Omaha

Ruwe & Looie playing repeat date at the Colony Club with **Pat Hamilton Trio** and **Barbara Kelly,** tap dancer, rounding out bill . . . Angelo's experimenting with a pair of single vocalists, **Michael Charles** and **Peggy Sterling,** plus pianist **Bud Graves** . . . **Three Jones Bros.** opened at Don Hammond's Seven Seas Friday (9) . . . Upcoming at Angelo's are **Nino Nanni** July 16, **Billie Holiday** Aug. 2, and **Nick Lucas** Aug. 9 . . . **Stephen Iles & Eddie Green,** duo pianists, opened at the Cottonwood Room of the Blackstone Hotel Friday (9), replacing **Johnny Vana** trio.

Paris Music Hall Boss Sees Vaude Biz Making Big Comeback in France

Paris, July 6.

According to Bruno Coquatrix, director of the Olympia Music Hall, the vaude house is well on its way to a golden renaissance here. This venerable show biz facet, which simmered in an eclipse here the last 10 years, has suddenly become one of the top grossers here. The Olympia, which was the top house in the great days of music hall, was a film house for 25 years but returned to its original status this year to score a popular success. Coquatrix feels that a batch of music halls now will reopen here as houses are wrested back from films. He believes the main reason for the success of the Olympia are the pop prices of 50c to $1.25 (less than at cinemas).

Bobino, which was the sole vaude house before the advent of the Olympia, also helped maintain the music hall standards by giving excellent programs and top talent to a steady clientele. However, Bobino was off-the-beaten-path in the Montparnasse district whereas the Olympia is in the heart of the show biz area.

Coquatrix feels that the only drawback to a fullscale renaissance is the lack of well-placed big houses. The many small-seaters can't afford to give expensive shows at pop prices. Still the ABC is to go back on music hall standard after the run of the hit musical it now houses, "The Flowered Way" and Henri Varna hopes to turn the Palace back to a vaudery. But these are only in planning stages.

Coquatrix listed the top song headliners which he compiled from aud reaction at his 2,000 seater here. Most popular, he feels, is young singer-cleffer Gilbert Becaud who has become a Gallic bobbysox favorite. Next faves on his list are Eddie Constantine, the U.S. warbler-actor who has caught on here; Georges Brassens, Luis Mariano, Robert Lamoureux, Yves Montand, Tino Rossi, Maurice Chevalier, Charles Trenet, Edith Piaf and Juliette Greco. Some of these have not yet appeared at the Olympia, but Coquatrix included them in his list on past performances.

Main problem, according to Coquatrix, is getting big names or helping to create them. He maintains that the atmosphere of a good music hall must be dynamic, with the aud participating by making evident its likes and dislikes.

JOAN BISHOP

Currently
MERMAID ROOM
Park Sheraton Hotel
New York



ACCEPT PROPOSALS

The American Legion 1954 Convention Corporation Concession Committee will accept proposals from concessionaires for the period of The American Legion National Convention, August 30th through September 2nd. Please contact or write Mr. Henry Burroughs, Concessions Chairman, The American Legion National Convention Headquarters, 1420 Pennsylvania Avenue, N. W., Washington 4, D. C.

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WHEN IN BOSTON
It's the
HOTEL AVERY
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Reno Ops Eye Minimums & Covers To Shackle Show-Hopping Seat Hogs

Reno, July 13.

Is the last frontier of the "no minimum, no cover disappearing?

Today, some big Nevada niteries feel they are being forced into a defensive position against a trade which has discovered cuffo entry into the nation's biggest floorshows.

Probably Nevada's second most important come-on after its wide-open gambling is this famous "no minimum, no cover" trademark, which makes it possible for anyone with the price of a few pots of coffee to see a half million dollars worth of talent in one weekend.

Gambling, which has always paid the huge nut of the extravagant shows, has used the big names as shills to get the crowds into the casinos. Now, some casino ops think the theatre-restaurants are being overrun by a trade which not only doesn't gamble, but hasn't time to gamble, it's so busy lapping up as much entertainment as possible, for the least possible cash outlay.

These casino operators point out that the minimum in Nevada is not meant to make non-gamblers pay their way, but acts simply to discourage hogging of tables by professional coffee drinkers, while guests, regular customers and the gambling crowd are turned away.

The Riverside, a consistent star booker in Reno, instituted a $2 minimum for its second show early this year. The first show, everywhere in Nevada, is known and accepted as the dinner show.

The Mapes Skyroom, across the Truckee River, put in a $1.50 minimum for the second show this month. This may continue only through the summer.

Lake Tahoe, with three big niteries, has had minimums for the past several summer seasons. Its season is only three months long.

Las Vegas has had rumblings of installing a second and third show minimum, but practically all casino operators strongly deny it.

Can't Hurt

Mert Wertheimer, operator of the Riverside Casino and theatre-restaurant, doubts that the minimum

(Continued on page 58)

'ICE CAPADES' RETURNS TO PITT FOR FALL BOW

Pittsburgh, July 13.

World premiere of "Ice Capades" will return to Pittsburgh, home town of producer John H. Harris, again this season when the 1955 edition opens a stand here at The Gardens Labor Day, Sept. 6. Last year, show went to Madison Square Garden in N. Y. for the first time before coming here, but bookings have been reversed now.

"Ice Capades" will go to Madison Square for a 12-day stand after a shortened local engagement, then comes back to Pittsburgh for four more days following the N. Y. date before the skating extravaganza begins a nine-month coast-to-coast tour in Cleveland.

Although "Ice Capades" preferred to open again in N. Y. after the annual summer stand in Atlantic City, bookings couldn't be satisfactorily arranged.

Lewis Booked Solid 'Til the Snow Flies

Reno, July 13.

Ted Lewis has been set for an uninterrupted series of bookings that will keep him in and around the Coast until early November, after which he starts his annual trek back east. He's currently at the Riverside Hotel here.

From the Riverside, Lewis goes to the State Line at Lake Tahoe on July 23 for two weeks and thence to the Hotel Statler, Los Angeles, from Aug. 9 to Sept. 13. Following day he opens a four-week stand at the Desert Inn, Las Vegas. On Oct. 13, he returns to the Italian Village, San Francisco for three weeks. Band closed at the Italian Village before coming here last week.

Helene Dixon, vocalist, and Phil Foster, comedian, headlining the current show at the Balinese Room, Galveston.

Lou Berlin Joins Heath

London, July 13.

Latest Foster's agent to leave the organization is Lou Berlin who was in charge of radio and nitery bookings. Berlin, who was offered a five-year contract with the Ted Heath organization, at a higher salary, consulted Harry Foster, about it, and suggested that he (Berlin) would stay till August so as to leave everything in order. Foster told him to depart immediately.

By joining Heath, Berlin will now work under Leslie Macdonnell, who left Fosters a couple of months ago to become a director of the Heath office.

Vegas Hotels Operate Despite 2 Picket Lines

Las Vegas, July 13.

The Las Vegas Strip Hotels were operating as usual despite a picket line around the Desert Inn by the maintenance engineers. The teamsters and engineers appear to be the only unions observing the line.

The bartenders and culinary workers appeared for work as usual.

Originally, the pickets were to have been deployed at all seven Strip hotels. It was a last minute decision by the engineers local to start the pickets at only one hotel. Twenty-five pickets showed up at the Desert Inn. If the strike continues it is expected that all hotels will be picketed.

Threats that the shows in the various dining rooms might be called off for the duration of the strike were dissipated by Bob Calkins, business agent for the musicians local who said: "We cannot observe picket lines set up on a local level."

The status of the stage hands was still in doubt, but the hotels said their absence would not hold up the shows. Regional heads of the stage hands union are expected to fly in to observe the local situation. Reason for the strike is attributed to engineers demand for a new contract providing for a 10% wage increase and other fringe benefits.

BAKER HOTEL, DALLAS, LINES UP NAME SKED

Dallas, July 13.

Baker Hotel's Mural Room has set Snooky Lanson for two weeks, July 16-29, with Gisele MacKenzie a July 30-Aug. 12 followup. Sunny Gale gets a fortnight, Aug. 13-26, with Carl Sands orch remaining through Sept. 9. Sophie Tucker is signed for her third date in the Mural Room, Oct. 29-Nov. 11.

Former bandleader Joe Reichman, a WFAA disk showman for the past two years, will resume as a maestro Aug. 1. Pianist's new band will play a five-week date at the Rice Hotel, Houston, before opening an indefinite date at the Mural Room on Sept. 10.

Pasadena Hotel Testing New Floorshow Policy

Pasadena, July 13.

Huntington Hotel in Pasadena tries a talent policy again next week with a definite decision expected before Labor Day on whether the sedate hostelry is opened to a regular series of shows. Save for an occasional special event, the hotel has operated without entertainment.

Last year, the Continentals were booked in for a few weeks on an experimental basis and did very well. They go back again next Wednesday (21) for a three week stand. If business holds up during their tenure, the management expects to launch a regular floorshow policy.

Christine to Play Where Men Are Men

Dallas, July 13.

Christine Jorgensen will play an 8-night stand, July 23-30, at Abe's Colony Club here. She will do two shows nightly and three on Saturday (24). Myles Bell, comic emcee, is set for the same bill.

Johnny Cola quintet will back the show.

Civic Hoopla Accomps Martin & Lewis Return To Originating A.C. Spot

Atlantic City, July 13.

Atlantic City is set to roll out the welcome mat for Dean Martin & Jerry Lewis as they go into the spot where the team originated. They open a 10-day stand Thursday (15) at the 500 Club.

Paul (Skinny) D'Amato, operator of the club, says that he has already received more than 6,000 reservations. Club now seats little more than 600. D'Amato hired two secretaries just to take care of the Martin & Lewis mail, and four additional telephones have been installed at the club.

The Chamber of Commerce, also flooded with letters and phone calls, put out a bulletin giving complete details of the duo's stay here. Even Mayor Joseph Altman and Sen. Frank S. Farley, county political boss, have not escaped their share, with folks asking their aid in getting a good table. Club has upped its minimum from $4 to $7 for the shows.

Pair will dedicate a plaque on the boardwalk bench where they first formed their partnership while trying to work out a comedy routine. Their new Paramount pic, "Living It Up," gets preemed at the boardwalk Warner Theatre Thursday (15). With Janet Leigh and Dick Stabile orch, M & L are slated to appear at the Warner. Asking price is $2.50 and $3 in orchestra, and $2.25, $2.50 and $3 in balcony.

LaRosa Pulls Record Turnout at Steel Pier

Atlantic City, July 13.

With Julius LaRosa headlining stage show past week, Steel Pier had one of the biggest weeks with an all-time high of 44,000 paid admissions registered on July 4. LaRosa played nine shows on Sunday, and then went on for a total of 27 shows for the next six days.

He closed Saturday night (10), appearing six times on Wednesday and five Saturday, four times other nights. LaRosa appeared in the big Music Hall, which seats more than 5,200, and he played to full houses during most of his shows, evening performances always being sellouts.

With LaRosa on bill were Herbert & Saxon, Bobby Whaling & Yvette, Sis & Sonny Arthur and the Amandis troupe.

5-Act P'kge Playing In Minor League Parks

Omaha, July 13.

Coy Poe is making a swing of the minor league parks with a five-act vaude package. Show starts an hour and one-half before game time with a dixieland band that is picked up locally. Acts with the show are Trixie Davis, Charley Mason, Teddy Kuwales, Renee DeMarco and Patricia Manville. In addition, Poe has a tieup with Arthur Murray studios in cities played to furnish a couple of dancers.

Fans pick up tickets at sponsoring stores that admit each for 50c (60c in Triple-A leagues) and bumper turnouts result. Poe lines up his dates at the annual baseball conventions. This year, his fourth, finds 23 stands. Unit opened in April in Houston and closes Aug. 30 in Atlanta. Show will play Omaha, July 17, then heads for Denver, Toledo, Columbus, International League and Southern Association spots. Acts play club dates along route to fill in.

500 Club's Name Policy

The 500 Club, Atlantic City, which has already signed Martin & Lewis, is going after more names in the super brackets.

Cafe has now signed Betty Hutton, who'll be getting $10,000 for her engagement there starting July 31.

AGVA-AFM Again Row on CNE; Montreal Niteries Hit by Hassle

Toronto, July 13.

Complicated by the heart attack of Jack Arthur, producer of the Canadian National Exhibition Grandstand Show, plus continued inability of AGVA and AFM to come to terms, a meeting yesterday (Mon.) of the CNE directors reluctantly conceded that the spectacles of other years are almost definitely washed out for the impending show. The musicians union today reversed its previous weekend stand and will not interfere if Roy Rogers is starred, thus agreeing to his appearance as an AGVA member, but the dance line of 90 girls and 30 boys, ditto the mixed chorus of 32, the musicians refuse to play for. It also means scrapping of preparatory sets and costumes for the big production numbers which used a 60-piece pit band.

Arthur has been ordered by physicians to stay in hospital for subsequent three weeks. In his stead, but still marking time, is Jackie Rae, Arthur's assistant. On Thursday, Hiram McCallum, CNE general manager, will recommend a new type of show, using vaude acts only, with the dance line and chorus out and the vaude show built around Rogers. Talks between the two rival unions have collapsed and this season's Grandstand Show will likely be a small one.

Montreal Cafes Hit

Montreal, July 13.

Montreal niteries are faced with considerable difficulties because of the unresolved problems between the American Guild of Variety Artists and the American Federation of Musicians. Situation also applies to the Canadian National Exhibition show, Toronto, which is slated to start late August with Roy Rogers headlining.

The difficulties came after the CNE and AGVA signed an agreement last month in which fair officials agreed that all talent used on the stage would be AGVA members. However, Walter Murdoch, head of the Toronto AFM local and an international veepee, insists that members of the auxiliary he organized be permitted to work the CNE. Last week CNE officials went to New York to confer with AGVA, but it's reported that AGVA officials told them that unless the original agreement was lived up to, AGVA would have no recourse but to forbid its members from working there.

The inter-union squabble may

(Continued on page 58)

New London Cabaret

London, July 13.

Just for a change, a new cabaret is being operated in the West End soon instead of the many nite spots abandoning the entertainment policy. Latest is the Albany Club, show people's rendezvous, which has recently encountered financial difficulties, and finally found a backer to tide it over the bad times.

Agent Harry Foster will supply it with talent, with first artist booked is Jacqueline James, currently starring in "Guys & Dolls" at the London Coliseum. To get her, Foster had to get permission from the Ministry of Labor and the management of the Coliseum.

Val Parnell Back To London After Las Vegas O.O.

Val Parnell, managing director of the Palladium, London, planed back to England Sunday (11) after a brief visit in the U. S. to take in the opening of the "Palladium Varieties Revue," which opened last week at the Desert Inn, Las Vegas. Unit was produced by Parnell in conjunction with the Lew & Leslie Grade Agency of London.

Unit, which is in for six weeks at that spot, entailed a huge transportation layout. It might have been more had Parnell and the Grades been able to transport a line comprising the London Tiller girls. However, the American Guild of Variety Artists nixed the import on the premise that 60% of the talent should consist of U. S. citizens.

Lew Grade and Albert (Bert) Knight of the Grade office in London came to the U. S. to gander the unit as did Eddie Elkort, in charge of the Grades' U. S. operations.

"Palladium" show is the second British unit to try the Las Vegas territory in recent weeks. Harry Foster Agency sent over a show topped by Vera Lynn to play the Flamingo Hotel, but show was cancelled out after a brief run.

UA THEATRE IN L.A. SETS 1-WK. SPOT VAUDER

Los Angeles, July 13.

United Artists Theatre here returns to a stage show policy July 23 with the Tex Williams Ranch Party. Bell Sisters share billing on the layout.

House, managed by Bob Helm, has set the package for a one-week stand on a guarantee-against percentage deal. Included will be Homer Garrett and the Whynot Twirlers, square dance group; Nancy and Candy, ventriloquist turn; Johnny Shore and Shook Fisher.

Name Troupe Gets 25G For 6-Day Aussie Tour

Hollywood, July 13.

Jerry Colonna, Artie Shaw, Buddy Rich and Ella Fitzgerald have been set by Ben Reyes for a six-day Australian junket under the aegis of World Entertainers Circuit of Australia. Outfit is paying $25,000 for the talent, plus transportation and expenses.

Unit opens in Sydney, July 23, for a two-night stand at the Sydney Aud., moves to Melbourne for three nights at Melbourne Stadium, and winds up with a one-nighter at Brisbane Stadium July 29.

Mineola Tags Circus

The Mineola (N. Y.) Fair has signed a 12-act circus as grandstand feature this year. George A. Hamid will produce the show. This year, this attraction will be free to those that have paid their way into the fair.

The circus will be staged at the Roosevelt Raceway. Fair dates are Sept. 9 to 17.

HOVER SETS CIRO BILLS WELL AHEAD; BIZ BOOMS

Hollywood, July 13.

With business booming and maintaining a steady increase over last year's tally, H. D. Hover has set his layouts for Ciro's well into the fall season. Rose Marie and Lenny Kent are the current headliners.

Sophie Tucker checks in July 21 for a three-week stand marking her Golden Anniversary trek around the saloon circuit. She'll be followed by Pearl Bailey, Dean Martin & Jerry Lewis, Nat ("King") Cole, Jose Greco and the Will Mastin Trio starring Sammy Davis Jr.

Ciro's business, Hover reported, was up 16.2% for the first six months of 1954 as compared to the corresponding period in 1953 and indications are the remainder of the year will maintain that rise.

A.C. Bank Deposits Top 1953 Figures

Atlantic City, July 13.

A total of nearly $28,000,000 was deposited in resort banks for a 10-day period ending last Wednesday night (7), the period covering the five-day Shrine convention and the long July 4 weekend holiday. In the similar period last year, $25,764,661 was put into the banks.

Walter Jeffries, who was the Shrine convention manager, said that this total didn't include unpaid hotel bills incurred by the Shriners. He said the practice of the hotels was to send a full bill to the various temples which in turn remits its check. Jeffries said that when the reservations were made the hotels got 20% of he expected bill.

Roy Rogers to Cut Run of Rodeo in N.Y. With More Bronc-Busting Matinees

The Madison Square Garden will cut short the run of its rodeo, but will rely on the lure of added matinees to keep up the gross. Roy Rogers, signed to headline the world's championship rodeo, will start at the Garden Sept. 30 and wind up Oct. 17. Playing time will be off considerably since last season, when Rogers also headlined, but there will be 12 matinees during the 16-day stand.

Rogers will bring a cast that includes Dale Evans (Mrs. Rogers), his horses and Pat Brady, a comic who has been working in pictures with him. Brady will also work with Sons of the Pioneers, which will be reorganized in time for the stand. Brady at one time had been a member of that team.

The increase in matinees is in keeping with a trend of recent years in which it's been found that there are tremendous payoffs in the daytime sessions in these kinds of shindigs because of its appeal to kids. Frequently, matinee biz has been bigger than the evening shows.

Because of the lesser number of days, the rodeo will cut down on the prize money. It's expected that there will be a purse of around $75,000 as against more than $100,000 last season. The prize coin last year was the biggest in the Garden's history.

The World Championship Rodeo will move on to Boston following its stand at the Garden. However, Rogers will be replaced by The Range Rider and Dick West, who did big on that stand last year. Boston Garden date starts Oct. 20 and goes to Oct. 31.

All rodeo playing time is reported down this season. Major reason lies in the spectacular rise in expenses. Cowboys have been demanding larger purses, the stars with any boxoffice value have been getting terrific loot; stock suppliers must get tremendous coin in order to come out ahead, and of course, promotional costs are considerable. The dwindling of rodeo time isn't confined to New York, but seems to be nationwide.

AGVA-AFM

Continued from page 57

yet force cancellation of the CNE show. At this point, both sides seem adamant. It's a display of power between both unions, and CNE faces the biggest problem in years with this year's card. If either side pulls out, the CNE has no live show.

The difficulties have already started in Montreal. The Mt. Royal hotel is following the path of least resistance in this struggle. This inn will drop shows at the end of the current bill and will work with a trio. Whether the Mt. Royal will go back to shows is problematical.

Also in Montreal, several niteries have been forced to hire non-union bands in order to maintain shows. The Domino, for example, has a union and a non-union band in order to play one show. Some niteries have gone in for musical acts, under AFM contract, but business hasn't been too good. The Continental and Casa Loma have dropped shows for the duration of the argument. The Bellevue, Downbeat, El Morocco and Chez Paree have been permitted by the AFM to play out their contract commitments with acts.

It's expected that some shows will close up completely for the duration of the tiff. The operators say that bands, and musical acts in themselves, are no draws. Headliners and acts must be imported from the U. S. to make the spots pay off. Thus, if they cannot get acts then closings will be inevitable.

At the same time there's rumblings of discontent among musicians. There are reports that a Canadian Musicians Guild is in the process of organization. This would be an organization of non-union musicians that would operate independently.

Feeling is that in the case of acts, who must go to the U. S. to attain maximum coin, it's necessary to have an American alliance such as AGVA offers. However, by law, musicians cannot gain entry into the U. S. to work as sidemen. Thus an American tieup is unnecessary, and Canadian musicians, it's claimed, may do better in forming their own group, and thus avoid getting in the middle of tiffs which have a U. S. genesis.



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Georgie Wood Heads VAF

London, July 13.

Georgie Wood has been elected president of the Variety Artistes Federation, effective July 2. In order to combat the present vaude crisis, the VAF, at its special committee meeting, July 6, decided to run their own vaude units, with seven vaude stars getting ready to start operations.

Wood told VARIETY that as prez of VAF he hopes to promote a continued exchange of performers across the Atlantic in the belief that it would help maintain the Anglo-American friendship which has existed hitherto.

N.Y. Coliseum

Continued from page 1

ketball etc., asked the builders of the Coliseum what the position of the Garden would be in the setup. Coliseum policy of non-competition in most areas was indicated because of the fact that it would be angling for trade shows, conventions, etc. Thus, the Garden will retain its position as far as theatrical events or amusements where admissions are charged.

Spargo also declared that as far as design was concerned, it wasn't feasible to design the building for both trade shows and spectator events.

It was originally believed that a tacit agreement between the Garden and the Triborough Authority was made which would have the new structure stay away from any sports or theatrical event where an admission was charged. However, this was denied.

Spargo declared that, according to Title I of the Federal Housing Act under which the Coliseum is being built, the area would have to be predominantly residential or business after building was completed. Thus original plans to have two exhibition buildings had to be changed, and the westerly half of the development will be let out to a private builder for a housing project, while the easterly half will be operated by the Authority with an office building to guarantee an even flow of revenue.

Spargo stated that rates for the new building haven't yet been set up, and won't be for a while until further study is made. Meanwhile, the Authority has set up a department to solicit business for the Coliseum. It will strive to take over the business that had to be given up by Grand Central Palace when the Government took over that exhibition hall. For example, the annual Flower Show has no place to go and must wait for the completion of the Coliseum in March, 1956.

Spargo also stated that competition with the Garden cannot be avoided in some areas. For example he said that the Coliseum would be equipped to take over conventions such as the one held by the Lions last week at the Garden. It would also bid for the business now held by the Garden in the downstairs exhibition hall. However, Spargo declared the Authority isn't taking out boxing, hockey or wrestling permits, and has no intention of doing so at this point.

Williams-Sothern

Continued from page 2

terra firma which will require no tank. In her retinue will be her husband, Ben Gage, a former radio announcer and football player. Other acts are to be booked for her vaude jaunt.

The Capitol has been playing names on a two-a-night basis, but at this point, it's likely that four-a-day will resume at that house.

The major circuits, or what's left of 'em, are interested in setting Miss Williams on spot deals, as they could be with virtually any name who possesses qualifications to bring in a profitable week. So far, Miss Sothern hasn't been submitted for vaude stands.

Dagmar In Texas

Fort Worth, July 13.

Dagmar opened here last week for a week's engagement at the Skyliner.

Also on the bill is Danny Dayton, Dagmar's husband, as one of the three supporting acts.

Reno Ops Eye Minimums

Continued from page 57

will hurt Nevada's "big-hearted reputation" or its business. "We haven't had a complaint so far," Wertheimer said. "It works only as a protection for the customer—not us." Wertheimer said guests of the hotel and regulars sometimes found it difficult or impossible to see a show because the tables were full of cokes and coffee pots.

"A minimum of $2 certainly can't be expected to pay the entertainment bill," he said. "This place full of dinners won't do that. But there has to be some way to take care of everybody. You'll have to admit that a $15,000 or $20,000 show for $2—which goes for food or drink—is pretty cheap."

The maitre d', Joe Ramos, has specific instructions from Wertheimer, to use his discretion in the $2 minimum. "It's no set thing by any means," Wertheimer said. "We don't even mean to exclude kids," he explained further. "Reno is a college town and kids have vivid memories. They'll be big customers some day. But they haven't objected either."

Charles Mapes, owner of the Mapes Hotel, says the minimum may become part of the summer policy in his Skyroom.

New Species: Show Hopper

"It just gives us a control of the crowds," Mapes stated. "And the entertainment is strong enough to warrant it."

A well known Las Vegas Strip businessman hinted that the minimum was under consideration there. He said a new Las Vegas character, the "show-hopper," had given nitery owners the urge to introduce the minimum.

"A show-hopper hits town on a weekend, when everything is jammed," he said. "If he plays it right, he can see almost nine top shows by buying a couple of dinners, and several dozen cokes."

When questioned about the possibility, however, every casino operator contacted in Las Vegas was strongly opposed to any kind of minimum. Allard Roen, secretary of the Desert Inn Corporation, said, "I wouldn't consider it. The Vegas selling point is still to give everything for little outlay."

Beldon Katelman, owner of the El Rancho Vegas and stockholder in the Last Frontier: "I wouldn't even think of it. Las Vegas' reputation has been built on giving everything we can without charge. I want to keep on."

Benny Goffstein of the Flamingo: "It's the last thing we would consider. At one time we thought about it for Saturdays and holidays, but we discarded the idea."

Milton Prell of the Sahara said he hadn't even heard anyone talk of a Minimum. Sand' Jack Entratter said there's "nothing contemplated."

"Nothing contemplated."

Lake Tahoe, which operates on a tight three-month season, has used the minimum for several years. Tahoe is a summer vacation area where the business comes all at once. The short period of operation here may be the main reason for the minimum. Accommodations in the resort are already high, so that clubs may feel compelled to "protect" them.

The inhabitants of the Lake area during the summer are not the big gamblers, however, so that in this one case, a minimum may be turning away "nickel and dime" gamblers. Most gamblers come in the form of weekenders and two-week vacationers.

Each nitery is operating according to its own philosophy and needs. None seems to be influencing any other.

Top Cafe Names

Continued from page 56

cream of the headliners during the winter season.

Both agencies and nitery owners are fighting this trend. In the first place, they need boxoffice attractions in clubs desperately during the slow times of the year, when an act can truly prove his mettle by helping an owner overcome dismal weeks. During the lush times, they can get along with names that aren't strictly in the top bracket.

Operators figure that since headliners are now choosing the time that they will play the niteries, they will have some availabilities during the best parts of the year, and then will be in desperate need of help at the boxoffice for the rest of the year.

In addition, the niteries still lose a number of names annually to television and films. Thus they anticipate a greater difficulty in getting suitable topliners next season. What's more, all contracts carry clauses permitting cancellation in the event a film, teleshow or legit musical comes along. Consequently, a deal in a cafe isn't airtight until a short time before the scheduled opening.

Borge at Robin Hood Dell

Philadelphia, July 13.

Victor Borge, slated to appear at a Robin Hood Dell concert after regular season, has moved up the engagement to Thursday (15).

Borge will give one-man recital in place of Alicia Markova, who was forced to cancel ballet production because of severe sinus infection. Robert Zeller, who was to conduct 90-piece Dell orch. for Markova performance, will baton for Borge show.

Dink Freeman doing his seventh repeat at the Beverly Club, Shreveport, La., and going into Gus Stevens' place at Biloxi, Miss. Emcee will be recalled by oldtimers of the Freeport, (L. I.) actors' colony as the son of Charles J. Freeman.



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MANAGEMENT

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BEVERLY HILLS

Flamingo, Las Vegas

Las Vegas, July 8.

Terry Moore with Tom Mahoney, Don McKay, Mark Aldon; Alan King, Villenaves (2), Flamingo Starlets (14), Torris Brand Orch (11); no cover or minimum.

Terry Moore's material is great. The ingredients of the material, plus her own vivacious personality, charm and pulchritude, make her a nitery cinch. Standing in for Tony Martin in a three week go, she'll captivate enough customers to make this engagement in the bistro major leagues a satisfactory one all around.

The controversial $3,500 gown with a transparent net at the top and weighted down with 25 pounds of beads at the bottom, a la Dietrich, is sexy as contrived by Michael Woulfe. But it's only sported for a few moments in the finale. The rest of the 30-minute act sparkles with good pacing. Mack Gordon, Herb Baker, Bob Sydney and Jeff Bailey have contrived the special material that shows the star up to best advantage. In "My Three Souvenirs," the headliner takes a playful poke at the services with the aid of three male dancers and singers, Tom Mahoney, Don McKay and Mark Aldon, attired as Army, Navy and Marine. The song and dance skit is socko. The talented fellows chirp "She's Our Girl Friend" and Miss Moore terps with the lads to a loud mitt smacking. Her monolog from "Come Back Little Sheba" is as good as her flicker version and rates salvos.

Mahoney shines in taps and leaps to "Gypsy In My Soul." Gordon's skit on columnists reporting on the life of the star is the topper. "What To Do" develops into an old soft shoe by the headliner and her three aides that's boffo. Miss Moore's singing voice, not a big one, pleases and she is dancing with complete confidence.

Alan King, held over from the Tony Martin week, still scores with his special brand of humor. The clever storyteller is one of the best when it comes to warming up an audience.

The cycling Villenaves open a speedy act on wheels that features duo acrobatics of the male and femme on a unicycle and bicycle. The brief turn pleases.

Ron Fletcher's Flamingo Starlets hold over a pair of fine production numbers. The Torris Brand orch is clean in support and Ralph Wolfe is adept at musical direction for Miss Moore. *Bob.*

Beverly Hills, Newport

Newport, Ky., July 6.

Jackie Miles, Billy Williams Quartet, Dean Campbell, Don Arden Dancers (8), Gardner Benedict Orch (12); $3 minimum, $4 Saturdays.

This show is a breather from the entertainment pace of recent ones here. Cream is applied to the art of milking by the co-headliners. Two of the three line numbers are repeats.

Billy Williams Quartet build up to a good hand after starting slowly in an eight-tune cycle. Boys click with modern rhythm tricks and a variety of selections.

Jackie Miles is disappointing. His apologies for material used do not entirely remove the surprise of several sacrilegious references. Quite a few patrons of Greater Cincy's top nitery do bring along teenaged sons and daughters for a dine-and-dance treat.

Line of Donn Arden Dancers and Dean Campbell, who emcees with them regularly, and the Gardner Benedict combo supply color, dash and melody to step up volume of the proceedings. *Koll.*

Hotel Roosevelt, N. O.

New Orleans, July 12.

1954 Ice Revue," with Pan Dru & Allen Dijon, The Colstons, Bernie & Maggie Harris, Jean Sakovich, Perky Twins, Bob Bromley, Art Mooney Orch (14); $2.50 minimum.

This tabloid revue on the hard water features a sparkling array of talent, plus Art Mooney's smooth orch. While not as elaborate in costuming and production numbers as some ice shows in the past, current layout includes a variety of diversions on the silver blades that combine to form a highly pleasing entertainment package.

Top honors go to Pan Dru & Allen Dijon, flashing bladers with adagio and ballet routines. Lifts, whirling spins, twists and carries are sharply executed by these youngsters.

The Colstons provide the comic interlude. He plays it straight while the femme's buffoonery, mugging, pantomine and excursions into the audience draw hefty yocks.

Bernie & Harris are a personable team that literally knock themselves out in several intricate routines to net a big hand. Jean Sakovich displays her skating talents effectively in several dance turns on the rink.

Pauline & Carolyn Perky, twins, are a couple of fresh kids who win plenty of palm pounding for their precision-work on the silver runners.

Brom Bromley is expert at manipulating the strings of his troupe of marionettes. His outstanding numbers are the "Clown On The Flying Trapeze" and a longhaired jazz pianist whose keyboard tickling (via a recording) has the room rocking.

Maestro Art Mooney emcees the show capably. His big band is geared for dancing and listening, delivering in all departments with top showmanship values. He mixes his sets with old and new instrumentals, vocal solos by Allan Foster and other fare to keep it lively and interesting for the ankle-benders. Mooney has a fine vocalist in Foster despite his carboning of Perry Como. *Liuz.*

Edgewater Beach, Chi

Chicago, July 9.

Marguerite Piazza, Di Gitanos (2), Dorothy Hild Dancers (8), Dick LaSalle Orch (13); $3.50 minimum, $1 cover.

Marguerite Piazza is repeating in this hotel for three weeks, having played a brief date last year that was cut short by illness. She has a look of freshness and an air of buoyancy that suits her perfectly to this lakeside, sky-covered bistro, and she scores with a well-planned and easy-paced songalog.

Miss Piazza captivates both visually and vocally, being a beauty of fine build, sleekly gowned, and possessing a lyrical soprano that is never shrill. Songs are entirely in character and are sold in dignified fashion, sans stylizing or other gadgetry, with flawless diction. From engaging Italian opener, she segues through three choice oldtime ballads, and essays a ragout of heady semi-pops like "Italian Street Song."

Seated, and with handmike, she sings charming lullaby, "All Aboard For Blanket Bay," while "Three Coins In Fountain" is closest she comes to a current pop ballad. Clincher is "Beat the Rhythm of the Drums," a production number from "Carmen Jones" which is re-enacted as finale here by the capable Dorothy Hild Dancers. Miss Piazza's deportment is all times warm, and her whole performance is of high order.

DiGitanos, a comely pair of ballroomologists, have style, fluidity and refreshing variety. With deft teamwork, couple eases about the floor hitting high moments with dips and shoulder whirls and executing a refined soft-shoe bit to change pace of their normally slow numbers. DiGitanos are a topflight team and receive a terrific mitt.

Besides finale, the Dorothy Hild Dancers contribute a flashy production of "Fiddle Faddle" to open show. The six gals and two lads who make up the line are assisted by six violinists of Dick La Salle orch. Orch cuts a splendid show, with maestro La Salle keyboarding for Miss Piazza, and it proves very danceable between shows. *Les.*

Eddys', K. C.

Kansas City, July 9.

Frankie Frisara & Gary Reynolds, Tony DiPardo Orch (8); $1 cover.

This one is something of a surprise package, as both Frankie Frisara and Gary Reynolds are comparatively new to night club performing and have never played this territory.

On strength of a number of successful bookings in the East and Southeast, the Eddy brothers have brought in the pair of musico-comics for a fortnight. Whatever trepidation there was virtually vanished with the opening show, for the youngsters put it over in good shape for 35 minutes of music and comedy.

Their format is to intermix vocals, instrumentals and impressions, injecting comedy all along the way. From a straight opener on the theme of "You Can See It On Your Tv Set," they veer into livelier "We've Got Rhythm," kid around with opera, run through a string of impressions of today's vocalists and bandmen, and wind with a long jamming of "Jumping With Symphony Sid," which is the signal for parading the room, joshing the customers and generally mixing it up. The Frisara-Reynolds team go off to a hearty hand all around. Vocal work is satisfactory, but best musical bits are on instruments, Frisara on drums and trumpet, and Reynolds on reeds.

Most of the straight work is handled by Reynolds. Frisara looks after most of the clowning and comedy takes, but over-all they are pretty much a team. *Quin.*

Statler Hotel, L. A.

Los Angeles, July 9.

Celeste Holm, Skinnay Ennis Orch (13), Ronny Perry Orch (5); $2 cover.

This is Celeste Holm's first date in town and it comes as a part of her successful swing around the Statler circuit. Between locals anxious to see what kind of act she's selling and tourists eager to get a close look at an Academy Award winner, she's a cinch to make this four weeks one of the bright spots of the year for the hostelry's Terrace Room. And none of the patrons will be disappointed.

Act is solid entertainment, bulwarked by some exceptional special material penned by Ruth Hughes Aarons. It ranges from satires on the social desirability of psychoanalysis to a burlesque of torch tunes and chanteuses. Along the way there's a hilarious version of "Zip," complete with gestures and new lyrics, and that's followed by a poignant presentation of "Where or When." This particular pacing emphasizes that Miss Holm is not merely a singer, but a fine singing actress. Turn is skillfully paced, sold with considerable showmanship and good taste and terminated after an all-too-rapid 45 minutes that leaves ringsiders still wanting more.

Skinnay Ennis orch is back at the Statler to do a fine job of showbacking and keep the dance floor crowded with slick arrangements from a well-stocked library. *Kap.*

Italian Village, Frisco

San Francisco, July 6.

Anna Maria Alberghetti, Johnny O'Brian, Vanderbilt Boys, Alan Cole, Bill Carroll Dancers (8); Gary Nottingham Orch (7); $1 cover weeknights, $2 Saturdays.

This spot, which is making a strong bid to take over as a top attraction for the out-of-town trade, is currently offering a show designed to please the older customers and, after all, that's where the money is.

Anna Maria Alberghetti, who is about six months removed from the moppet ranks, displays a powerful set of pipes, a flair for dramatic presentation and a gift for milking a melancholy song of every bit of pathos.

As the top act she attracts considerable attention due to her youth and looks and really registers with the oldtimers with her operatic arias. She gets a heavy mitt for almost everything she does. Her "Lullaby," a soft and tear-jerking number sung in Italian, is especially effective. However, for her top-note operatic efforts, she should either use a special hi-fi p.a. system or else take into consideration the havoc a high note can wreak on the customers' nerves coming over the usual low-fi night club amplifying system.

Her mother accompanies on piano and her father directs the house band during her set, which becomes a little ludicrous during her three-tune roundup of jukebox tunes. On these, incidentally, she does them like a longhair slumming and displays no gift for it discernible to any pop fans in the audience. Gal does a tight show which leaves the audience demanding more.

Opening act on the bill is the Vanderbilt Boys, a deft pair of acrobatic dancers. Johnny O'Brian scores for many yocks with his comic monologs and, though his routine is overlong, exits with the effective harmonica railroad train bit.

Alan Cole emcees the show and sings an occasional ballad and the Bill Cornell dancers, a better looking bunch of hoofers than usual, dress the stage. Gary Nottingham's band is okay accompaniment. *Rafe.*

Niumalu, Honolulu

Honolulu, June 30.

Nono Beamer & Hawaiian Pele Dancers (12), Billy Hew Len & Niumalu Hawaiians (14), Edward Kenney, Little Joe, Hardy Hutchinson; $3.50 supper minimum, no cover.

The Niumalu isn't Waikiki's largest hotel, but it's come up with a show that threatens to launch a revolution in Hawaiian entertainment.

Idea of recreating ancient, authentic Isle chants, dances and athletic games for nightery audiences could have flopped, both entertainment-wise and financially. That it succeeds is something for which several persons can share credit. Representatives of many other nighteries were on hand opening night (29), getting a revealing insight into an ambitious new concept of Hawaiian entertainment.

Show gets under way at 6:30 p.m. and breaks about 9 p.m., with a 15-minute interlude midway. Billy Hew Len and the Niumalu Hawaiians launch the evening with a 30-minute program of typical Isle-style tunes, with emphasis on hula dances, comic songs and dances by Little Joe, barrel-like musician-dancer-singer. Ed Kenney provides the romantic vocals.

At 7:45 p.m., Nona Kapua Beamer and her Hawaiian dancers take over for an hour-long program of chants and dances of anicient Hawaii. Despite quality and quantity of what's gone before, it's here that the show gains the fillip that pushes it into a spectacular success.

Miss Beamer has a troupe, most of them in their late teens, that has been carefully and thoroughly trained in the authentic arts of old Hawaii, where dancing was a sacred ritual. There's not a cellophane hula skirt or paper lei in the group, of course. Gals wear severely-plain long garments reminiscent of a Grecian toga. The males, portraying warriors of the 17th Century, are clad in malos (loincloths made of tapa bark).

Authentic instruments, including a nose flute (played by the nose, believe it or not), conch shells, gourds and bamboo pipes are utilized effectively. There's color, dignity, education and entertainment in this troupe (the word "act" would be misleading), and the largely-tourist audience eats it up.

Miss Beamer is on stage throughout, explaining the meaning of each dance, then sitting down to chant and beat rhythm as her unsophisticated artists go through each routine—be it a dance of fun, a festival dance, a dance once reserved for the eyes of royalty, or a ritualistic enactment of combat sports. Call it Hawaiian ballet, if you will. By any name, it's the most imaginative entry into Isle nighteries in many a season.

Show's being staged each Tuesday for 13 weeks, and it's a cinch to keep the cash registers jingling. On top of that, many of the customers adjourn at 9 p.m. to hotel's Canoe Room where the Billy Hew Len house band plays for dancing with still more entertainers presenting the indoor floor shows. *Walt.*

Chaudierre, Ottawa

Ottawa, July 9.

Jeanne d'Arc Charlebois, Jean Roger, Sonny Mars, Ernie Richman & Mannequins (4), Jimmy Garrett Orch (8); $1 admission.

Sonny Mars pleases the customers in the Chaudiere Club's Rose Room this week with emcee chores and solo spot. Mars' stanza is loose-jointed comedy, much of the yock material soaring above the heads of the tablesitters through a combination of fast delivery and inadequate public address apparatus, but the blue gags he does punch out draw solid returns.

With three femmes and a male, Ernie Richman and His Mannequins bring good mitting in clicko terps routine, some acro and chirps. Jean Roger, tall tenor, needs show biz seasoning. He chants almost all his items in French and doesn't quite sell them. "Rags to Riches" and "Isle of Capri" are his best.

Jeanne d'Arc Charlebois, Montreal looker who has been drawing solid business to the Rose Room, is held over. Her routine varies only slightly in impressions of trumpet, banjo, little girl warbling, tap dance sounds, Beatrice Kay, plus French and English novelty and folk tunes.

Jimmy Garrett band plays for show and dancing. *Gorm.*

Hotel Del Coronado, Cal.

Coronado, Cal., July 10.

Sue Carson, Eddie Bergman Orch; $1.50 minimum.

This durable hostelry has a new manager in Ashton A. Stanley, a new Circus Room decor designed by Texana and Sue Carson to kick off the summer entertainment policy.

A shapely brunet comedienne, Miss Carson has an act geared for intimeries and manages to win the patrons in this cavernous room. Best moments include accurate spoofs of Lena Horne, Yma Sumac and Jo Stafford. Song-patter also contains some funny jibes, especially her lament on the different approaches in the male seduction arsenal. Better pacing and tightening would make this one socko.

On the minus side, the act's aren't - men - awful - the - darlings theme runs thin. It's a so-called sophisticated point of view grown hackneyed even for supper clubs where, traditionally, comediennes aim their waggery at male foibles. Premise is only as good as the material and Miss Carson's lines don't always bear sufficient bite. *Don.*

Village Vanguard, N. Y.

Robert Clary, Lady-Louise Bennett, Clarence Williams Trio; $3.50 minimum.

Max Gordon has reopened his Village Vanguard after a brief closing with Robert Clary, who carries considerable boxoffice authority in the intimeries, as the topliner. He's backed by a newcomer, Lady Louise Bennett, a Jamaica singer of calypsos, further discussed under New Acts.

Clary, a petit Frenchman who attained prominence in the stage and screen editions of "New Faces," hits an excellent stride with a series of Gallic and English tunes. As always, he hits immediately with a big voice coming from a small frame. He further enhances this start with a lot of charm and a personality display. He mixes his bilinguals amiably, hitting on "Fleur Bleu," "Vive La Vie Francais," a special bit, "Lucky Pierre," and "Lazy Afternoon." It's a well-balanced turn that's completely effective. He hit a maximum response and could have stayed on longer had he elected to do so.

The Clarence Williams Trio, per usual, does its fine job at the backstop and offers a good dance incentive. *Jose.*

Dude Ranch, A. C.

Atlantic City, July 10.

Eileen Barton, Jack Wakefield, Migal Twins, Tippy & Cobina, Marion Sage Dancers (8), Ben Cotey, Bob Kersey Orch (8); $2.50 minimum.

This seasonal spot in the uptown section of the resort is featuring Eileen Barton as it gets underway for the new season, with Ben Cotey, who emcees and manages the bistro, set to bring in names under a policy started last year.

Seating arrangements have been radically changed with big dance floor giving way to smaller one, which enables Cotey to seat more than 600 as against 400 plus last season. Where performers had to work from center of dance floor last year, now they work directly in front of orchestra from a spot where all in club can get better gander.

Miss Barton turns in neat job, giving payees a varied menu including some of her Coral recordings. Easy to look at, singer opens with "Gypsy In My Soul," works into "Young at Heart," and goes off with "Wild About Harry." Mitted back, she offers "Sway," does nice Johnnie Ray impersonation of "Cry," and finales with "If I Had Known You Were Coming I'd Have Baked a Cake." Miss Barton offers nice chatter line with her singing and stint is well received.

Second billing goes to Tippy & Cobina, Simian monkeys whose capers register solidly, particularly when Tippy plays bit from "Oklahoma" on electrically rigged special organ.

Jack Wakefield carbons Eckstine and Vaughn Monroe to prove that he has nice pipes which might be worked into act more. Pleasing personality helps and his clowning with customers gets good response.

The Migal Twins in neat dance bit and the Marion Sage line score nicely. Cotey emcees show, attired in western garb, and keeps things moving smoothly.

Atmosphere of club is western, waiters and waitresses dressed to carry out Dude ranch idea. Spot is frequented by middle class vacationist with average check running about minimum. Three shows offered Saturday nights with two given six other nights in week. *Walk.*

Colony Club, Omaha

Omaha, July 9.

Ralph Michele, Pat Hamilton 3; no cover or minimum.

A promising act unveiled by Ralph Michele, a dapper little comic who bears some resemblance to Robert Clary. Guy's patter is good, voice is excellent and routine is versatile.

Coming on in a tux outfit, Michele opens with dialect bits, moves along to a Jolson Impresh and then does a clever take-off of "Dragnet" entitled "Hairnet." Liberace stint is highlighted when trio leader Pat Hamilton comes on-stage with a little saucer and tiny candle. Michele winds up with four serious pieces, which is too much. He would be better off to close after an outstanding Sophie Tucker "Life Begins at 40" routine rather than continue with "I Believe" and "Pagliacci." *Trump.*

Horace Heidt's show opens Aug. 18 at the Italian Village, San Francisco, for three weeks following Frances Langford and Mel Torme.

Palace, N. Y.

Four Colleanos, Roy Rogers, Marvellos (3), Miller & Lee, Helen Kane, Jay Marshall, Gus Van, Four Comets, Jo Lombardi House Orch; "Return From the Sea" (AA) reviewed in current issue of VARIETY.

There are several holdovers of a golden era of vaudeville on the current Palace bill. These old-timers sort of rub off some lustre on the surrounding layout with the net result that this week's card is a hot draw.

In the veterans corner are Gus Van, Flournoy Miller teamed with Jonnie Lee, and Helen Kane. This group works with assuredness and hits the measure of the house.

In the case of Miller (ex & Lyles) he's been in such hits as "Shuffle Along" while his partner is the attorney on the tele edition of "Amos 'n' Andy." It's one of the best Negro patter acts around. Characterizations are that of an attorney and a judge, and their lines are consistently funny and clean. It's a turn that could work in virtually any medium.

Van, still sporting a topper at a rakish angle and twirling a cane, dashes off his tunes with class and precision. A medley of the hits that he helped intro, both as a single and as Van & Schenck, gets him off to a salvo.

Helen Kane, who still retains traces of that babyish face that she sported in the 20's when she raised boop-boop-a-doop into a national anthem, similarly works with assurance. She baby-voices the oldies with excellent effect and recalls such tunes as "I Wanna Be Loved By You," "Honey" and others that were popular around the time that Wall St. laid its biggest egg. She goes off solidly.

In the more modern vein, Jay Marshall hits a smash response. Marshall with a charming line of talk, and a bit of tradey gab at the start of his act that penetrates to the audience, gets a steady stream of yocks, and winds up with the glove-ventrilo piece that earns him several bows.

Also in the comedy vein, Roy Rogers (not the cowboy, of course) sets himself off well with acro and then does a bit in which he eats everything in sight. It's not a pretty act, but it's serviceable and frequently funny, so he too goes by handsomely.

In the novelty vein, the Marvellos, comprising two lads and a girl, do a combination of magic and instrumentalizing, both of which maintain a high degree of interest. This act has some of the most elaborate bits of business in the vaude circuits, and in most cases they succeed in mystifying the audience, and at the same time provide expert soloing on a myriad of instruments.

The Four Colleanos, on the opening spot, have previously appeared here. This quartet of youngsters are all promising jugglers and seem to be improving with each engagement at this house. They have good routines and are achieving that smoothness that will rate them spots in the top outdoor shows and teevee airings.

Sole New Act here is The Four Comets. Jo Lombardi's showbacking and Dave Bines' staging are extra plusses on this program.

Jose.

Olympia, Miami

Miami, July 9.

Tito Guizar, Gil Lamb, Sibyl Bowan, Al Blanco, Antone & Ina, Les Rhode House Orch; "The Lone Gun" (UA).

Layout this week is of the type which makes friends for the house and adds up as solid fare for the regulars. Array is fast moving, well balanced and holds them all the way.

Trio of topliners vy for the big-mitt returns with equal results. Personable Tito Guizar, vet Mexican troubadour, gets top reaction with an adroit mixture of Latino and occasional Yankee tunes. Accent is on the soft, easy-to-listen-to stylings. Blends in novelty Spanish boogie for change of pace to add to impact.

Gil Lamb is a vet here and gets a high score on the laugh-meter. Eccentric hoofery, lampoons on bop types and harmonica player are played to keep the yocks coming. Also sells overall layout with glib job of emceeing.

Sybil Bowan adds to comedy side of the proceedings with sock quick-change impressions. Another of the regular returnees to this big house, her series of carbons, including Beatrice Lillie and Hildegarde, are incisive and combine eye and talk appeal to garner her maximum plaudits.

Legit harmonica virtuosity is displayed by Al Blanco. He purveys intelligent blend of pops and classics with a wrapper-upper in which he works five midget mouth-organs simultaneously. Antone & Ina set up a group of ballroom routines with their spins topped by stand out lifts for good reaction.

Les Rhode and house orch handle showbacks in usual apt manner. *Lary.*

Chicago, Chi

Chicago, July 9.

Tony Leonetti, Les Blue & Yvette, Three Arnauts, Betty Luster, Marty Gould House Orch; "The High and The Mighty" (WB).

Tommy Leonetti has built a strong following from squealing teenagers in this area, which accounts for his headlining this abbreviated filler lineup. Show spans only 35 quickly-paced minutes because the film, which is to be the major drawing card for the next four weeks, is lengthy.

Leonetti is playing a return date in less than two month, having held second billing on previous fortnighter which opened last May 14. Gaunt, goodlooking lad has a sugary romantic voice with not much lung power behind it, and this seems to heighten approval of the distaff side of the coke set. He essays five tunes, opening with snappy "Chicago" and shifting to ballads like "I Cried" and "Happy Wanderer," which he's etched for Capitol. Jiggling from the shoulders while squeezing out a note purports to be for dramatic effect, and this sets the curly tops out front sighing. For close, he sings "I Believe" in headspot, from the piano.

Les Blue & Yvette are a fine pair of juggling unicyclists who attract the biggest plaudits on this card. Most of the way Yvette merely assists Blue by feeding materials while he skips rope on a short cycle, balances and juggles on tall vehicle, and kicks a series of cups and saucers onto his dome while simultaneously keeping the unibike in check. Turn has several gasp-provoking moments and caps in fantasy of hoop whirling.

Mirth ingredient is served by the Three Arnauts, capering musicians who get off some fine instrumentals on violin, guitar and mandolin between knockabout antics. Highlight is a skit done in birdcalls wherein the two male members attempt to woo femme partner. Has good laughgetting moments but needs to be telescoped for best impact.

Ballerina Betty Luster, looker who recently ended a two-week engagement at the Chez Paree, kicks off the show with some fancy toe-terping. Gal works to ballad, blues, and beguine and wraps up in cape-twirling specialty/to "Ritual Fire Dance." Prolonged whirls and spins are among major matters of interest in her stint. *Les.*

Opera House, Blackpool

Blackpool, Eng., July 13.

George & Alfred Black presentation of "The Talk of the Town," with Jimmy Edwards, Toony Hancock, Joan Turner, Trio Bassi, Eliane & Rodolph, Monty Norman, Kathryn Moore, John Tiller Girls (20), Jack Ansell orch.

This vaude-revue, leading British holiday show, sets a high standard in entertainment fodder. Costumes and settings are lavish, and majority of artists are the top-calibre type. George and Alfred Black, who back the show, have spared no coin to make it worthwhile material.

Fun section is led by Jimmy Edwards, leading English radio comedian who has a peg in his lengthy handlebar moustache. Deep voice is matched to good comedy script. He's best as a man interrupting a radio commentator in a theatre balcony, and also in his own solo as the "Professor," a schoolmaster type coping with recalcitrant pupils.

More comedy from Tony Hancock, pleasant-faced male who provides a highspot of layout as "Mr. Rhythm." This is a stinging takeoff of all U. S. disk singing successes and their fan worship, including Frankie Laine, Johnnie Ray, Billy Daniels, etc. Comedian twists and writhes his body, wrings his mitts, weeps, grimaces, and gives out in mad medley of sounds.

At one spot in act, Hancock has chorines sighing and screaming from auditorium and then dashing down the gangways to stand in adoring fashion before him. One swoons and is carried out by attendants. To the others he tears off strips of his suit and hands 'em souvenirs.

Joan Turner is chirper with good line in impressions. Talented thrush offers strong impressions of Gracie Fields, Al Read (English comedian), etc., and winds with "One Fine Day" from "Madam Butterfly." *Gord.*

L'Olympia, Paris

Paris, July 11.

Billy Eckstine, Damia, Jean Wetzel, Jean Wiener, Claude Vega, The Maxwells (2), Maria Navarro Troupe (19), Ursula & Gus, Jacques Brel, Dany Revel, Gaston Lapeyronne Orch (16), Yvonne Solal; $1.25 top.

Billy Eckstine is the first big U. S. name to set foot and vocal chords into this pop musichall. Surrounded by one of the best programs to hit this house in the last few months, this show should make a b.o. dent here and, put this hall back into the public graces from which it slipped a bit the last few shows. The extra effort needed to surround a headliner with acts pays off in the overall tone of the show. Eckstine is in fine form, in spite of a cold garnered on hitting these shores, and gives a big-voiced 35 minutes of well-selected ditties, with two in French, plus some Gallic patter.

Opening nite gets the older show biz crowd, and so there was no squealing here, but an appreciative aud of the talent of Eckstine. Lingo problem is always evident, but with two in French this should clear the air with patrons coming to hear an American singer and not a Gallic impersonator. A balance of rhythm, slow and rocking numbers, plus a jam session, makes this into a fine act. There isn't much bobbysoxing here, but the jazz crowd will make itself felt at the following shows. Solid trio makes for expert backing. This is a fine wedge for the U. S. personalities who will follow and create an international musichall picture here.

Supporting show is sparkling. Ursula & Gus, a sock juggling duo; Jacques Brel, a new guitar playing troubador; the Maxwells, a slow-motion acro-comic stint; Maria Navarro Troupe, a largescale carioca outfit, and The Hurricanes, a classy adagio act, are reviewed under New Acts.

Claude Vega supplies a neat mimic turn to the proceedings with an uncanny takeoff on all the off-beat voices here for a nice mitt, and Jean Wetzel supplies a harmonica turn featuring a song made popular by his backing of a recent hit pic "Don't Touch The Coin." He pairs with the composer of these blues, Jean Wiener, for a satisfying act.

Damia, drama singer, reincarnates a bit of old Montmartre. Clinging black velvet dress down-beat numbers and over-emphasized meller aspects combine to make this a grotesque and yet catching number. The oldtimers applaud this heavily, and most will give this strangely appealing stint a big welcome, for here is a trouper on the boards, and any audience can sense this. An earlier-day Edith Piaf, Damia still has the vestiges of the street poetry that will always be a part of Paris show biz. *Mosk.*

Apollo, N. Y.

The Ravens (4), Bennie Green Orch (12), George Kirby, Bette McLaurin, Little Buck, Toscanelli; "Francis Covers the Big Town" (U-I).

The management of this Harlem flagship is mulling a four-week summer hiatus beginning next week. Availabilities for this spot have narrowed down in the past couple of years to such an extent that the top rhythm & blues names have begun to wear themselves thin. It's not their fault that the Negro circuit is small, but repeat bookings at this spot within a short span of time doesn't help the cause either. Only unfamiliar face on current bill is Toscanelli, an ofay juggler. He's reviewed in New Acts. The rest are perennials, and like old home week anywhere, add up to lots of fun.

In the headlining closing niche, The Ravens sock across a nifty songalog styled along r&b lines. They're at their best when they rock the rhythm but they also know how to get the most out of a pop ballad such as "Little Things Mean A Lot." The four guys display a standout harmony blending that ranges from deep basso to high falsetto and they workover each item with plenty of vocal showmanship. Best in their songbag this session is "Rock Me" and "Lookin' For My Baby."

George Kirby's mimicry talents are a natural for a big mitt whenever he's on, but he seemed to be slouching a bit on show caught opening day Friday (9). Perhaps he thinks he's got the Apollo crowd wrapped up but he's given them more of an act previous times caught here. However, his carbons of Pearl Bailey, Nat (King) Cole, Arthur Godfrey, Vaughn Monroe and Al Hibbler still rate a big mitt.

Bette McLaurin, who won the amateur contest here a couple of years ago and moved from the indie Derby label to Coral Records, is still a big fave and she doesn't disappoint 'em. She's a little gal with a big voice and she belts the songbag with plenty of style and emotion. She works through such items as "Live Till I Die," "Don't Worry About Me," "Love For Sale" and "My Heart Belongs To Only You," with the kind of class that rates a big hand and she gets it.

Little Buck's fancy tap work is an excellent teeoff item. He moves with assurance and grace and gets off some difficult turns with an easy and graceful look. The pew-holders are with him all the way.

Bennie Green's orch (three rhythm, four reed, five brass) in a driving outfit that's geared for speed and excitement. In addition to a topflight showbacking job, the orch instrumentalizes on "Sometimes I'm Happy," "Stardust" and "Blow Your Horn." Green's hot trombone licks spark the group. *Gros.*

Winter Garden Pavilion, Blackpool

Blackpool, Eng., July 13.

George & Alfred Black presentation of "Happy Holiday," with Terry-Thomas, David Whitfield, Freddie Frinton, Cycling Brockways (2), Francis Langford's Singing Scholars (16), 3 Najas, Stella Moray, Herbert C. Walton, Sonnie Willis, Kurt Behrens Orch.

This vaude layout, light and bright, is geared for vacationers at this leading English playground of the masses. Terry-Thomas, London comedian who capitalizes on suave manner, middle-gap tooth, fancy waistcoats and cigaret-holders, fills the main comedy slotting. He takes some time to warm up the customers, but by second segment has them laffing strongly.

Comedian is best in his final impressions spot, in which he takes part of radio announcer coping with missing record-player and having himself to impersonate the disks he planned to play. He's aided by vet stooge Herbert C. Walton.

David Whitfield, young English recording singer, fills the pre-interval slotting to satisfaction of most stubholders. Strong vocally, he ranges from "Dance, Gypsy, Dance" to "The Book," "Heartless" and "Answer Me." Singer has awkward stance but has a big following among the juve element.

Best comedy sketch is "Dinner for One," played with skill by Freddie Frinton, English character comedian. Sonnie Willis plays the conventional Yank stooge to Frinton, in a vet soldier sketch which introduces some indigo-flavored material. Stella Morey assists in another sketch.

Two Cycling Brockways, male and distaffer, offer exceptionally strong act of cycling skill, which they wind by emerging garbed as Mickey Mouse, Donald Duck, Popeye the Sailor Man, Pluto, an elephant, etc. She is shapely blonde who twines round male's body while cycling. He opens act riding a miniature motor-cycle, and winds it riding a vest-pocket-size bicycle.

Happy-style choral singing is offered by the Sixteen Singing Scholars, a group presented by Francis Langford. They have instant kid appeal to majority of customers. The Three Najas score in a "Jungle Fantasy" dance scene. *Gord.*

New Acts

LADY LOUISE BENNETT (2)
Songs
15 Mins.
Village Vanguard, N. Y.

Lady Louise Bennett, from Jamaica, has a choice line of calypsos that has a lush native flavor, a lot of good writing and an ambitious mode of presentation. Dressed in native garb, with a similarly dressed lad in the background contributing vocally and marracas, Lady Louise affords good pictorial material.

However, she has overextended herself in the arrangements. With vocal background from the Clarence Williams band, as well as her rhythm accompanist, the lyrics are obscured and she gets a lot of contrapuntal embroidery where simplicity should be motifed.

The one number in which she's on her own, "Don't Squeeze My Tomato," indicates her potential when doing simple things in a simple manner. She showed a fragility and an ease that was missing in her other numbers.

This Negro singer could simplify her arrangements and give herself a chance to be seen under much better circumstances. *Jose.*

MARIA NAVARRO TROUPE (19)
Song, Dance, Guitar
25 Mins.
L'Olympia, Paris

Group is a miniature carioca show package possessing five young couples, seven guitars, a pianist and star chanter and animator Maria Navarro. Colorful costumes, fine music and a balance in all types of folk, popular and w.k. caricoa bits, plus guitar solos and mass guitar bills, make this a nice entry for carioca circuits or for placing in U.S. vauderies or niteries. Largeness of group may militate against this on the expense basis, but it has the flair and Hispano appeal for large dating capacity.

Miss Navarro supplies the flamenco voicing to the affair, and others all acquit themselves well in this capsule espagnol outfit. *Mosk.*

TOSCANELLI
Juggling
7 Mins.
Apollo, N. Y.

Toscanelli, only ofay on current bill at this Negro vaude flagship, shapes up as okay bet for wider-in-person slottings as well as an occasional vaudeo stint. In a brief seven-minute turn, he manages to pack in a lot of rubberball manipulating and wins plaudits throughout.

His movements are swift and at times his juggling and balancing feats display amazing control. When he gets going, every part of his body gets into the act. He balances the balls with head, shoulders, nape of neck, kneecaps and ankles. It's fun to watch and he's off before any of it gets repititous. *Gros.*

FOUR COMETS
Acro
9 Mins.
Palace, N.Y.

The Four Comets is a frequently used name. According to VARIETY's New Act files, it's been applied to a rollerskating turn and a dance group. In the act at the Palace, it's now applied to an extremely youthful and pretty set of tumblers. These femmes have the basics of a good act, but still need the experience that will make them polished performers.

At this point, they work as though they were not too far removed from a calisthenics class. They still appear to do their tricks by the numbers. But they are fast and lively and likeable, and on that score deserve a spot on bills in which this kind of act can be utilized. In a short time, they should be able to hold their own anywhere. *Jose.*

JACQUES BREL
Songs
15 Mins.
L'Olympia, Paris

Young, gaunt-looking Belgian is in the troubador category, writing and chanting his own songs. Simple melodies and expert lyricing give this stint a personality as he sings of emotions and desires that are thwarted by misunderstandings and pettiness. Lad looks to make a name for himself in this specialized field here.

It is the type of localized act that is hard to export except for slottings in Canada or other Gallicized areas. For the U.S. his chances are limited to extremely specialized lingo prestige spots. *Mosk.*

THE HURRICANES (4)
Acro-Dance
15 Mins.
L'Olympia, Paris

Three stalwart men toss around a pert and pretty gal to make this a neat offbeat acro-dance entry. Girl is effervescent, horsetail-coiffed, and displays a suppleness and flexibility that make the tosses, twists and mayhem practiced on her by the three huskies worth watching. There are some 12 feet tosses into a one-arm hold by a catcher that put this into the class category. Niteries, vauders and U.S. tv could benefit from this as a good, offbeat filler or stellar placed stint.

It was well received here. *Mosk.*

URSULA & GUS
Juggling
15 Mins.
L'Olympia, Paris

Duo has a rapid and sparkling juggling turn with objects kept in a precise air formation, and some new wrinkles with the gal on a one-foot stand on the man's head and juggling a bevy of objects.

This is fast, peppy and a neat entry for niteries, tv or revue spotting in the U. S. *Mosk.*

VARIETY BILLS

WEEK OF JULY 14, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 15
Rockettes
Tony Starman
Edward Powell
Corps de Ballet
Jack Beaber
Eric Hutson
Marilyn Murphy
Milan Timotich
Chris Cross
Sym Orc

Palace (R) 16
Alex & Galina
Jan & Evie Gale
Apus & Estrellita
stelle Alfonso
Roy Benson
Ian Carney
Tokayens

CHICAGO

Chicago (P) 16
L Blue & Eyzette
Tommy Leanetti
3 Armands
Betty Luster

MIAMI

Olympia (P) 14
Billy Gilbert
Gene Barry
Clover Club Rev
Ruddy Bolly
Tommy Dale
George Martin
Glamourettes

SWANSEA

Empire (M) 12
Harry Secombe
Kim & P Lewington
Billy Mazam
Angeles
Bobbie Kimber
Buncans Collies
Syd Amoy
Richman & Jackson
Max Geldray

WOLVERHAMPTON

Hippodrome (I) 12
Charlie Ellis
Wilton Family
Angelina
Amar & Alana
Paris Lovelies

YORK

Empire (I) 12
Danny O'Dea
Conrad Vince
Goya 3
Franklyns
Bob & R Rema
Momo Beams Girls

BRITAIN

ASTON

Hippodrome (I) 12
Harlowe & G
Freddy Stobbs
Idris Co
Kat & Katrina

BIRMINGHAM

Hippodrome (M) 12
C Levis & Co
Violet Pretty
Teenagers
Stevil Sis

BLACKPOOL

Opera House (I) 12
Jimmy Edwards
Tony Hancock
Joan Turner
Bassi 3
Lucienne
Bob & Astor
Eliane & Rodolphe
Kathryn Moore
Monte Norman
Corps de Ballet
20 Teller Girls

Palace (I) 12
Beverley Sis
Bonar Colleano
Shane & Lemar
Rolf Hansen
Aerial Kenways
Tommy Reilly
2 Nadias
Keefe Bros & A
Tower Circus (I) 12
C Cairoli & Paul
Knies Animals
August Natsch
R Craddock
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fatini
4 Ramses
Douglas Rossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott
W G Pavillion (I) 12
Terry Thomas
David Whitfield
Stella Moy
Freddie Frinton
3 Najas
Cycling Brockways
F Langford Co
Herbert Walton
Sonnie Willis
12 Holidaymakers

BOSCOMBE

Hippodrome (I) 12
Jack Haig
Mary Harkness
Eric Williams
Patricia Soleil
Leslie Dowsey
Earl Darney
Fisher Girls
Musical Elliotts

BRIGHTON

Hippodrome (M) 12
Max Bygraves
Nitwits
Joyce Golding
K Feather
Nelson Bros
Tux Co
Virginia Vernon
Shirley Hepburn

BRISTOL

Empire (I) 12
Albert Bardon
Frank Richards
George Rex
Alec Foster
Noel Talbot
Kathleen Stanley
Earl King
Jack Easy

Hippodrome (S) 12
Joe Locke
Allen Bros & J
Harry Worth
Joe Black
Pan Yoe Jan Co
Valetos
Des O'Conne
June Birch

BRIXTON

Empress (I) 12
Mickey Andrews
Margery Manners
Robert Harbin
Bob Andrews
3 Burcese Bros
Johnson Clarke
Swan & Leigh
Jean Ray

CARDIFF

New Theatre (S) 12
Royal Kilties
Billy Russell
Karen Greer
Cooper Twins
Roger Carre
Susie
Reg Russell
Howell Evan & P

DERBY

Hippodrome (S) 12
Ken Platt
Beryl Orde
Dick Emery
Halor & Surany
Ted Carson
Iris Long 3
Cassandras
Marie De Vere

EDINBURGH

Empire (M) 12
Guy Mitchell
J & J Bentley
Iris Sadler
Jose Moreno Co
Dave King
Owen McGivney
Kazan & Katz

EAST HAM

Granada (I) 12
J & J Gray
Kay & Katrina
Jackley & Jee
Les Dounos

Metropolitan (I) 12
Jill Manners
P Gaye & S Van
Danny O'Dare
Melotones
Gomez & Stuart
Eyd-Dears Co

FINSBURY PARK

Empire (M) 12
Billy Daniels
Benny Payne
Candy Sis & E
S & P Kaye
2 Mazurs
Clifford Guest
Eddie Gordon & N
Cynthia & Gladys

GLASGOW

Empire (M) 12
Lita Roza
Max Bacon
Bill Finch
Dargie 5
Arthur Haynes
Elizabeth & Collins
Jenny Hayes
Rex & Bessie
Bil Wareham & B

GRANADA

Shrewsbury (I) 12
Wilfred Pickles
Mayfair Sis
George Meaton
Peggy Desmond
Joe Church
Vera Cody Co
Alain Dinsora & P

LEEDS

Empire (M) 12
Al Mitchell
Hal & W Mack
Hackford & Doyle
2 Peters
Jack Watson
3 Hellos
Freddie Harris & C

LEICESTER

Palace (S) 12
Claude Marsan
Sandra Dorne
Hal & V Lennon
Wallace & Bingham
Ray & J Penn
Don Lee

LINCOLN

Theatre Royal (I) 12
Dennis Vane
Dick Montague
Penny Lee
Dick & Raymond
Baron Gaye Co
3 Georgianes
Stop Lovelies

LIVERPOOL

Empire (M) 12
Larry Parks
Betty Garrett
Morgan & Manning
Rex Overbury & S
Bobbie Collins
Walthon & Dorraine
Johnny Lockwood
Lizzet & Eddie
P Barban & Wendy

MANCHESTER

Hippodrome (S) 12
Teddy Johnson
Peter Sellers
Michael Bentine
Pearl Carr
Alphonse Berg
Slim Rhyder
B & Babs Adams
2 Sterlings

NEWCASTLE

Empire (M) 12
Gold & Cordell
Al Koran
Donald Stuart
Ivor Moreton & K
Vogelbeins Bears
Stan White & Ann
Curzon 3
Suzette Tarri

NORTHAMPTON

New (I) 12
Tony Dalton
Jack Glen
Cliff Owen
Paul Betts
Peter Kirsley
Royalty Girls

NORWICH

Hippodrome (I) 12
Pat Tracy
Billy Shaven
Gena Mae
Benny Garcia
Roy Price
Carana & Dodo
Dennis Shirley
Girls Co

NOTTINGHAM

Empire (M) 12
2 Mayfairs
E & Doris Waters
Raydini
Tommy Jover Co
Harry Bailey
Malcolm
Mitchell 3
Raf & Julian
Krandon & Karna

PORTSMOUTH

Thea Royal (M) 12
Nixon & Dixon
Dr Crock Co
Olga Varona
Freddie Bamberger
C Warren & J
Beryl Ellis

SHEFFIELD

Empire (M) 12
Rex Roper & P
Albert Sturm
Bill McGiffie
Bill Waddington
Julie Dawn
Peter Cavanagh
Frances Duncan
Roy Belles

SOUTHAMPTON

Grand (I) 12
Harry Shiels
Harry Dawson
3 Astaires
Erik Leifson
Carol Gatley
Roma Ferri
3 Toledos
Maralyn Girls

SUNDERLAND

Empire (M) 12
Betty Driver
Ken Morris
Joan Savage
Billy Whittaker
Mimi Law
Wally Petersen
Les Dounos

Cabaret Bills

NEW YORK CITY

Basin St
Benny Goodman
Blue Angel
Jonathan Winters
Martha Davis
Calvin Ponder
Stan Freeman
Trude Adams
Bart Howard
Jimmy Lyons Trio
Leo De Lyon
Bon Soir
Jimmie Daniels
Mae Barnes
Charlotte Rae
Jimmy Komack
Norene Tate
Three Flames
Copacabana
Romo Vincent
Mary Burton
Al Morgan
Ramona Lang
Al Morse Orc
Frank Marti Orc
Drift Inn
Cedrone & Mitchell
Ruby Hill
Ray Hartley
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Joe La Rosa Orc
D'Aquila Orc
Hotel Astor
Sammy Kaye Orc
Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Steve Kisley Orc
Dee Drummond
Frank Sonell
Hotel Pk Sheraton
Milt Herth Trio
Joan Bishop
Hotel Roosevelt
Lenny Herman Orc
Hotel Statler
Ted Weems Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Bernard Bros
Szonys
Jane Morgan
7 Ashtons
Ralph Young
Piroska
Art Waner Orc
B Barlowe Orc
Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gioe Orc
Panchito Orc
Village Barn
Vickie Barry
Joel Shaw Orc
Dale & Mullen
Joe Furst
Plute Pete
Rachel Ellen
Waldorf-Astoria
Freddy Martin
Eileen O'Dare
Mischa Borr Orc
Manolo Mera
Village Vanguard
Robert
L L Bennett
C Williams Trio

CHICAGO

Black Orchid
Felicia Sanders
Dr Arthur Ellen
Stan Wilson
R Kerpays Duo
Blue Angel
Walebone Willie
Sam Manning
Lady Jamaica
Princess Orelia
Lord Carlton
Lady Trinidad
D'Lacy Quartet
Blue Note
Louis Armstrong
Velma Middleton
Chez Paree
Georgie Kaye
Norman Brooks
Eugene Lewis Trio
B Farnon Orc
Rodriguez Rhumba
Edgewater Beach
Marguerite Piazza
Di Gitanos
D Hild Dcrs
D LaSalle Orc
Palmer House
Dorothy Shay
Darvas & Julia
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Los Chavales de Espana
N Brandwynne Orc
Band Box
Wanda Curtis
Jack Prince
Larry Allen
Rickie Layne
Arnold Dover
Larry Green Trio
Bar of Music
Dwight Fiske
Odette Myrtil
Dick Hazard Orc
Biltmore Hotel
Weire Bros (3)
Allan & Ashton
Bob Douglas
Hal Derwin Orc
Ciro's
R Marie & L Kent
Dick Stabile Orc
Bobby Ramos Orc
Charley Foy's
Carl Ravazza
Gogi Grant
J Black Orc
Mocambo
Eartha Kitt
Paul Hebert Orc
Moulin Rouge
Chiquita & Johnson
Rudy Cardenas
DeCastro Sis (3)
B Minevitch H R
Tony Gentry Circus
Barbettes (5)
Gina Gerardi
Fluff Charlton
Bob Snyder Orc
Statler Hotel
Celeste Holm
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Hal Lane
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Sampson
Beachcomber
Martha Raye
Novelites (3)
George DeWitt
Condon & Brandow
Len Dawson Orc
Bombay Hotel
Jean Burkette
Russ Arno
Peter Mack
Carol Collier
Brook Club
Holly Warren
Scott & Jordan
Tony Matas
Clover Club
Marshall & Farrell
Gloria Warner
Ted Lawrie
Marilyn Hightower
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury
Five O'Clock
Belle Barth
Dick Hall
Don Ostro Orc
Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters
Di Lido Hotel
Sammy Walsh
Martin & Malo
Freddy Calo Orc
Nautilus Hotel
Buddy Lester
Eddie Snyder
Antone & Ina
Sid Stanley Orc
Sans Souci Hotel
Larry Storch
Sacasas Orc
Ann Herman Dcrs
Anne Barnett
Saxony Hotel
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc
Roney Plaza
Johnny Pineapple
Hawaiian Rev
Vagabonds
Martha A Bentley
The Dunhills
Vagabonds (4)
Maria Negila
Calypso Eddie
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Terry Moore
Alan King
Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavanaugh
Desert Inn
Palladium Revue
Sahara
Martha Raye
Kirby Stone 4
Amin Bros
Last Frontier
E. Albert & Margo
Marquis Family
El Cortez
Rose Murphy
El Rancho Vegas
Ann Sothern
Doodles & Skeeter
Thunderbird
Dorothy Collins
Jay Lawrence
Dunhills
Patio
Dinah Washington

RENO

Mapes
George Gobel
Sportsmen
Mapes Skyleta
Eddie Fitzpatrick orc
New Golden
Louis Jordan
Danny Crystal
Golden Girls
Will Osborne orc
Riverside
Ted Lewis
Starlets
Cal-Neva
Sophie Tucker
Jack Durant
D Arden Dancers
M Malneck Orc
Cal-Vada
China Doll Revue
Ike Carpenter Orc
Stateline
Duke Ellington
Nicholas Bros
D Dee Dancers

HAVANA

Montmartre
Benny Moore
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Chino Wong
Matamoros Trio
Nancy & Renny
Sonia Calcopo
Alonso Ballet
Tropicana
S de Espana Orc
Celia Cruz
Rene & C Delaine
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertioa & Rolando
Orlando de la Rosa
Kiko Gonsalvs
Senen Suarez Orc
A Romeu Orc
Golden Nugget
Moran & O'Connor
Ed Ford & Whitey Sands
Ziegfeld Follies
Frank Sinatra
George Tapps Dancers

Hamburg Niteries

Continued from page 2

charge in operation. Prices are considered on a fancy level by the local populace, but cheap for tourists weaned on the London-Paris-New York bill of fare. A bottle of wine at $5, which could serve a party of four for a whole evening, is considered outrageously steep. So is the charge of 50c for a bottle of beer or 35c for a German cognac with which one person could get by on for a whole evening's entertainment.

Entire appeal of the Reeperbahn is directed to the tourist trade and the local population is only to be seen when encumbered with the duty of entertaining visiting firemen. But Hamburg is now showing very few of the scars of the wartime 1,000 bomber raids and is a flourishing tourist center in which the main hotels are jammed to capacity throughout most of the year. And as it is Western German's principal port, there is a continuous inflow of seamen more than anxious to indulge in a night out.

The competition along the Reeperbahn, however, is not to be compared with the healthy state in the remainder of the city. Most of the cabarets are continuously fighting for patrons and almost without exception employ touts on the sidewalk to lure the customers inside.

Plenty of Femme Pulchritude

Most night spots follow a familiar pattern. Acts of questionable quality appear on the stage at intervals of 10 to 15 minutes with a full scale revue mainly comprising semi-nudes, being staged around midnight or shortly after. Each spot has its quota of hostesses with "taxi-girl" labels, who openly seek dance parthers at half a mark (12c) per dance. The rooms are frequently expensively decorated and the majority have good quality stage facilities.

In the main, however, not a great deal of attention is paid to the standard of talent although many acts are brought in from all parts of the Continent. The customers have been trained to expect, and therefore get, a goodly share of female ingredient. One Reeperbahn club, The Moulin Rouge, advertises the biggest and best in femme shows, and has a lineup of top-heavy girls, each of whom would make Jane Russell seem like a babe in arms.

One of the novel spots along the Reeperbahn is the Kleese Cafe, a big dance hall with accommodation for nearly 1,000 where only the women are permitted to ask for a dance, although once or twice during the night there is a gentleman's invitation dance. Inevitably this has become one of Hamburg's major pickup points. In the main, it attracts the worst types in the city. There are always, however, the curious-minded, out to discover whether it's really as bad as painted.

Also Good Quality Spots

Not the whole of Hamburg's night life, however, is to be judged by the Reeperbahn. In the center of the city, there are a number of good quality niteries specializing in straight cabaret and dancing without any of the flesh peddling which is featured on the other side of town.

A recent addition is the extravagantly-designed Delhi Palace which opened last month on the basis of a ten mark ($2.50) entrance fee, plus the usual fancy charges for liquor. The admission tab was more than enough to keep the local citizenry away and within a fortnight it was halved. This room is tastefully but expensively decorated, has an excellent stage and an entertainment able to stand up on its merits without any burlesque appeal. This applies to many of the other night spots in the city center.

One of the special attractions currently on view in the city is the Karl Walter Orchestra which, a month or two back, crossed the Iron Curtain from East Berlin to escape to the West. This 20-piece combo is now the main attraction at the Faun Dance Casino where it has been retained for a second month.

DEFA Studios

Continued from page 2

technical gear was an ultramodernistic cutting table of completely new design which had been made by their own research staff in their technical labs. So far, they've made only two of these editing tables.

DEFA's 5-Year. Plan

In typical Russian fashion, the DEFA hierarchy is subjected to a five year development plan although they admitted that with creative art it could not be as rigidly administered as in other industries.

DEFA output this year will be 15 features against nine in the previous year, and they hope to record a steady upward trend. Average shooting time is between 60 and 70 days and the studios operate on a 48-hour working week.

Whatever the quality of the completed pix, the DEFA art directors are certainly allowed to spread themselves in a big way, particularly with the exteriors that are built on the lot. One of these on view had just been used for the making of "Lighthouse" and the script called for the reproduction of part of the Atlantic; a big-scale set was designed and rough seas achieved by thousands of gallons of water being driven down a series of shoots.

According to info provided by one studio topper, many of the technicians and a number of the stars come from West Germany, although he admitted that many of the artists were not too happy working for DEFA because their films were never shown in the west and they lost the advantage of a major credit. The fact that East German pix have been unable to crash the West German market remains a sore point with the DEFA outfit.

Nick Schenck

Continued from page 1

such a session and it was taken to indicate his position at Loew's might be further strengthened comes the split with theatres.

At any rate, it's widely accepted that Schenck's voice in any industry matter is the one that commands the most attention. A recent example of this, if one were needed, was the important contract not long ago signed with the American Federation of Musicians. Credit for this largely went to Schenck's maneuvering. The respectful silence that falls among Motion Picture Assn. of America board members when Schenck adlibs at a meeting further reflects his kingpin standing.

If Schenck elects to take a less prominent role, the question now arises, would Balaban or Skouras be in line as doyen of the picture business? Some observers think not, for while both are prominent in eastern exec circles, it's said unlikely that either one would support the other.

They appear to maintain a cordial relationship, of course, but are not together on the presently vital widescreen issue, Paramount being the only company to remain aloof from 20th-Fox's CinemaScope while pressing its own VistaVision.

Consequently, if there's one figure who would stand out, as Schenck has over the years, the identity remains obscure. United Artist's Arthur B. Krim and Universal's Milton Rackmil are regarded as relative youngsters, so they're out. RKO's uncertain state and James R. Grainger's non-membership in the "presidential family" precludes Grainger. The chief execs of other film companies headquarter on the Coast.

5th Amendment

Continued from page 2

persons who have declined to answer questions on possible Communist affiliation.

Academy Award prizewinners Gale Sondergaard, Anne Revere, Michael Wilson were joined by Howard daSilva, Howland Chamberlin, Fred Graf, Alvin Hammer, Donald Gordon, Robert Lees, Robert Richards, Waldo Salt, Philip Stevenson, Louise Rousseau, Alfred Lewis Levitt, Paul Jarrico, Abraham Lincoln Polonsky, Wilma Shor, Paul Perlin, Guy Endore, Edward F. Huebsch, Frederic I. Rinaldo and Louis Solomon. Each asked $1,250,000 for loss of employment opportunities plus $1,000,000 punitive damages.

In analyzing fifth amendment, Judge Meyer ruled that privilege against self-incrimination is not part of due process nor an immunity of national citizenship. An employer agreement not to hire persons who refuse to answer questions, judge's opinion added, does not constitute civil wrong. Plaintiffs' complaint "did not state facts sufficient to constitute causes of action."

Opinion also said under California law failure to deny or explain evidence of Communist affiliation "authorizes drawing of an inference unfavorable to one who fails to deny or explain."

Defendants included Loew's, Paramount, Columbia, RKO, Warners, Republic, Goldwyn, Hal Roach, 20th-Fox, Universal, Wald-Krasna, Stanley Kramer Productions, Sol Lesser Productions, Citadel Pictures, MPAA, SIMPP. However, in part of suit against Un-American committee members Donald L. Jackson (R., Cal.) Clyde Doyle (D., Cal.) and committee investigator William Wheeler, the judge gave plainiffs 30 days in which to amend complaint and add particulars.

Shubert Notes

Continued from page 1

from the Shubert attorneys requesting immediate payment.

Notice was a formality in many cases, however, as Shubert officials were reportedly "reasonable" about arrangements for payment. Presumably there'd be no legal grounds for stalling payment, as demand notes are subject to summary judgment. However, many of those to whom the coin was advanced are presumably unable to pay more than a fraction of the amount due, except by small installments. In such cases, a court judgment would have little practical effect.

Virtually all the loans are believed to have been part of Lee Shubert's policy of trying to keep producers and managers in the legit field and, as much as possible, in active production. As he explained to one of those to whom he lent the coin, he figured that as a multiple theatre operator he stood to gain by helping to keep producers active.

What he didn't mention at the time, but presumably was aware of, was that by holding a demand note from a producer, he had what amounted to a commitment for the use of a Shubert theatre for any show the signer might produce.

Clean & Corny

Continued from page 1

the Lions were really whooping it up for Morgan, observed that in recent years the major conventions in New York were turning into family affairs. In order to get the confab trade, cafes had to have clean shows to which wives and sometimes kids could see without embarrassment. An all-girl show or one designed specifically to lure out-of-town strays would get very little convention trade. The shows, these days, have to be clean and more often than not, should be corny. This seems to be the direction of prosperity during the big powwows that occasionally hit New York.

The Lions, incidentally, were good spenders. They brought reasonable prosperity to the moderate priced hotels with the more expensive inns getting additional trade. Restaurants, theatres and cafes picked up considerably and the Lions, nearly all of whom carried paper shopping bags, dropped quite a wad at Macy's, Gimbel's and kindred stores.

Equity Stepping Up Organizing In Wake of Canadian Legit Surge

Actors Equity, which has never fully exercised its jurisdiction in Canada, is moving to step up its organizing efforts there. Action follows the recent surge of legit activity in the Dominion, particularly the click of the Stratford (Ont.) Shakespearean Festival.

Discussions have been underway in recent months for the union to set up a joint office in Canada with the Assn. of Canadian Television and Radio Artists. Agreement was reached this week to establish such an office in Toronto.

In line with the Canadian stock situation, Equity has decided not to make any changes in the stock contract in Canada.

It's felt that the $55 actor's pay minimum is barely a living wage, but is on a par with salaries being paid in the Dominion. Union has amended its constitution to exclude the words "native born" wherever the phrase "native born citizens of Canada" appears. The phrase was originally included in the constitution because of the rapid naturalization laws in effect in Canada at the time the union adopted its alien regulations in 1928. Equity move was prompted by a recent revamping of the naturalization proceedings, which are now similar to those of the U. S.

Strictly Professional

Cleveland, July 13.

Nobody is worrying about whether there's a doctor in the house during the current run of "Hamlet" at the Huron (O.) Playhouse. Appearing in the community theatre production will be Dr. Richard H. Williamson and Dr. Paul N. Squire, both physicians. Former, playing the title part, is president of the Huron Players, while the latter, portraying King Claudius, is a member of the board of the Ohio Community Theatre Assn., and was a founder of the Harlequins, Sandusky, O., little theatre group.

"Hamlet" runs through next Saturday (17).

Complex Finance Deal Moved 'Apple' to B'way; Opening Aug. 9 in D.C.

Transfer of "The Golden Apple" from the Phoenix Theatre uptown to the Alvin Theatre, where the musical is currently in its 12th week, resulted in one of the more complicated financing deals of the '53-'54 season. Overall investment in the show at the time it came to Broadway totalled $96,875, plus approximately 21% overcall, bringing the tally to $117,300.

Production at the Phoenix was originally capitalized at $50,000, with 25 limited partners putting up the coin. When moved to the Alvin, the tuner was financed at $87,500, with limited partnership contributions totalling $96,875. In order to make the move, 20 of the original investors raised their initial contributions by 75%, while the investment of another was hiked 48¾%. Only five of the original backers declined to increase their investments. Eight new backers, with a total investment of $13,500 were brought in.

Original backers whose initial contributions remained status quo include television actress Peggy Wood Walling, $500, and producer Gala Ebin, $1,000. Among those who raised their original investments are producer and radio-tv announcer Kenneth Banghart, from $1,000 to $1,750; theatrical attorney Myer D. Mermin, from $3,750 to $6,563; attorney Kenward Elmslie, from $5,000 to $7,438, and producer-realtor Roger L. Stevens, from $25,000 to $43,750. Stevens is co-producer of the Broadway presentation with Alfred de Liagre Jr., in association with T. Edward Hambleton and Norris Houghton. Latter two are the Phoenix producers.

Additional backers brought in include Phoenix general manager Carl Fisher, who's also company manager of "The Pajama Game," $625; author's agent Lucy Kroll, $875; and de Liagre, $2,375.

Musical is slated to continue on Broadway until Aug. 9 when it open at the Carter Barron Theatre, Washington. Stevens is underwriting the losses until then.

Bob Nesbitt Here For New 'Follies' Confabs

Bob Nesbitt, vet London producer, is in New York huddling with Charles Sherman on a new "Ziegfeld Follies" production for October. Nesbitt, who has staged numerous musicals and revues in the West End, has never done a Broadway show. He has produced at the Casino, Palladium, Coliseum and virtually all other London theatre "except the Drury Lane," with some 38 productions to his credit.

Nesbitt will be in the U. S. two or three weeks more.

Nix 'Little Hut' As Too Naughty

Scheduled revival of "The Little Hut" next week at the Ivy Tower Playhouse, Spring Lake, N. J., has been cancelled. Instead, the strawhat will present "Private Lives" as a starring vehicle for Judith Evelyn. Actress starred there last week in "Pygmalion," appears the week of Aug. 2 in a tryout of 'Magic Morning" and plays a final guest date the week of Aug. 9 in "Constant Wife."

Understood the cancellation of "Little Hut" was on the orders of the property owners of the spot, who declared the play is immoral and obscene. The Nancy Mitford adaptation from the French of Andre Roussin was a hit in London with Robert Morley as star, but flopped on Broadway last fall with a no-name cast.

A package production costarring Barbara Bel Geddes and Hiram Sherman is currently playing a silo tour.

EQUITY GIVES SENIOR RATING ON OFF-B'WAY

Professional status of off-Broadway as branch of legit activity has been recognized by Actors Equity. Under a new rule adopted by the union, appearances by members in off-the-Stem productions will count as credit towards senior membership. Senior status is based on two years' membership in the union, appearances in at least two shows and a total of 24 working weeks.

New rule applies to those operations functioning under the off-Broadway contract, which calls for the employment of Equity members on a 70-30 basis and for at least 10 Equity card-holders to be employed when the cast numbers 15 or more. Computation includes the stage manager and the cast.

Actors will be given full credit when playing five to eight performances a week and will receive half credit for four performances a week.

Theatre-In-Round For Tots at Chi Tenthouse

Chicago, July 13.

Tenthouse Theatre on Friday matinees for the balance of the strawhat season will be named Tenthouse Tothouse. Herb Rogers has set a schedule of children's matinees, with "Pinocchio," followed by "Peter the Wolf" on July 30, and "Cinderella" Aug. 20.

Each production will run three weeks under the direction of Lee Foley, who produces children's theatre at the Showcase during the fall and winter seasons.

Equity Hedging On Stock Rule

Actors Equity isn't taking any chances on having its stock contract indiscriminately used in New York. Union has ruled that it "will not permit the use of the stock contract in Greater New York without the specific permission of Equity and under conditions determined by Equity."

Action was motivated by the solid foothold garnered by the off-Broadway Phoenix Theatre in its first season ('53-'54) as a stock operation. Prior to the formation of the Phoenix, stock had been a comparatively dead issue in N. Y. for many years. However, with the Phoenix as a sparkplug, there's figured a possibility of a rash of stock ventures breaking out. Equity doesn't want to be caught unprepared.

Move was not prompted by any trouble with the Phoenix. Relations between the union and the producing outfit have been amicable.

Chas. (Vanderhof) Coburn, Living Role Offstage, Doesn't Believe in Taxes

New Bedford, Mass., July 13.

The old dictum that an actor should live his role is supported by Charles Coburn, who appeared last week at Fred and Martha Miller's Somerset Playhouse in the Kaufman-Hart farce, "You Can't Take It With You." The veteran film legit actor portrays the easy-living old codger, Papa Vanderhof, who doesn't "believe in income taxes" and argues that government doesn't make good use of its revenue.

In a talk before New Bedford Kiwanis Club, Coburn took a few Vanderhof pokes at the 16th Amendment (which legalized income tax. He said, in part, "This country and its citizens were sold down the river by a Congress which, through stupidity or cupidity, took away a man's freedom through the 16th Amendment. A free man is one who has the right to enjoy the fruits of his labor."

Coburn wound up, "The power to tax, as John Marshall said, is the power to destroy . . . We must repeal the 16th Amendment . . . It can be done by an aroused citizenry interested in taking power from the Federal Government and returning it to the States, where it belongs. I am a great believer in State rights."

Overseas Legit Production Deals May Have 20% Agents' Commissions

Stage Struck

Alan Hewitt, who recently closed in "Ondine" on Broadway, left last week by motor for St. Louis, where he'll play Cardinal Richelieu in "Three Musketeers" next week at the Muny Opera. En route, he planned to stop off to see the Pittsburgh Civic Light Opera revival of "Merry Widow," the Antioch College production of "Two Gentlemen of Verona" and whatever was being played at the Cincinnati Zoo Opera, with a side trip to catch the Kansas City Starlight presentation of "Musketeers."

On the way back, he'll stop off to visit Alfred Lunt and Lynn Fontanne at their home in Genesee Depot, Wis., and go on to attend the Stratford (Ont.) Shakespeare Festival for the second year.

Increased commissions for play agents on foreign production deals are being sought by the Society of Authors Agents, with the support of several name playwrights. Idea is to have the commission upped from the regular 10% to 20% on royalties from foreign productions.

Move was started recently by Howard Reinheimer, attorney for George S. Kaufman and various other leading authors, and was taken up by the SAA. It has been presented to the council of the Dramatists Guild and, if okayed, will be written into the Guild-approved agents' code. Thereafter, it would be incorporated into author-agent contracts (unless individual playwrights refused to accept it, in which case exceptions would presumably be made).

Reasoning behind the effort to boost commissions is that it should benefit authors as well as agents. It's pointed out that most foreign production deals are arranged through an agent in the particular country involved, so a split commission is required. With the total commission for a production limited to 10%, the split gives the agent in each country only 5%, which in some cases doesn't cover the postal, cable, secretarial and accounting expenses required.

For that reason, it's argued, the foreign production market for scripts of U. S. authorship is inadequately exploited. In recent years, it's been discovered, many American plays are produced widely in Europe, South America and to some extent in Asia, Africa and Australia. But most such showings are unauthorized and therefore royalty-free (in effect, pirated), either because the field has never been organized or because it isn't

(Continued on page 68)

Hylton Sailing, Set London 'Town'

British producer Jack Hylton sails this afternoon (Wed.) on the Queen Elizabeth for London, having wrapped up a deal for a West End edition of "Wonderful Town" this fall. He has arranged for Richard Bird, who will stage the show, to visit the original "Town" production during its current Chicago run to get the feel of the musical. Bird followed a similar procedure in staging the London editions "Call Me Madam" and "Paint Your Wagon" for Hylton.

Meanwhile, Hylton is taking the "Town" scenic and costume designs back to London with him. No one is set thus far for the West End cast, but Donald Sadler, who choreographed the Broadway original, will repeat the assignment in London.

COAST AGOG OVER 'PAN', SHOW AIMED FOR B'WAY

San Francisco, July 13.

Preem of new musical version of Barrie's "Peter Pan" at Curran here next Monday (19) has this town in a tizzy of eagerness. Film contingent is due in from Hollywood to augment the local audience and Leland Hayward has 13 seats for himself and New York and Coast guests.

"Pan," highlight of the San Francisco Civic Light Opera's 15th season, will play here four weeks, followed by four in Los Angeles. Thereafter, Hayward and Richard Halliday, manager - husband of Mary Martin, star of the show, may take the production to New York, if it clicks on the Coast. Hayward's general manager, Herman Bernstein, was in Los Angeles a month ago to huddle with CLO general director Edwin Lester on this.

Miss Martin's 12-year-old daughter, Heller Halliday, is playing the servant girl, Liza. Cyril Ritchard is co-starred opposite Miss Martin as Captain Hook and Mr. Darling. Kathy Nolan is featured as Wendy, and Margalo Gillmore as Mrs. Darling. Miss Martin, of course, is Peter.

Based on the Barrie classic, the show is advertised as "a new musical," with lyrics by Carolyn Leigh, music by Mark Charlop, special song by Nancy Hamilton and Morgan Lewis, incidental and ballet music by Trude Rittman, sets by Peter Larkin, costumes by Motley, direction by Jerome Robbins, assisted by Mary Hunter, with Lester as producer.

'Waltz' at LaJolla

La Jolla, Cal., July 13.

"Anniversary Waltz," second play on La Jolla Playhouse schedule, opens two-week run tonight (Tues.) with Howard Duff and Marjorie Lord as leads and Willard Waterman featured. Norman Lloyd has directed.

This is first stock production of comedy, still running on Broadway.

Show Train Clicko But One Guy Hates Theatre, Went Only for the Ride

Bethlehem, Pa., July 13.

Recent "show train" sponsored by the local Kiwanis Club to see "Teahouse of the August Moon" was such a success that preparations are already under way for a similar operation next winter for "Pajama Game" or "Caine Mutiny Court Martial."

Of the 265 who went along on the "Teahouse" junket, all but four liked the show (of the dissenters, three complained that the play has "no sex" and the other explained that he doesn't like the theatre at all, but enjoyed the fellowship of the trip). Other questionnaire replies indicated that 19 participants felt that there was insufficient time allowed for dinner in New York and 44 reported not enough time after the show, before return train departure.

In the event of a future such jaunt, 43 expressed a willingness to go by bus, 214 by train. Eleven would prefer his dinner, at cost were included in a future trip, 237 said they'd rather get dinner on their own.

Choices of shows (and number of votes for each) for a future train were as follows:

Musicals :"Pajama Game," 146; "Kismet," 87; "Can-Can," 49; "By the Beautiful Sea," 45; "Fanny" (due to open in the fall), 18.

Dramas: "Caine," 102; "Tea and Sympathy," 42; "Saint Joan" (due in the fall, after a tour), 13.

Comedies: "Solid Gold Cadillac," 101; "Seven Year Itch," 92; "Sabrina Fair," 41; "King of Hearts," 27; "Remarkable Mr. Pennypacker" (closed last week), 19.

Suing to Cancel Lease On Sombrero, Phoenix

Phoenix, July 13.

Hearing on a temporary injunction sought against the Sombrero Playhouse, local legit showcase, pending trial of a suit to cancel the lease, has been postponed indefinitely. The hearing, scheduled for last Thurs. (8) was postponed because counsel for the plaintiff pleaded a conflicting schedule.

Dr. D. R. Gaskins, the plaintiff, seeks to cancel a long-term lease on the theatre, claiming that a payment was not made on the date due.

Just the Normal Week's Routine

People generally get used to anything, and presently take it for granted. Most VARIETY readers, for example, aren't aware how much detailed, precise information is published in the sheet week in and week out. They're so used to seeing it that they no longer even think about how much of it there is, how accurate it is and the amount of work required to obtain and present it.

For instance, the weekly Broadway boxoffice report lists the name of every current production, the name of the theatre where it's playing, the type of show it is (drama, comedy, musical comedy, revue, etc.), the number of weeks and performances it has played to date (the latter item a recent, unannounced innovation), the top admission price, number of seats in the theatre, potential capacity gross, names of stars and the actual grosses (to the nearest $100) for the last week and the one before that.

The above data appears *every* week. In addition, the week a show opens, the Broadway gross story lists the names of its authors and producers, the date of the premiere, the amount of the investment involved, the cost of production (including the tryout profit or loss) and the approximate gross necessary for it to break even.

Finally, the week after a show's closing, the figures are given on how much money it has earned or lost, and whether or not it is going on tour. During the run, incidentally, the story also reports when stars are replaced, or are out of the cast temporarily, and even notes such significant matters as when two-for-ones (twofers) are being used, and scheduled closing dates.

Readers generally have come to take all this as a matter of course. But maybe that's a compliment.

'Shaw's 'True' a Sleeper 12G, Philly; Hub Silos Get Going; Other Barns

Philadelphia, July 13.

To the surprise of some wiseacres, and maybe even the management, the Playhouse in the Park did surprisingly well last week with its revival of George Bernard Shaw's excessively talky play, "Too True to Be Good," fourth offering of the third season of Philly's tent theatre. Combo of Shaw and a holiday opening (5) was figured as giving "Too True" an insurmountable handicap, but, although the premiere was slightly off, biz held steady throughout the week and the show grossed a nice $12,000.

Weekly average so far this summer has been slightly over that figure. Local critics were unanimous in praise, for second time this season. Stars' names, Zachary Scott and Ruth Ford, undoubtedly helped draw, but reviewers did not think they dominated the performance.

This week's offering is again light farce, "Boy Meets Girl," by Bella and Sam Spewack. Robert Preston is starred. It will be the first directorial chore for Martin Ritt, one of the Playhouse's three stagers this year.

Playhouse's new tent was used for the first time last night (Mon.).

'Gigi' $8,000, Boston

Boston, July 13.

With the start last week of the two Falk-Capp operated strawhats, the Hub's summer legit season is officially underway. The 917-seat Boston Summer Theatre opened with Patricia Benoit in "Gigi," racking up a satisfactory $8,000. The preem production at the newly acquired Marblehead Summer Theatre was Cornelia Otis Skinner's "Paris '90," which lured a slick $7,000 into the coffers of the 974-seat auditorium. Both silos operate with a $3 top.

On tap this frame at the BST is "The Lady's Not for Burning," starring Uta Hagen and Herbert Berghof, while Gene Raymond appears in "Mister Roberts" at the Marblehead spot.

'Glory' at Williamsburg

Williamsburg, Va., July 13.

Paul Green's perennial, "The Common Glory," has gone through a week's shakedown for its innovations this year and has taken on a solid look. The eighth season for this dramatization of the American revolution is now a week old. The run continues nightly through Sept. 5 at the 2,500-seat Lake Matoaka Amphitheatre at the edge of Colonial Williamsburg.

A major innovation is a 16-piece "little symphony" orchestra, replacing the organ. Included are only those instruments that might have been used in the 18th Century.

The staff includes only one newcomer, Alan C. Stewart, to conduct the orchestra. The veterans are Anthony Manzi, associate director; Roger Sherman, production manager and designer; Myra Kinch, choreographer; Dr. Carl A. Fehr, musical director; Albert E. Haak, technical director, and Susanne Sherman, costume designer.

Green, a Pulitzer prizewinner, ("In Abraham's Bosom") has rewritten the entire second act of his symphonic drama with new songs and dance themes. A cast of 150 present the story of nearby Jamestown, Va., oldest permanent English colony in America. A special rolling platform has been constructed on which the new orchestra plays, so it can be moved onstage quickly. Dehumidifying equipment has been installed in a backstage room for storing the delicate instrument reproductions.

Early viewers praised the work of Howard Scammon, director. He has been with the production staff since opening night, July 17, 1947, and director for three seasons.

Tallu's Dennis Click

Dennis, Mass., July 13.

All boxoffice records in the 28-year history of Richard Aldrich's Cape Playhouse here were broken last week by Tallulah Bankhead, as star of the comedy, "Dear Charles." Hefty capacity gross was made possible by the rescaling of the house and the addition of new seats.

Advance continues strong in all three Aldrich ventures, including the Cape Cod Melody Tent in nearby Hyannis, and the Falmouth Playhouse, 40-odd miles away at Coonamessett. The enlarged Melody Tent scored last week with an all-time high gross for its production of "Student Prince," while Helen Hayes had them hanging from the rafters for "What Every Woman Knows," the first bill of her four-week stint there. Star is doing "Mrs. McThing" this week.

Ohio Alive with Barns

Cleveland, July 13.

About 14 theatres will be operating in the Ohio territory this summer. They will include three Ohio Community Theatre Assn. outlets. These are the Ohio Valley Summer Theatre, Athens, O., sponsored by the Oho U. speech department; the Huron (O.) Playhouse, and the Stadium Theatre at Ohio State U., Columbus. They have all opened.

Other Ohio operations are the Denison Summer Theatre, Granville; Antioch Area Theatre, Yellow Springs; Mad Anthony Players, Toledo; Chagrin Falls Summer Theatre; Rabbit Run Theatre, Madison; Showboat Theatre, on the Ohio River; Cain Park Summer Theatre, Cleveland; Lake White Little Theatre, Waverly; Theatre-in-the-Round, Canal Fulton; Ring Theatre, Cleveland, and the Miami Valley Theatre Guild, Chautauqua.

Bi-Lingual Barn, Quebec

Ste. Adele, Que., July 13.

Quebec Province has a new strawhat in this Laurentian mountain resort town north of Montreal, where the French-Canadian homes are mostly painted bright red and blue and yellow. Grosvenor Productions opened John Patrick's "The Hasty Heart" last Thursday (8) in a converted stable seating 250.

They plan two plays in English, directed by Arthur Veronka, and two in French, directed by Jacques Normand, plus a bilingual cabaret.

'Burning' $6,400 Spa

Albany, July 13.

Uta Hagen and Herbert Berghof in "The Lady's Not For Burning" grossed almost $6,400 in the 586-seat SPA Summer Theatre here last week at a $3 top. This was $350 lower than the duo pulled last year in "The Country Girl," but that was in August.

Considering the special nature of the Christopher Fry poetic play for a strawhatter, producer John Huntington thought that the business was good.

'Pygmalion' $5,300, Stockbridge

Stockbridge, Mass., July 13.

George Bernard Shaw's "Pygmalion" proved a nice bet last week for the local Berkshire Playhouse with a gross of $5,300 for eight performances. Francesca Bruning and Sheppard Strudwick were starred. "Pygmalion" bettered last season's "You Never Can Tell," also by Shaw, by $250.

This week, "My 3 Angels" holds the boards. Eleanor Wilson, Gage Clarke, Paul Lipson, Deidre Owens, William Swan, Bruce Hall, Mary Jackson, Sheppard Strudwick and Stuart Germain are in the cast.

Producer-director William Miles offers a tryout, "The Iron Gate," by John T. Chapman, the week of Aug. 9 with Carol Stone and Sidney Blackmer starred.

'Lobblies' at Petoskey

Petoskey (Mich.) Playhouse, currently in its initial season as a strawhatter, will present a new play, "The Lobblies," beginning next Wednesday (21). Show will run through July 25. A group of 18 recent college graduates is running the theatre as a co-op venture. A reconverted garage, it seats 400.

Producer-director of the operation is Bentley Lenhoff, whose parents own the Hotel Chippewa in Petoskey. Season began July 1 and will run through Sept. 5. Puppet show matinees will be given twice a week beginning tomorrow (15).

Waters 18G, Salt Creek

Hinsdale, Ill., July 13.

"Mamba's Daughters," with Ethel Waters starring in her original role registered nearly $18,000 for its two-week run ending last Sunday (11) at Salt Creek Theatre here.

Vincent Price is starred in "Winslow Boy" which opened last night (Mon.) at the Marshall Migatz-helmed strawhatter.

Denver U. to Premiere 'Brothers,' Antheil Opera

Denver, July 13.

George Antheil's "The Brothers," a modern operatic treatment of the Cain and Abel story, will be preemed by the University Theatre at Denver, U., beginning July 28. Music and libretto are by Antheil, with Edwin Levy, assistant professor of theatre at the university, handling the staging. Waldo Williams is music director and Robin Lacy is designer.

Production will mark the third preem at the university in the last five months. Previous two were Mary Chase's revamped version of "Bernardine," put on in February, and "Silverheels," a folk opera, done in May.

Terry Moore Set For 'Hero' Lead

Hollywood, July 13.

Film actress Terry Moore may make her legit debut on Broadway next season in the Theatre Guild production of Walter Mackey's "Home Is the Hero." Deal for her to appear in the play was negotiated by Worthington Miner, who'll direct the production, and is dependent on 20th-Fox giving its okay. Miner conferred with Miss Moore in Las Vegas where she's doing a nitery act at the Flamingo.

"Hero," produced by the Abbey Players in Dublin in 1952, is to be tried out this summer at the Westport (Conn.) Country Playhouse. Male lead isn't set.

Strawhat Tryouts

(July 12-25)

Bedtime Story, by Margaret Hill and Ted Ritter — Lake Whalom Playhouse, Fitchburg, Mass. (19-24) (postponed from this week.)

Brothers, by John Rodell—Theatre '54, Dallas (12-18).

Burst of Summer, by A. B. Shiffrin — Bucks County Playhouse, New Hope, Pa. (12-17).

Carmen, new version by Virginia Card—Starlight Theatre, Kansas City (19-24).

Dreaming Dust, by Denis Johnston—Wharf Playhouse, Provincetown, Mass. (19-24).

Farmer's Hotel, by John O'Hara —Cecilwood Theatre, Fishkill, N.Y. (20-25).

Great Magician—Pleasant Mills Playhouse, Hammonton, N.J. (20-24).

Here Is the News, by Norman Hudis—White Barn Theatre, Westport, Conn. (17-18).

Kittiwake Island, by Arnold Sundgaard and Alec Wilder—Pleasant Mills Playhouse, Hammonton, N.J. (12-17).

Lonely Boy, by Judson Phillips —Sharon (Conn.) Playhouse (20-24).

Maggie, Pack Your Bags, by Elaine Carrington — Ivy Tower Playhouse, Spring Lake, N.J. (12-17).

Miles of Heaven — Deer Lake Theatre, Orwigsburg, Pa. (19-24).

Miss Private Eye, by George Batson—Grist Mill Playhouse, Andover, N.J. (12-17) (Reviewed in VARIETY, July 7, '54).

Our Miss Brooks—County Center Little Theatre, White Plains, N.Y. (15-17).

Penny for a Song, by John Whiting—Murray Theatre, Princeton (12-17).

Reunion '54, by Justin Sturm—Ivoryton (Conn.) Playhouse (12-17) (Reviewed in VARIETY this week).

Snow Was Black, by George Simenon, adapted by Kitty Black—White Barn Theatre, Westport, Conn. (24-25).

"Walk Tall," revue—Somerset (Mass.) Playhouse (12-17); Grist Mill Playhouse, Andover, N. J., (19-24).

Without Consent, by Jack Perry —Merry-Go-Round Theatre, Sturbridge, Mass. (19-24).

Scheduled B'way Openings

(Theatre indicated if set)

All Summer Long, Coronet (9-23).
Boy Friend, Royale (9-30).
On Your Toes, 46th St. (10-11).
Tender Trap (week 10-11).
Fragile Fox (10-12).
Champagne Complex (10-13).
Ensemble (rep.), Bijou (10-15).
Rainmaker (10-28).
Fanny (11-4).
Quadrille, Coronet (mid-Nov.).
House of Flowers (12-15).
Desperate Hours (12-29).
Silk Stockings, Imperial (12-29).

Inside Stuff—Legit

Backers of the Playwrights Co. production of "Ondine," which wound up a limited 156-performance Broadway engagement July 3, included Mrs. Marshall Field, $850; legit pressagent William Fields, $850; Wallace G. Garland, president of Broadway Angels, Inc., an investment syndicate, $850; the late actor-director Robert Ross, $850; James E. Stroock, president of Brooks Costume Co., $850; Malcolm Wells, assistant to Playwrights Co. general manager Victor Samrock, representing the company, $850; Robert W. Dowling, president of City Investing and a member of the Producers Theatre, $1,750; theatrical attorney Arnold M. Grant, $1,700; Louis A. Lotito, president of City Playhouses and general manager of the Martin Beck Theatre, N. Y., $1,700; Morris Schrier, attorney representing Music Corp. of America, $1,700; Irwin D. Wolf, president of the Pittsburgh Civic Light Opera, $1,700; bandleader-contractor Meyer Davis, $2,550; tv producer Max Liebman, $3,400, and Walter Vincent, president of the Actors Fund, $3,400. Production cost was capitalized at $85,000 plus 20% overcall.

Margaret Truman's appearance at the Theatre-by-the-Sea, Matunuck, R.I., this week in "Autumn Crocus" is in the nature of a "return engagement." She was there last summer to visit Nina Foch and several other friends who were appearing at the strawhat in a tryout of "Ancient Instinct." During her stay, the idea of her doing a barn tour this summer was suggested, and she subsequently mentioned the project to the William Morris agency, which was then handling her for television bookings. As a result, Miss Truman insisted on the Matunuck date for her current tour, although there were reportedly higher bids from other spots for the same week.

Richard Easton and Tiff Findley, minor actors in "The Prisoner," current London production starring Alec Guinness, not only got the parts through him, but are in England at his arranging. The two young Canadian players had bit parts last summer at the Stratford (Ont.) Shakespearean Festival, in which Guinness costarred with Irene Worth. He was impressed with their promise, and on his return to Britain, he arranged for them to attend the Central School of Speech and Drama in London.

"The Homeward Look," recently at the Theatre de Lys, Greenwich Village, N. Y., was previously produced at the Show Shop Theatre, Canton, Conn., and reviewed in VARIETY, Aug. 30, 1950. Comedy is by Effie Young and Ernest Pagano.

Legit Bits

"New York, New York," dramatic revue depicting life in New York, will be the first of two productions to be presented this summer by the newly-formed Directors Studio . . . **Ellen Siegel**, secretary in the **Maurice Evans** office, left yesterday (Tues.) for a six-week vacation in San Francisco and Los Angeles. **Joan Abener** is subbing.

Helen Hayes, currently appearing in a four-week "festival" at the Falmouth Playhouse, Coonamessett, Mass., will star in at least one of the four plays to be put on during the eight-week regular N. Y. City Center drama season, beginning Dec. 8. Each of the productions will run for two weeks. No decision has been made as yet as to what play the actress will do . . . **Shelly Winters** will star in "Faster, Faster," scheduled for fall production by **Jay Julien**.

Initial off-Broadway tryout by the recently formed Stage Right Players will be "Rickey," adapted by **Charles Calitri** from his own book of the same title. A mid-August production at Carnegie Recital Hall is scheduled, with producers **Robert L. Schwartz** and **Robert E. Kurtz** planning a Broadway presentation in the fall . . . **Sybil Trubin**, **Robert Merriman** and **Warren Enters**, under the banner, Proscenium Productions, have leased the off-Broadway Cherry Lane Theatre for the '54-'55 season, with Congreve's "The Way of the World" set as the opening bill, Sept. 22. Group has signed **Donald Crawford** as designer.

Ethel Linder Reiner, who'll produce **N. Richard Nash's** "The Rainmaker" on Broadway this fall, with **Geraldine Page** as star, planed to London last week to confer with **Stephen Mitchell**, with whom she'll produce **Michael Burn's** "Night at the Ball" on the West End this fall . . . **Tony Buttitta** will wind up his pressagent chores Aug. 5 with the San Francisco Light Opera Assn., leaving the next day for New York enroute to Mallorca, Mediterranean resort, where he'll remain for six months revamping a novel . . . "The Chair," by **Tom Hill** and **Don Stuart**, which bows off-Broadway at the Originals Only Playhouse tonight (Wed.), is a rewrite of the Hill's "Dream House," presented by Originals in 1949.

Edward Kook, president of Century Lighting Co., currently on the Coast to wind up manufacturing details for a lighting system to be installed at NBC-TV's Burbank studio, lectured on stage lighting at the summer seminar of UCLA's dramatic school . . . **Edmond Plohn**, manager of the National Theatre, Wash., sails today (Wed.) for a three-week European stay, with **Scott Kirkpatrick**, assistant manager at the National, filling in for him at the theatre.

"House of Flowers," scheduled for fall production by **Saint Subber**, will be capitalized at $200,000, with provision for 20% overcall. British stager **Peter Brook** and designer **Oliver Messel**, who'll do the show, are due in the U.S. Sept. 1, with rehearsals slated to start Oct. 15 . . . **Gertrude Macy** and **Walter Starcke** have acquired "The Duchess and the Smugs," by **Pamela Frankau** and the late **Ethel Borden**, for contemplated Broadway production next season. Play is based on a section of Miss Frankau's novel, "A Wreath for the Enemy," originally published as a long short story in Harper's mag in 1952.

Barnard Straus will be partnered with **Paul Vroom** in the production of "Fragile Fox" . . . **Wolcott Gibbs** has decided his untitled new comedy needs an extensive rewrite, so **Nancy Stern** has indefinitely postponed production plans for it . . . **Jeanette Kamins** is also revising her "Always Welcome" script, so **Jennie Goldstein**, who was to have starred in it has signed for a lead in the musical "Fanny" . . . **Herman Bernstein**, general manager for **Leland Hayward**, planes to the Coast next weekend to attend the "Peter Pan" premiere in San Francisco. He'll be gone a week.

Advance 'Bitters' Preem At Theatre '54, Dallas

Dallas, July 13.

Margo Jones has upped "A Dash of Bitters," by Reginald Denham and Conrad Sutton Smith, to the third tryout spot in the Theatre '54 new summer season of five productions. Play opens next Tuesday (20) for a three-week run. Broadway actress Muriel Kirkland has been added to the arena's roster for the new play.

Shaw's "Misalliance," originally skedded for the July 20-Aug. 8 run, has been postponed due to the illness of Louis Veda Quince, who was set for a major role.

RE-ADAPT 'MASTER BUILDER'

Leslie Stevens Compresses Ibsen To Cast of Seven

Leslie Stevens, whose "Champagne Complex" is due for strawhat tryout this summer and a Broadway production by Alexander H. Cohen in the fall, has written a new adaptation of "The Master Builder," titled "Hilda." Script is held by Gayle Stine, who was associated last winter in the off-Broadway presentation of Stevens' "Bullfight," and will be partnered with Cohen in "Champagne Complex."

According to the adaptor, "Hilda" has been compressed from Ibsen's multi-scened drama into a one-setter and the crowd scenes have been cut down so the cast will total only seven. Stevens feels that his treatment of the classic has more vitality and is therefore truer to the original Ibsen drama than the generally-used William Archer adaptation was.

Stevens and Miss Stine are looking for an extremely vital young actress for the title role.

Legit Followups

Sabrina Fair
(ROYALE, N. Y.)

Despite an undeniable loss of style and lustre with its wholesale cast changes, "Sabrina Fair" remains an engaging comedy. It's a question, however, whether the reduced overhead and the two-for-one admission comeon can offset the lack of name draw at this traditionally lethal period of the season.

In place of 10%-each costars Margaret Sullavan and Joseph Cotten, the Playwrights Co. has engaged Leora Dana and Tod Andrews. The newcomers are personable and skillful players, lacking the magnetism of their predecessors, but reasonably believable and ingratiating. They seem to emphasize the romantic angle rather than the comedy of the Samuel Taylor play, and Miss Dana is only partly successful in portraying youthfulness of the mid-20's heroine, which gave Miss Sullavan similar difficulty.

In general, the present performance perhaps lacks the finesse or the clarity of the original, and curiously, it's sometimes not entirely audible, even from the front-orchestra seats. Even so, the Cinderella make-believe remains enjoyable light entertainment.

Of the new supporting players, Frederic Worlock misses a little of the fine edge John Cromwell gave to the indignantly passe Larrabee family head, and Virginia Brian is more down-to-earth than Cathleen Nesbitt was as his cheerful spouse.

Richard Bowler tends to be intense, rather than bland as the bookworm chauffeur, originally played by Russell Collins, and Jayne Heller seems unnecessarily affected as the on-the-make former Larrabee daughter-in-law. The two femme party guests are acceptably played by Joan Morgan and Julia McMillan.

Holdovers from the original cast and still effective are Luella Gear as the sardonic family friend, Scott McCay as the susceptible younger Larrabee son, Katharine Raht as the unobtrusive maid and Robert Duke as the hemisphere-hopping French suitor. *Hobe.*

Une Vraie Folie
(FOLIES-BERGERE, PARIS)

Paris, June 28.

Going into its third year, the Folies-Bergere presentation still shapes as the freshest and most productionwise show of them all. Michel Gyarmathy and Paul Derval have wisely kept an eye on the show and kept its participants from growing listless and the costumes from becoming frayed. New numbers were added, people were changed, and the anachronistic "Sonny Boy" number, has wisely been done away with.

What remains is the frenetic sensual appeal of topliner Yvonne Menard, the beautiful tones of songstress Veronica Bell, the nudes, and the heppest production and costuming here. Biz is rafter-high every night and this show will run until March, '55.

When Derval loses Miss Menard to Lou Walters next season, he loses a trump card. The femme's horsey prancing, sexy squeals and feverish nude scenes give the show its tone, and make her a standout in the headline chorine department, for in the final analysis she can't sing, dance or act very well. But put together she adds up to an indefinable attention-arresting star. Such productions as "The Chess Game," with live chess-pieces; "The Porcelain Number," and the rest add into a steamroller show that makes this eyefilling and well-paced all the way through.

Miss Bell, the girl who is let down in a cage, adds a lovely voice and presence to the show and each successive well-costumed appearance is in for big ovations. Babe Wallace fills out his vocal spot well, and some topnotch acts are peppered throughout the show. Alicia Marquez and Jack Del Rio do a solid carioca wiggle number that is in for good appeal, and The Bel Airs add a neat musichall note in a well conceived comico-acro act which fits well. There is no need to repeat about the production, costume and decorative aspects of this show, and its rep and word-of-mouth will give the third year of this show its usual SRO. *Mosk.*

Milton Goldman on Own

Milton Goldman, in charge of the New York office of the Paul Small agency, has resigned to set up his own talent %ery.

He went to the Coast over the weekend to arrange for representation there for the new firm.

Stratford (Ont.) Fest Does 90% Capacity

Stratford, Ont., July 13.

Shakespeare Festival's opening stanza hit 90% of capacity last week, with about 13,000 attending "Measure for Measure," starring James Mason, and ""Taming of the Shrew," with leads William Needles and Barbara Chilcott of Toronto. Seats are from $1 to $5.

Frances Hyland of Shaunavon, Sask., and Douglas Campbell, a Scot from London Old Vic, play other "Measure" leads. Mason and Montreal's Eleanor Stuart are the leads in Sophocles' "Oedipus Rex" opening next Thursday (15) to alternate with the other two productions. Tyrone Guthrie directed "Shrew" and "Oedipus," and Cecil Clarke staged "Measure," with Tanya Moiseiwitsch designer for all three.

Thornton Wilder was here opening week to catch the shows and confer with Guthrie on the latter's forthcoming production in Great Britain of the author's "The Matchmaker." Comedy was done on Broadway some years ago as "The Merchant of Yonkers."

'Musketeers' $43,000, K.C.; 'Girl Crazy' Is Current

Kansas City, July 13.

Run of "Three Musketeers" ending last Sunday (11) at the Starlight Theatre in Swope Park proved a lightweight at the boxoffice as the third production of the musical season. Seven performances totalled a slow $43,000. Revival drew good notices, but never got into high gear.

"Girl Crazy" opened last night (Mon.) as the fourth bill. Advance sale was somewhat better on this one, but still not up to preliminary expectations. Extremely hot weather and a poor second show are figured among the reasons for light trade.

Current Road Shows
(July 12-24)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Alcazar, S. F. (12-24).

King and I (Yul Brynner, Patricia Morison)—War Memorial Aud., S. F. (12-17); Opera House, S. F. (19-24).

Peter Pan (Mary Martin, Cyril Ritchard)—Curran, S. F. (19-24).

Picnic (Ralph Meeker) — Geary, S. F. (12-24).

Porgy & Bess — Philharmonic Aud., L. A. (12-24).

Seven Year Itch (Eddie Bracken) —Biltmore, L. A. (12-24).

South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (12-24).

Time Out for Ginger (Melvyn Douglas—Harris, Chi. (12-24).

Wonderful Town (Carol Channing)—Shubert, Chi. (12-24).

ZaSu 9G in 'Miss'

Kennebunkport, Me., July 13.

ZaSu Pitts broke a 22-year record last week for opening-stanza at the Kennebunkport Playhouse with her tryout of "Miss Private Eye." Gross was $6,000. The house seats 400 at a $3 top, but extra chairs were required.

Permanent insertion of another 100 seats for the opening of Charles Coburn in "You Can't Take It With You" last night (Mon.) and the addition of a second matinee Saturday (17) will boost the capacity to about $8,000.

Current London Shows

London, July 13.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs &Graces, Royal Ct. (4-22-53).
Angels in Love, Savoy (2-11-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Cockles & Champagne, Saville (5-28-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
East Lynn, Sadler's Wells (7-1-54).
Folies Bergere, Pr. Wales (9-24-53).
Going To Town, St. Martin's (5-20-54).
Guys and Dolls, Coliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, Fortune (6-2-54).
King and I, Drury Lane (10-8-53).
Love Match, Vic Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Moon Is Blue, Vaudeville (3-5-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
New Revue, Phoenix (7-6-54).
Pal Joey, Princes (3-31-54).
Reluctant Heroes, Whitehall (9-12-50).
Teahouse Aug. Moon, Her Maj. (4-22-54).
Waiting For Gillian, St. Jas. (4-21-54).
We Must Kill Toni, W'minster (6-29-54).
Wedding in Paris, Hipp. (4-3-54).
Where There's a Will, Garrick (6-17-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS
Edmee, Arts (7-13-54).
Salome & Prostitute, St. Mart. (7-20-54).
Meet a Body, Duke York (7-21-54).
Murder Story, Cambridge (7-22-54).
CLOSED LAST WEEK
Ruth Draper, Duke York (6-14-54).
Question of Fact, Piccadilly (12-10-53).
Out of Blue, Embassy (6-29-54).
Facts of Life, Cambridge (5-4-54).

Pat Munsel's Nifty 36G 'Widow' at Pitt Stadium

Pittsburgh, July 13.

Patrice Munsel's $7,500 for doing "The Merry Widow" at Pitt Stadium was worth it to Civic Light Opera Assn: last week. Met star pulled in nearly $36,000, the highest take of the al fresco season so far. Gross would have been even better if it hadn't been for a rainstorm right before curtain time Wednesday night (7), which held down a tentative near sellout. However, show did get a break last three performances from the fine weather.

Season reaches the midway mark this week with "Boys From Syracuse," with the Blackburn Twins, Gloria Lind, Joey Faye, Herb Corey, Evelyn Ward, Mildred Cook and Ronnie Cunningham.

'Caine' OK $24,600, 'Picnic' $19,200, S.F.

San Francisco, July 13.

With three shows in town, business picked up here last week. "Porgy and Bess" exited Saturday (10), but "King and I" arrived last night (Mon.) for a Civic Light Opera subscription run.

"The Caine Mutiny Court Martial," with Paul Douglas, Wendell Corey, and Steve Brodie, which opened at the 1,147-seat Alcazar last week to rave reviews, chalked up $24,500 at a $4.40 top.

"Picnic" moved up a bit higher for its second stanza at the 1,550-seat Geary to almost $19,200 at $3.85 top.

"Porgy and Bess" concluded its fourth solid week at the 1,758-seat Curran with a sock $48,200 at a $4.75 top.

"King and I," starring Yul Brynner and Patricia Morison, third Civic Light Opera production, is at the 3,252-seat Opera House, at a $4.75 top.

'MIKADO' HOT 47G, ST. L.; 'BLONDES' THIS WEEK

St. Louis, July 13.

Another old fave, "The Mikado," struck a responsive chord and wound up a week's stand Sunday (11) in the Municipal Theatre Assn. Playhouse in Forest Park with approximately $47,000 gross on 50,000 payees. That was despite the temperature that hovered around 100 degrees throughout the stand. Martyn Green, Dorothy MacNeil, Robert Rounseville, and Robert Eckles played leads in the piece.

First local outdoor presentation of "Gentlemen Prefer Blondes" opened a seven-night stand last night (Mon.) before a sweltering mob of 8,100 and an estimated gross of $6,500. Cast is headed by Sandra Deel, Billie Worth, Eric Brotherson, Donald Burr, Robert Eckles, Mary Finney and Norbert Winkler.

'Anything Goes' Draws 19G as L'ville Opener

Louisville, July 13.

Louisville Park Theatrical Assn. opened its 16th al fresco season last week with "Anything Goes," with Janet Blair, Billy Gilbert, and Jack Goode. Seven night run, which had benefit of ideal weather, drew $19,000, showing a profit on the stanza.

Denis Du-For is in charge of overall production again this season, aided by Edward Clarke Lilley as stager, Edward Hunt as musical and choral director, and Diane Marsh as choreographer. Second bill of the season, opening last night (Mon.) brings Elaine Stritch in "Panama Hattie."

Operating Statements

'BY THE BEAUTIFUL SEA'
(*As of June* 26, '54)

Gross last four weeks, $161,654.
Operating profit last four weeks, $11,528.
Total operating profit to date, $86,016.
Unrecouped cost, $248,406.
Capital available, $51,594.

'CAN-CAN'
(*As of May* 29, '54)

Gross last four weeks, $202,100.
Profit last four weeks, $39,781.
Total net profit to date, $341,-965.
Distributed profit to date, $242,-605.

B'way Biz Up; Thin Entries Hold; 'Cadillac' $18,400, 'Waltz' $13,100, 'Hearts' $11,700, 'Sabrina' $9,800

'Wish' $48,600, 2d Wk., 'Hazel' Current, Dallas

Dallas, July 13.

"Wish You Were Here," second indoor staging of State Fair Musicals' 13th season, showed a $48,600 take for its second and closing week through Sunday (11). That was despite a local heat wave, with the mercury at 105. Stars were Gale Storm, Shella Bond and Richard Allan.

Third of the season's six productions, "Hazel Flagg," opened last night (Mon.) for a two-week run. Don Ameche, Pat Crowley, Gene Lockhart and Benay Venuta top the cast.

'King' $56,600, L.A.; 'Itch' OK $19,200

Los Angeles, July 13.

Despite an unseasonal heat wave, local legit buzzed last week with profitable business everywhere.

"King and I" wound up an eight-week stand Saturday (10) at the Philharmonic Auditorium, to be replaced last night (Mon.) by "Porgy and Bess," in for four weeks. Other shutdown over the weekend was the Yiddish-American musical, "The Comedian," at the tiny Civic Playhouse. Theatre relights July 20 with "Yiddisher Dragnet."

Estimates for Last Week

Comedian, Civic Playhouse, (5th wk) (400; $3.30). Wound up with a $3,200 week to give it an okay $14,200 total for five frames.

King and I, Philharmonic Auditorium (8th wk) (2,670; $4.80) (Hul Brynner, Patricia Morison). Final week bounced up to $56,600 for socko $437,200 on the eight-week run.

N.Y. City Center Ballet, Greek Theatre (1st wk) (4,400; $3.60). Off to a $36,000 start on the first week of a six-week run. Ahead of last year.

Seven Year Itch, Biltmore (2d wk) (1,636; $3.85) (Eddie Bracken). Up to $19,200.

That's Life, Las Palmas (2d wk) (400; $3.30). Very profitable $5,700 for the second week; advance is now stretching into mid-August.

'TOWN' $22,400 FIRST 6, 'GINGER' $11,700, CHI

Chicago, July 13.

Loop boxoffice traffic remained sluggish last week with the post-holiday letdown. "Wonderful Town" started slowly despite the most enthusiastic notices that have greeted a show here in many moons.

Estimates for Last Week

Time Out for Ginger, Harris (26th wk) ($4.15; 1,000) (Melvyn Douglas). Nearly $11,700.

Wonderful Town, Shubert (1st wk) ($4.60; 2,100) (Carol Channing). Opened Wednesday (7); almost $22,400 for first six performances; received unanimous raves from the four dailies (Cassidy, Tribune; Dettmer, American; Harris, Daily News; Kogan, Sun-Times).

Petina-Brooks 19½G, 'Great Waltz,' Toronto

Toronto, July 13.

With Irra Petina and Lawrence Brooks as costars, "Great Waltz" grossed a smash $19,500 on 10,756 payees, including 600 more customers for the Saturday (10) matinee than ever before this season. Masked-off Arena Gardens has 5,300 seats at $2.50 top, with Miss Petina and Brooks drawing 2,200 more seats than their previous "Song of Norway" record.

New policy, with Leighton K. Brill in as president of Melody Fair, as well as executive producer, calls for two Saturday performances at 5 and 9 p.m., which have been well attended. Bertram Yarborough is stager; Arthur Lief, musical director; Donn Fischer, decor director; Bettina Rosay, choreographer and prima ballerina; Duncan Noble, premier danseur.

Biz on Broadway picked up last week after a sharp decline the previous session. Receipts at only four shows dipped below the $1,000 mark, while seven had increases of more than $1,000 each. Conventioneers attending the Lions meet were figured as helping to perk business at some of the shows.

Sole closer last week was "Remarkable Mr. Pennypacker," which exited Saturday (10).

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, plus 5% N. Y. City tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (14th wk; 107; $4.60; 1,160; $28,-000) (Macdonald Carey, Kitty Carlisle). Almost $13,100 (previous week, topped $10,200).

By the Beautiful Sea, Majestic (MC) (14th wk; 108; $6.90; 1,510; $58,000) (Shirley Booth). Nearly $29,100 (previous week, almost $27,800).

Caine Mutiny Court Martial, Plymout (D) (25th wk; 196; $5.75-$4.60; 1,062; $33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Almost $32,900 (previous week, nearly $33,300).

Can-Can, Shubert (MC) (62nd wk; 492; $6.90; 1,361; $50,160). Over $47,200 (previous week, almost $46,200).

Carousel, City Center (MD) (6th wk; 48; $3.60; 3,099; $46,000). Over $24,300 (previous week, $31,200).

Golden Apple, Alvin (MC) (12th wk; 95; $4.60-$3.45; 1,150; $40,807). Over $16,500 (previous week, over $15,200). Co-producer Roger L. Stevens is understood to be underwriting losses.

King of Hearts, Lyceum (C) (15th wk; 114; $5.75-$4.60; 995; $23,389) (Donald Cook, Jackie Cooper). Over $11,700 (previous week, topped $8,900).

Kismet, Ziegfeld (O) (32nd wk; 252; $6.90; 1,528; $57,900) (Alfred Drake). Almost $52,800 (previous week, topped $55,400).

Oh Men, Oh Women, Miller (C) (30th wk; 246; $5.75-$4.60; 920; $23,248) (Franchot Tone). Over $12,000 (previous week, almost $12,700); Lloyd Bridges took over Monday (12) as the male lead, succeeding Tone.

Pajama Game, St. James (MC) (9th wk; 68; $6.90; 1,571; $51,717) (John Raitt, Janis Page, Eddie Foy, Jr.). Capacity at over $51,000 (previous week, nearly $51,400).

Remarkable Mr. Pennypacker, Coronet (C) (28th wk; 221; $7.48; 1,027; $28,262) (Burgess Meredith, Martha Scott). Nearly $13,900 on twofers (previous week, over $10,-500); closed Saturday (10) at a loss of about $20,000 on an approximate $60,000 investment; possibility to tour next fall.

Sabrina Fair, Royale (C) (34th wk; 269; $4.60; 1,172; $24,000). Under $9,800 on twofers (previous week, almost $12,700).

Seven Year Itch, Fulton (C) (86th wk; 685; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Nearly $15,400 (previous week, almost $13,300).

Solid Gold Cadillac, Music Box (C) (36th wk; 285; $5.75-$4.60; 1,077; $27,811). Almost $18,400 (previous week, over $19,600).

Tea and Sympathy, Barrymore (D) (41st wk; 325; $5.75-$4.60; 1,-060; $28,300) (Joan Fontaine). Nearly $20,600 (previous week, almost $20,300).

Teahouse of the August Moon, Beck (C) (39th wk; 312; $5.75-$4.60; 1,214; $31,681) (David Wayne, John Forsythe). Held at nearly $32,200.

'PACIFIC' 22½G, WASH.; EXITS IN 5 MORE WKS.

Washington, July 13.

"South Pacific" dipped to $22,-500 for its eighth week at the National Theatre. That's the lowest so far for the musical. Aug. 14 has been announced as the windup date of the engagement. Then "S. P." moves along for a fortnight in Toronto, with two weeks in Montreal to follow.

The Rodgers-Hammerstein musical will have done 13 weeks in Washington when it exits, an all-time local record for any touring legit show.

Strawhat Reviews

Dear Charles

Dennis, Mass., July 5.

Richard Aldrich production of comedy in three acts by Alan Melville. Stars Tallulah Bankhead; features Fred Keating. Directed by Arthur Penn; setting, Paul Bertelsen. At Cape Playhouse, Dennis, Mass., July 5, '54. $3.85 top.

Martha ..... Nora Howard
Walter ..... Larry Robinson
Bruno ..... Tom Raynor
Edward ..... Fred Keating
Dolores ..... Tallulah Bankhead
Martine ..... Grace Raynor
Sir Michael Anstruther ..... Robin Craven
Jan Letzaresco ..... Werner Klemperer
Jeffrey ..... John Morley
Madame Duchemin ..... Hope Sansberry
Lucienne ..... Mary Johnson
Jean-Pierre ..... Peter Fen

Tallulah Bankhead, opening the 28th season at Richard Aldrich's Cape Playhouse, a one-joke trifle, "Dear Charles," has a virtual field day in the major role.

The play has a past almost as long and colorful as that of its star. It first hit Broadway as Frederick Jackson's "Slightly Scandalous" about a decade ago, with Janet Beecher in the leading role. The French dramatist, Marc-Gilbert Sauvajon, saw it, liked it, and adapted it successfully for the Parisian stage where it had a successful run as "Les Enfants d'Edouard."

Then the well-known British playwright, Alan Melville, took on the script, wrote a version for the London stage, where it was a smash hit with Yvonne Arnaud in the major part. About a year ago, the firm of Aldrich & Myers, which owns American rights to the opus, tested it in Washington with Lili Darvas starring. It flopped.

The comedy, which is as unsubstantial as a Soviet promise, needs, to attain any success at all, an unconventional, uninhibited, dynamic personality in its big role. It certainly has one in its Dennis outing, for no one has ever accused Miss Bankhead of being either reserved or stuffy.

Play concerns the plight of a successful femme novelist and lecturer, Dolores Darvel, who has had three children, all born without benefit of clergy and all of different fathers. When two of the offspring are about to marry into a highly conventional French family, Dolores decides to tell the kids the truth. In addition, she breaks the news to them that the portrait of Charles, her supposed husband, which occupies a place of honor on the living room wall, is really only the picture of a stranger —an item picked up at a bargain in England.

The scene in which Dolores spills the beans to her doting youngsters is frequently funny. Their reactions are almost as unconventional as mama's personality. Then Dolores has a bright idea. She'll make herself respectable by getting married to one of the three fathers.

She invites them—a Polish pianist, a British diplomat, and an American second-story man—to her home, where, in another amusing scene, they meet their respective children. Matters are straightened out in an appropriately wacky manner at the end, and the portrait of "Dear Charles" once more looks down benevolently on Paul Bertelsen's handsome and well-appointed set.

"Dear Charles" has its moments of froth and brightness, but without Miss Bankhead as Dolores the results could be tedious. As it is, though, the star has herself a revel, spouting sometimes witty and acid lines with relish, behaving like a screwball, using her familiar baritone voice to comic advantage, and playing with enough energy to stock a carload of vitamin pills.

The rest of the cast is around strictly for feeding purposes. However, there is a slick performance by Werner Klemperer as the self-centered, flamboyant Polish virtuoso; a steady job by Robin Craven as the somewhat pompous diplomat, and a rather colorless bit by John Morley as the American father.

The illegitimate children are pleasantly played by Larry Robinson, Tom Raynor, and Grace Raynor, and Fred Keating, as Dolores' physician-friend, is on the premises merely to comment cynically on the proceedings. In one of those stock roles as a faithful and acidulous maid, Nora Howard, almost miraculously, manages to be occasionally amusing.

The firm of Aldrich & Myers would like Miss Bankhead to bring "Dear Charles" to New York in the fall. Aldrich says he doesn't expect a verdict from the star until perhaps next month, after she has played the piece at several other strawhats with the actress cavorting brightly, "Dear Charles" is amusing summer fare. Whether the comedy is too much of a one-joke opus and too fragile for Broadway success remains to be seen. *Dias.*

Reunion '54

Wilmington, July 8.

Haila Stoddard production of new comedy in three acts by Justin Sturm. Stars Lee Bowman, Tom Helmore, Haila Stoddard. Directed by Bowman; settings, Jack Knisely; lighting, Sonya Levene. At the New Strand Theatre, Wilmington, July 5-10, '54; $1.80 top.

Gordon Cameron ..... Tom Helmore
Denia Cameron ..... Haila Stoddard
Sheriff Meyers ..... Carl White
Miss Benson ..... Ana Clark
Elso Kinney ..... Parker McCormick
Postman ..... Ted Clark
Tracy ..... James Hagerman
Lowell Markey ..... Lee Bowman
Cokey Mulqueen, II ..... George Mathews
State Police Sgt. ..... Art Ploener
State Policeman ..... Henry Vye
Cy Milton ..... Drummond Erskine
Trixie Tyson ..... William Hall
Frenchy Mulligan ..... Wayne McIntyre
Indian Chief ..... Edmund Hurlong
Policeman ..... Paul Birkhahn

Maybe they should leave the first night mixups in the script of "Reunion '54," since the premiere audience enjoyed it when the curtain fouled up, cues were missed, and the sound system went wacky.

Justin Sturm's play itself is still in embryo and will require plenty of careful revision to get in shape for Broadway competition. At present it stacks up as okay for not-too-demanding barntrade. It has the advantage of funny lines and amusing situations. Mr. Sturm is at his best at satire, lampooning such cherished American traditions as organized baseball, college endowment funds, domesticity, comic books, etc.

The triangle plot revolves around Gordon Cameron, a failure who turns to writing in an effort to regain his fortune; Denia, his wife, and Lowell Markey, who made the grade in Wall Street but is in Sing Sing for embezzlement as the play opens.

Haila Stoddard, the producer, stepped into the wife's role when Kyle McDonnell, the announced star, withdrew for a Hollywood commitment. She is excellent in the role, and was a standout with the audience opening night with her coverup spiels during onstage snafus. Co-stars, Tom Helmore as hubby, and Lee Bowman as the old flame, play with evident relish and provide ad libbing during stage crises.

Of the supporting players, George Mathews clicks as a jailbird permitted to depart prison in a final attempt to persuade escapee Markey to return "home" in time to pitch their "alma mater" to victory over Alcatraz in the penitentiary "world series." Parker McCormick also shows comedy talent as a suspicious busybody, and Carl White adds to the fun as a not too bright sheriff. Ana Clark, Ted Clark, Henry Vye and Art Floener are effective in small roles. Jack Knisely's setting of a barn converted into a home is excellent. Bowman's direction stresses the laughs.

"Reunion '54" is scheduled for a summer circuit tour and a Broadway presentation in the fall. The show opened the summer season at the New Strand here under the auspices of Stage '54, Inc., a recently organized troupe. The resident company makes its bow next week in "Silver Whistle." *Klep.*

What Every Woman Knows

Coonamessett, Mass., July 3.

Richard Aldrich production of comedy in three acts by James M. Barrie. Stars Helen Hayes; features Kent Smith. Directed by John Stix; settings, William Roberts. At Falmouth Playhouse, Coonamessett, Mass., July 3, '54. $3.60 top.

Alick Wylie ..... Roland Wood
James Wylie ..... William Lanteau
David Wylie ..... Salem Ludwig
Maggie Wylie ..... Helen Hayes
John Shand ..... Kent Smith
Comtesse de la Briere ..... Cherry Hardy
Lady Sybil Tenterden ..... Joan Chandler
First Elector ..... Max Latham
Second Elector ..... Harry Crooks
Third Elector ..... Eleanor Monahan
Feikie ..... Ernest Hamilton
Maid ..... Lou Splane
Mr. Venables ..... Harrison Dowd
Manservant ..... Harry Crooks
Other Electors ..... Armand Alzamora, Tom Cruse, Andrew Ford, Joan Freudberg, Nancy Friday, Barry Hallett, Katrina Kanzler, Jim Kinney, James MacArthur, Eleanor Ann Moynihan, Mary Radcliffe, Sue Randall, Joan Ryder, Sally Ryder, Pater Wickersham, Anthony Zappa.

To nobody's surprise, the opening of the Helen Hayes "Festival," at Richard Aldrich's Falmouth Playhouse at Coonamessett, Mass., with James M. Barrie's comedy, "What Every Woman Knows," proved to be the sort of success, both financially and artistically, of which strawhat producers dream.

According to Aldrich, the idea for the four-week festival was conceived and executed by his new associate producer, Patricia Butler. After her Maggie in "What Every Woman Knows," Miss Hayes will portray, in successive weeks, Mrs. Howard V. Larue, III in "Mrs. McThing," Lucy Ransdell in "The Wisteria Trees" and the title role in "Mary of Scotland." Interest in the festival is evidenced at the Falmouth boxoffice. Opening night tickets were snatched up on the first day that sales opened (June 28), and ducats for remaining shows are going rapidly.

Aside from being a b.o. bonanza, this Hayes "Festival," judged by its opening production, shapes up as entertainment of unusually high caliber for the summer circuit. "What Every Woman Knows" is probably Barrie's most realistic and best-constructed play. Of the four works she will do at Falmouth this season, Miss Hayes regards it as her favorite and the role of Maggie Wylie as tops. The actress first portrayed Maggie on Broadway in 1926. The comedy was originally written for the late Maude Adams.

"What Every Woman Knows" is, basically, a thematic play. In addition, its two main characters are skillfully drawn. Each develops throughout the comedy—Maggie from gaucherie and naivette to a warm charm and good taste; John from pompousness to the point when, at the end, he can laugh at himself.

Miss Hayes uses one of the theatres most brilliant and varied techniques to make her Maggie a convincing and enchanting creation. Her first-act bluntness and lack of social grace are wonderfully amusing; her growth in attractiveness, maturity and "charm" are solidly evoked. In fact, her portrayal is another personal triumph for one of the theatre's first ladies, and the capacity opening night audience here gave her an ovation.

On the whole, Miss Hayes gets excellent support from the cast. Kent Smith, who will be featured opposite Miss Hayes for the four weeks of the festival, makes a burly and single-minded John Shand, a telling foil for the volatile Maggie. There is good work, too, by William Lanteau and Salem Ludwig as Maggie's brothers, and Roland Wood as Maggie's spry old father.

Cherry Hardy offers a little gem of characterization as the wise and sophisticated Comtesse, the only character in the play who really understands Maggie from the beginning, and Joan Chandler is highly attractive and appropriately vacuous as the cloth-headed Sybil. Harrison Dowd is first-rate in his brief appearance as Mr. Venables.

John Stix's direction is perceptive and sure; he has conceived some skillful groupings (the virtual mob scene with the electors milling about the place is particularly well done), and his production moves briskly. William Roberts' four sets are handsome and serviceable.

The enterprising Aldrich has again come up with an important "first" in strawhat annals. Miss Hayes, after her Falmouth stint, will do "What Every Woman Knows" on the Coast. She brings real class to the summer circuit. *Dias.*

Boys From Syracuse

Andover, N.J., July 9.

Gus Schirmer Jr. production of musical comedy in two acts; music, Richard Rodgers; lyrics, Lorenz Hart; book, George Abbott. Features Patricia Wilkes, Jean Bradley, Al Checco, Jay Harnick, Jack Hartley, Ray Hyson, Jack Weston, Patricia Wilson. Staged by Gus Schirmer Jr.; dances, Maria Karnilova; musical direction, Wayne Sanders; scenery, John W. Keck; costumes, Joe Crosby; production advance director, Forrest Carter. At Grist Mill Playhouse, Andover, N.J., July 5-10, '54; $2.75 top.

Sergeant ..... Jerry Craig
Aegeon ..... Vincent Henry
Antipholus of Ephesus ..... Jay Harnick
Dromio of Ephesus ..... Al Checco
Merchant of Syracuse ..... Gordon Peters
Angelo ..... Alex Palermo
Duke ..... Jack Hartley
Antipholus of Syracuse ..... Ray Hyson
Dromio of Syracuse ..... Jack Weston
Luce ..... Patricia Wilkes
Adriana ..... Jean Bradley
Luciana ..... Patricia Wilson
Sorcerer ..... Jon Denton
Fatima ..... Nina Greer
Secretary ..... Adele Aron
Maids ..... Marjorie Redmond, Joanne Freyer

Also: Barbara Heddon, Anthony Montanaro, Helen Thornhill.

Musicians: Wayne Sanders, Anthony Cristofaro.

This Rodgers-Hart musical adaptation of Shakespeare's "Comedy of Errors," was a Broadway hit of the 1938-39 season, as produced and directed by George Abbott, who supplied the book. The present strawhat version is aimed as a test-run for a Broadway revival next fall. The show still stacks up as pleasant entertainment, but its Main Stem potential appears to be a question.

The Rodgers score is one of his better ones and, like most of the old Rodgers-Hart clicks, has always had a devoted following of memory-happy pluggers. Hart's lyrics are among his inimitable best, and Abbott's book is probably about as effective as could be extracted from Shakespeare's mistaken-identity clambake. Certain antiquated devices could probably be revised enough to get by.

The big question mark for Broadway appears to be the matter of production. The original cast, with Eddie Albert, Ronald Graham, Muriel Angelus, Marcy Wescott, Jimmy Savo, Teddy Hart, Wynn Murray, Betty Bruce and Heidi Vosseler (Burl Ives and John O'Shaughnessy had minor parts) could probably be equalled. But the Jo Mielziner scenery, Irene Sharaff's costumes and the George Balanchine choreography stand out, in retrospect, and might be prohibitively expensive to duplicate today. (It may be interesting to recall that the original show, which cost $83,000 to produce and had a $19,000 breakeven nut, was considered practically ruinous at the time.)

With a knockout cast, possibly including a couple of stars, and a stunning production, "The Boys From Syracuse" might get by as a Broadway revival. "Pal Joey" made plenty of coin a couple of years ago and Abbott (with Rodgers as silent partner) is reproducing "On Your Toes" this fall. But it would probably take an eye-popping production for "The Boys" to get by.

This barn edition, while strong enough for the citronella circuit (although it could do with a couple of recognizable names for boxoffice draw, even there) reveals the limitations of the material. Tunes like "Falling in Love with Love," "Shortest Day of the Year," "This Can't Be Love," "Ladies of the Evening," "He and She," "Shadows On the Sea" and "Sing for Your Supper," naturally so infectious and haunting, seem a little thin as played by two pianos, leaving a listener aching for a full orchestra. Hart's lyrics are still attention-getting, although a couple of techniques like the repetitive intro chorus seem rather vintage.

But the necessarily skimpy scenery and costumes, the frankly inadequate dancing, spotty casting and awkward staging are undeniable drawbacks. Perhaps without the Mielziner-Sharaff-Balanchine memory, this rural touring package would not seen under-produced, but that may be just theory.

At any rate, Patricia Wilkes is a lively and clarian-voiced lady's maid; Jean Bradley is an attractive, pleasant-voiced, poised wife; Patricia Wilson a reasonably appealing sister Luciana, despite a modern coif hardly suitable for the period; Jay Harnick and Ray Hyson are acceptable singers and manly enough as the long-lost twins; Al Checco and Jack Weston are passably comic as their interchangeable servants, and Nina Greer is an engaging dancer within the limits of the tiny stage and small ensemble. Most of the minor parts appear to be resident fill-ins.

Aside from the show, the Grist Mill is one of the more handsome, comfortable and apparently well-run playhouses of the summer circuit. It is within reasonable motoring distance from New York, in a beautiful countryside. *Hobe.*

The Brothers

Dallas, July 2.

Margo Jones production of comedy-drama in three acts, by John S. Rodell. Features Michael Garth, Charles Braswell. Directed by Ramsey Burch; technical direction, James Pringle. At Theatre '54, Dallas, June 29, '54; $3 top.

Harriet Mahlenberg ..... Louise Noble
Prof. A. A. Mahlenberg ..... Charles Braswell
Audrey Mahlenberg ..... Jeanne Gal
Steve Manley ..... Michael Garth
Oscar A. C. Mahlenberg Sr. ..... Louis Veda Quince

Margo Jones has chosen as her second tryout of a new 15-week summer season John S. Rodell's comedy, "The Brothers." In for a three-week run, this effort could probably stay longer, since the playwright has turned out a good, tightly written script that entertains and holds interest throughout.

Play sags only at the weak and sudden ending, which, if strengthened and made more plausible, might make "The Brothers" a contender on larger boards. As it is, the piece seems tailored for Theatre '54s small cast. Associate director Ramsey Burch has staged this one carefully and result is rewarding, with finely delineated characterizations.

Plot concerns two brothers, one a prideful university professor, with a wife, teenage daughter and many unpaid bills, the other a well-heeled film star on a personal appearance tour, and their wealthy, tight-fisted father. The professor needs money for an operation for his wife and the actor offers him a $10,000 check and a job as his agent. But warped with principle and still jealously hating his brother, the prof rejects it, preferring his father's skinflint loan instead.

The wife, however, accepts the brother's financial aid and has the prof on the ropes at the weak, but happy ending. (Rodell, the author, incidentally, is a Hollywood ex-scenarist, whose brother is a law professor at Yale.)

Louise Noble, as the professor's wife, gives another firstrate showing in a rich role. Jeanne Gal has a realistic romp as a teenager idolizing her film star uncle. Michael Garth plays the actor easily. He fits the description and his enjoyment of the generous brother role makes the character human and likeable.

Vet arena actor Charles Braswell gives a competent, but often vexing, portrayal as the upright professor with too much loyalty to the father. Louis Veda Quince registers strongly in a brief, last act as the sly father, a tycoon who weighs his money well, assuages both sons and sets a deal to get his loans back.

Single relay set is the professor's modest living room, which easily suffices for the 36-hour time span in a northern Pennsylvania college town. *Bark.*

Angel with the Big Ears

Virginia Beach, Va., July 8.

Leslie Savage production of farce by Romeo Muller; staged by the author. At Theatre-Go-Round, Virginia Beach, Va., July 6-10, '54.

Junior Flanders ..... Anthony LaGiglia, Jr.
Miss Wyndam ..... Betty Craver
Mike Flanders ..... Harry Bauder
Sally Flanders ..... Maria Corbett
Aunt Madeline ..... Paulette San Marchi
Officer Berry ..... Jimmy Bernstein
Mayor Norman ..... Jock Livingston
Prince Nagatol ..... Jamil Zakkai
Irene ..... Lani Logan
Edgar ..... Herbert Thomas
Marge Monroe ..... Rica Martens
Mr. Pincenforte ..... Ken Donnelly
High Priest ..... Richard Roberts
Drunk ..... Dallas Midgette
Mr. Donnelly ..... Roger Hamilton
Delivery Boy ..... Woody Woodward
Bertha Halmeyer ..... Leslie Savage
Theodore ..... Jimmy Kane

Romeo Muller's second play is a zany farce, with ludicrous situations and dialog and outlandish characters. The writing is fresh, original and wittily satirical. The action is fast and colorful, and the laughs come in profusion.

Title refers to an elephant that arrives at Aunt Madeline's home as a consolation prize from a tv show, "Break Your Heart." The pachyderm arrives at the house where Aunty lives with her dentist nephew and his wife in a hitherto peaceful little Long Island town.

A neighbor's property is wrecked, local authorities are driven to distraction, the garbage man revolts, the police are kept busy serving summonses, a nymphomaniac reporter arrives and all but wrecks the dentist's marriage, a pack of African cannibals come in by Greyhound bus, a hypochondriac patient is all but sacrificed to the pachyderm, and Aunty elopes with the beast's septuagenerian former owner.

All these frankly incredible happenings provide a funny and exhausting two hours. Muller is an apt and good-humored commentator on the times. This play is more skilfully written than the author's first, a fantasy titled "... With Drum and Colours," which has been rewritten and is scheduled for a Broadway production this fall. "Angel" has many elements of a hit farce, even in this in-the-round production.

The Barber of Seville

Abingdon, Va., June 28.

Robert Porterfield production of light opera by Rossini, with lyrics and dialogue in English by Virginia Card. Directed by Miss Card; conductor-pianist, Al Fiorillo Jr.; assisting pianist, Marcia Hamilton; setting by Mack Statham; lighting, Albin Aukerlund; costumes, Mary Elliott. At Barter Theatre, Abingdon, Va., June 28, '54.

Fiorello ..... Frederick Combs
Count Almaviva ..... George Ritner
Figaro ..... Harry Wayne
Dr. Bartolo ..... Alfred Medinets
Marcellina ..... Virginia Shuey
Rosina ..... Virginia Card
Basilio ..... Roy Urhausen
Soldiers ..... Matt McCulloch, Nathaniel Doolittle

In this English version of the Italian opera Virginia Card has turned out a musical comedy with superb music, jaunty lyrics and more than a little inspired near-slapstick. It should be welcome anywhere. The Barter house is sold out for the one-week run, and there are requests for a return booking.

Apparently aware of the Gilbert and Sullivan debt to Rossini, Miss Card has translated the book into bright vernacular reminiscent of Gilbert. The Figaro "Factotum" song becomes a patter with wit of language matching the wit of the music. The dialogue carries the plot along well enough, but seems heavy-handed at times by comparison with music and lyrics. Some re-working should fix it up.

The Rossini plot, designed for development of comic situation, is faithfully followed by Miss Card, and it is no more inconsequential than most musical comedy books. The adaptor-director has assembled a group of excellent voices with uncommon ability to enunciate. All are actors of accomplishment and two are first-rate comedians.

Alfred Medinets as Dr. Bartolo and Roy Urhausen as Basilio are side-splitting. The show is brightest when they are on, and that is often.

Miss Card has cut excess operatic trim from the Rossini work to get down to popular length, but she has not tampered with the music. She retains the advantage of presenting Rossini as musical comedy

(Continued on page 67)

Strawhat Reviews

Continued from page 66

The Barber of Seville

in English with truly good music, such as is hardly found in contemporary musicals. She has kept all of the important arias, duets and trios and has departed in no way from the musical intentions of Rossini.

Al Fiorello, Jr., is a conductor who maintains a consistently sparkling level of interpretation. The ensemble work is brilliant and shows, perhaps more than other songs, how understanding of language can add to enjoyment of light opera.

Sets by Mack Statham have a fantasy-like quality that is vital. Costumes by Mary Elliott are colorful and effective against the white and black sets. Sets and costumes were designed and made by Barter and will be taken with the show on summer bookings. *apuy*

Rhom

Augusta, Mich., July 7.

Barn Theatre production of drama in three acts by Larry Ward and Gordon Russell. Directed by Jack P. Ragotzy; setting, Dirk Wales. At Barn Theatre, Augusta, Mich., July 6, '54; $2 top.

Lt. Curtis ..... Norman Kean
Sgt. Bill Travers ..... William Sollen
Pfc. Arthur Grant ..... John Newton
Pat Linder ..... Jo Ann March
Pfc. Watkins ..... Harry Dorman
Sgt. Frank Morris ..... William Bramley
1st Guard ..... Harold Ballou
Sgt. Maj. Karl Rhom ..... James T. Pritchett
Staff Sgt. Duffy ..... Edwin Phelps
Maj. Tom Sekerik ..... Jack Ratogzy
Col. John Blake ..... Leon B. Stevens
Laura Blake ..... Betty Ebert
Mst. Sgt. Ferris ..... Phillip Lussier
Inspector General ..... Al Hinckley
2nd Guard ..... Dirk Wales

The Michigan Barn Theatre's first "original" in several years came in for extensive rewriting during rehearsal, with coauthors Larry Ward and Gordon Russell in from New York to handle the job with Producer-Director Jack P. Ragotzy.

But the work-over wasn't enough. First-nighters who braved a heavy rainstorm to be on hand for the much-heralded opening of "Rhom" nearly filled the 400-seat barn and applauded the efforts of the Equity cast, but the play itself was a disappointment.

Over-long, frequently clumsily and obviously motivated, the initial playwriting venture of Ward and Russell, who met while students at the American Theatre Wing training program in New York, shows the need for a great deal more tightening and elimination of extraneous characters and dialogue. At this point it appears to be a questionable bet for Broadway (the local engagement was advertised as "prior to Broadway"), although Ragotzy claims the script has interested some New York producers.

"Rhom" (pronounced "Rome") is the central character in the story which has as its locale the regimental headquarters at a peacetime U. S. army base. This is difficult background, and the authors aren't too clear on the various technical aspects of Army life. The overall impression is that the yarn is far-fetched and that many of the characterizations are stock types, although the play has some really moving and well-written scenes.

James T. Pritchett turns in a commendable job in the title role, making Rhom an unswerving figure of power-hungry ruthlessness.

William Bramley is excellent as Rhom's right-hand man, brutal and stupid, and John Newton performs the role of the sergeant's principal opponent, Pvt. Grant, creditably.

A fine bit is provided by director Ragotzy, as a supply officer who smells trouble at the base. Leon B. Stevens' performance of Rhom's Colonel is a bit over-acted, but intense and convincing at times.

Bell.

The Happy Ant-Hill

Westport, Conn., July 10.

White Barn Theatre production of comedy in three acts by Franz Spencer. Directed by Steffen Zacharias; setting, Richard Merrell; lighting, Doris S. Einstein; costumes, Valerie Judd. At White Barn Theatre, Westport, Conn., July 10, '54.

Policeman ..... Marriott Wilson
Romanus ..... Frank Silvera
Mr. Trivas ..... Maurice Manson
Anna ..... Isobel Robins
Alexander ..... Maurice Goosfield
Max ..... Al Henderson
Valerio ..... Herbert Patterson
Leon ..... Gene Picciano
Marta Trivas ..... Helen Waren
Von Radowitz ..... Ludwig Roth
Hannelore ..... Vilma Kurer
Andre ..... Percy Freer
Vasinek ..... Ben Hammer
Providel ..... John Dorman
Special Policemen ..... Edward Elmhorn, Richard Bernstein

An over-earnest political comedy, Franz Spencer's "The Happy Ant-Hill" is a doubtful bet for Broadway, but a good choice for Lucille Lortel's White Barn Theatre, a foundation dedicated to professionally showcasing new works.

Credit the author with an interesting basic idea. Unfortunately, it fails to come off as good theatre. Drawing a parallel between human beings and members of the ant colony, he studies the inhabitants of a house in the capital of a small country in Eastern Europe, seen first as selfishly caring nothing about good government, and then under the Nazis in 1940 and the Communists in 1945, without much difference between those two regimes. But lacking the Giraudoux wit, lightness and surprise, "The Happy Ant-Hill" is obvious and heavy-handed.

With a difficult script to stage and perform, director Steffen Zacharias and his cast have done very well by "Ant-Hill," clarifying much of the confusion and making palatable and even funny the humor that ranges from naive to tasteless. Frank Silvera is excellent as the gypsy philosopher who provides the author's comments on the action. Maurice Gosfield creates a colorful janitor-turned-Commissar and Herbert Patterson contributes a comic romantic thief. Also impressive are Maurice Manson as the capitalist stockbroker whose talents the Communists are happy to employ, Gene Picciano as the moralistic young hero, Ludwig Roth as the humorless Nazi official, Al Henderson as a pugilistic thief and Ben Hammer as a cold Communist investigator.

On the distaff side, Spencer has provided more conventional characters. Helen Waren is quietly effective as the stockbroker's wife who leaves him but returns. Isobel Robins is energetic as the heroine whose love life must wait on the exigencies of war and Vilma Kurer seems to convey a characterization by mere surface technique.

Richard Merrell provides an effective representational unit set, with five acting areas, and the lighting by Doris S. Einstein is impressive. *Grif.*

Count Me In

Westhampton, N. Y., July 3.

John F. Havens & Andre Arceneaux production of revue in two acts (19 scenes) by Josh Baldwin. Directed by Chuck Olsen; choreography, Don Weissmuller; costumes, Erna Starost; scenery, Hugh Mauney; lighting, John Havens; pianists, Jeanne Rosenblum, Pegy Lawrence. At Hampton Star Playhouse, Westhampton Beach, N.Y., June 28-July 3, '54.

Cast: Charles Polk, Jeri Archer, Irene Clawson, Danny Foster, Paul Cabot, Patricia Sinnott, Annette Aymes, Shirlene, Herbert Fiedler, Don Price, Jon Young.

Producers John F. Havens and Andre Arceneaux have launched their Long Island experiment in summer community theatre with an offering listed on the program as "Josh Baldwin's sophisticated musical revue." Performance is about as sophisticated as shoofly pie.

Production tends toward overwriting in both book and lyrics. Opening number tries to be novel, manages only to be boring. An abandoned director (Charles Polk), left with a bare stage and no cast, appeals to members of the audience to come on stage and take part in the production of his script. This unwieldy device not only prolongs the introduction of the audience-scattered cast members to the point of embarrassment, but manages to kill completely the effect of title song "Count Me In," an otherwise better-than-average curtain-raiser.

"Liberache" (the haplessly significant spelling is that of the program) starts well, but becomes so overloaded with bad and irrelevant material that it dies in the overlong stretch. Baldwin proves himself somewhat more adept with the music than with the words. His "Though You've Gone," excellently sung by Irene Clawson and neatly danced by Patricia Sinnott, shows potentiality as a pop ballad. "It Would Be Wonderful" also qualifies, with reservations. "Blue Bonnet Belle" provides some tuneful moments in the square dance tradition. Remainder of the score is undistinguished, with lyrics running below that. Least successful are several efforts at witty story songs in the manner of Coward and Porter; they prove that Baldwin is strictly no-go on the Noel-Cole kick.

Miss Clawson is far and away the standout performer, with good looks, pipes and personality that's suitable for both romantic ballad or hill-billy swing. Miss Sinnott, though primarily a dancer, displays a fair flair for comedy, and Danny Foster does above-average vocalizing.

Annette Aymes, an energy-packed blonde who sings and dances, puts plenty of zing into "Love Me, Love Me, Love Me" and shows skill in her handling of several non-vocal bits. Jeri Archer's Dietrich-like voice would be effective if used on better material, and Polk Cabot almost succeeds in remaining unlost in the hopeless "Liberache" skit.

Broadway prospects for "Count Me In" must certainly be counted out. *Hank.*

The Winslow Boy

La Jolla, Cal., June 29.

La Jolla Playhouse Production of drama in three acts by Terrence Rattigan. Directed by Norman Lloyd; sets and lighting, Robert Corrigan. At La Jolla Playhouse, June 29, '54; $4.40 top.

Ronnie Winslow ..... Christopher Cook
Violet ..... Margaret Brewster
Grace Winslow ..... Hilda Plowright
Arthur Winslow ..... Eduard Franz
Catherine Winslow ..... Dorothy McGuire
Dickie Winslow ..... Richard Lupino
John Waltherstone ..... Sean McClory
Desmond Curry ..... Pitt Herbert
Miss Barnes ..... Clare Justice
Fred ..... Daniel Levin
Sir Robert Morton ..... Vincent Price

Kicking off the its eighth season with a new policy of cutting its play list from nine to five with each getting a two-week run, La Jolla Playhouse has only a fair vehicle for a starter in its production of the Terrence Rattigan drama about a boy sacked from naval school.

Familiar via previous stage and film versions, "Winslow Boy" has its timely side with dominant theme of human liberty, legal barbwire in the face of accusations and concern for the individual in a democracy.

However, it's a curiously constructed play with the two strongest scenes coming in the first act—the father's anxious talk with his accused son and the lawyer's probing quiz of the boy to determine his innocence. Thereafter, with few exceptions, the play remains on a plateau.

To sustain interest in this kind of drama, with a courtroom scene that's discussed rather than seen, is difficult. Mostly, the cast doesn't seem up to it and some are faulty at memorizing dialogue.

Vincent Price's lawyer, a commanding figure, appears distant and shadowy. Edward Ashley replaced Price in role for second week of run with latter fulfilling commitment at Laconia, N.H.

As the suffragette, Dorothy McGuire also suffers from blandness, while her suitors—Sean McClory and Pitt Herbert—rate as okay. Once past his peak scene with the boy—well played by young Christopher Cook—Edward Franz has some difficulty with the subtle demands of his role as the sacrificing father. Margaret Brewster's maid is a good performance and so is the distressed mother played by Hilda Plowright. *Don.*

The Perfect Woman

Windham, N.H., July 9.

A. Everett Austin production of comedy in three acts, by Wallace Geoffrey and Basil Mitchell. Directed by Milton Harrison; scenery, Edgar Lansbury; lighting, Eugene Lasko. At Windham (N.H.) Playhouse, July 5-10, '54.

Joan Merrifield ..... Gladys Richards
Grubb ..... John Rosene
Prof. Belmon ..... Harry Sayers
Miss Jackson ..... Colette Humphrey
Sonny Schine ..... Christopher Drake
Freddie Cavendish ..... Tom Rosqui
Albert Ramshead ..... Larry Bolton
Farini ..... Robert Tollett
Winkel ..... Martin Kosleck
Euphemia Goughie ..... Marjorie Eaton
Ermyntrude ..... Elizabeth Meyers

Any fond hopes nurtured for "The Perfect Woman" are doomed. As tried out by the Windham (N.H.) Playhouse, under auspices of A. Everett Austin, this improbable comedy has little future even for stock.

Premise of authors Wallace Geoffrey and Basil Mitchell is that one Professor Belmon has created a woman robot. For the acid test the anxious scientist hires an impoverished playboy—and the latter's aunt's butler. Gimmick is that, unknown to anyone, the professor's niece substitutes for the robot.

Billed as comedy, the play is really in the farce class and requires expert farce treatment. Martin Kosleck, who has the minor part of a busboy, recognizes the need and turns in a complete characterization, his confused lech for the substitute robot being hilarious. Robert Tollett's stylized waiter is also on the beam, but these are only supporting roles.

As the inventor, Harry Sayers is absent-minded and erratic according to stereotype. His assistant is played by Colette Humphrey, who occasionally makes a humorous point as an over-eager spinster. Brunt of action, however, falls on Tom Rosqui and Larry Bolton as master and butler respectively. Their performances are casual and sometimes ill-rehearsed, their fault probably being due to the number of inane witticisms and patter written for them.

Marjorie Eaton does Aunt Goughie (pronounced "goofy") as though she were embarrassed by the proceedings, which is understandable. Gladys Richards plays the attractive substitute robot with good concentration. Program note credits her with having toured Canada in this "new comedy."

Director Milton Parsons has paced the play adequately, but has not infused his cast with conviction. While there is merit in the play's concept, and its construction is passable, the decision of authors Geoffrey and Mitchell to exploit every burlesque situation and gag in their repertoire seems unfortunate. *Geor.*

The Gloucester Story

Cape Ann Players production of drama in two acts (four scenes), by Clayton Stockbridge. Staged by Howard Adelman; settings, David Platt. At Cape Ann Playhouse, Gloucester, Mass., July 3, '54.

Seth Bates ..... Raf Michaels
John Monson ..... Howard Adelman
Deborah Wharton ..... Sandra Sheldon
Capt. Nate Morrison ..... Michael Moore
Charlie Fred Monson ..... Danny Malloy
Frenchie Boudreau ..... Harry MacNewman
Cookie Brown ..... George Spelvin
Myron ..... Martin Garry
Ike ..... Joel Stern
Liz Brewer ..... Elizabeth Poole
Nucky ..... Harland Dann
Dory Plug ..... Robert Michael
Capt. Billy ..... Stan Jensen
Waldo ..... William Otis

"Gloucester Story" has very little chance of commercial survival outside of Gloucester, or possibly other fishing ports where the hazardous but dreary life of the fisherman has particular interest. Play, winner of a scripting competition held here last season, is slow, wordy and anti-climactic.

The early 1900's story revolves around Charlie Fred Monson, landlocked son of the wealthy owner of a fleet of fishing boats, and his overwhelming desire to earn a "site" on one of his father's boats. Ignoring the objections of his sweetheart, who clerks in the Monson office and has lost her father at sea, and his own father, who wants him to stay ashore and learn the business, the youth subs for a reneging deckhand. Latter had a premonition of death at sea and bowed out of the trip on a plea of illness. Melodramatic subsequent action involves a shipwreck, the death of the ship's captain, the youth's rescue and a superstition angle. Final scene, in which the hero's sweetheart and father agree to his continuing his sea-going career, is anti-climactic.

Resident cast generally handles its assignments acceptably, with Danny Malloy turning in an okay stint as the adventurous youth, and Raf Michaels, doubling as a clerk and the schooner's cook, injects what little humor is possible in an austere drama. David Platt's three settings are satisfactory. *Elie.*

Off B'way Shows

Murder in Three Keys

(CHERRY LANE, N.Y.)

The Cherry Lane Theatre has a sleeper. Punch Opera is making a worthy occasion of Dr. Erik Chisholm's U.S. debut as an operatic composer, his "Murder In Three Keys" being a highly theatric suspense trilogy.

Best of the three pieces is a mono-opera, "Dark Sonnet," adapted from Eugene O'Neill's "Before Breakfast." Mrs. Rowland starts the day in her drab kitchen verbally flailing her off-stage husband who is still in bed. In a blood-curdling finale, her orgy of vilification and spite drives him to cut his throat. Ellen Brehm sings her exacting role with conviction, revealing a promising talent.

"Simoon" is based on Strindberg play in which two natives avenge a friend's death by using the choking North African wind, plus the power of suggestion, to destroy a leader of the French military. Jane Craner sings Biskra, Arabian girl, creating a horrified fascination as she crazes and kills the soldier. Although her voice suffers from a slight nasal quality, she joins her victim, sung by Richard Roussin, in an above-par performance.

Opener is "Block Roses" with a Chisholm libretto. Here the author is not the equal of the composer. A party in a London flat is invaded by a strange young man who confesses to a murder, but is not believed. Although the piece is generally well-sung, levity is mingled with the macabre, fewer shudders being elicited than on balance of bill.

Dr. Chisholm uses the modern idiom well. His ominous scores are done with freshness and ability. Punch Opera's interpretations are good and the two-piano accompaniment under music director Rex Wilder is properly subservient to the voices. Nelson Sykes staging is excellent and Joseph Brasswell's sets are fine examples of the virtue of economy. If comparatively high off-Broadway top of $3.45 doesn't discourage trade, "Murder In Three Keys" could provide enough chills for the balance of the summer. *Geor.*

Major Barbara

(GREENWICH MEWS, N. Y.)

Shaw's "Major Barbara" has been revived by the Greenwich Mews Theatre, N. Y. Except for an Equity Library Theatre production, this is play's first local staging since 1928. Penned 50 years ago, the story of salvation-by-faith versus salvation-by-wealth is still pertinent. Since it is top-drawer Shaw, it is too bad that the Mews revival is only sporadically Shavian.

Production's major virtue is Karen Morley's Barbara. Hers is a shining Salvation Army lass, and if she seems less believable after doffing the uniform, it is doubtless because GBS had tongue-in-cheek when his heroine embraced the forces of destruction.

Edwin Gordon has the juicy role of Andrew Undershaft, Barbara's indomitable sire. His munitions king skims the surface with debonair charm. Lady Britomart, Undershaft wife and mother, is attacked valiantly by diminutive Dorothy Reed. Jack Sydow, as Adolphus, Greek scholar and fiance to Barbara, finds the Shaw wit to his liking, and R. Grahame Brown is restrained as the eldest son.

Highest moments of this production are in the West Ham Shelter. Helen Martin's Rummy Mitchens is excellent. Kenneth Manigault plays with energetic resentment an unemployed laborer accepting his first charity. Idler and bully, Bill Walker, is done by James McMahon with a cockney ring and brutality serving as a good foil for Barbara's serene righteousness. Florence Anglin's Salvation Army high priestess, however, is overly effervescent.

Shaw was talking profound stuff, but this "Major Barbara" does not probe. Director Paul Vincent Gordon has not fused many separate efforts into a unified piece of theatre, nor has he been able to inform the production with consistent style. George Corrin designed and lighted the three sets. Admission is by contribution. *Geor.*

Salvation On a String

(Theatre de Lys, N. Y.)

"Salvation on a String" comprises three one-acters by vet playwright Paul Green. Only one of the stories impresses as having commercial value. That's "The No 'Count Boy" sandwiched between "Chair Endowed" and "Supper for the Dead." Program is not one that will add to the stature of off-Broadway.

"Chair," the opener, employs three characters and has as its theme the drab futility of a millhand's life. Located somewhere in the southeastern states, the yarn concerns a laborer whose income isn't enough to support his large family.

Although the situation presented by Green is believable, it ends on a dangling and ineffectual note. Okay performances are rendered by John Kellogg and Sylvia Leigh as the husband and wife, who blame each other for their predicament.

The closer, "Supper," is an obscure item dealing with Voodoo practices among a Negro sect in North Carolina. Script is loaded with mumbo-jumbo. As a harassed wife, Rosetta Le Noire is frequently abused by her brutish husband, effectively played by Frederick O'Neal. She finally murders him after discovering he was responsible for the death of their daughter.

"Boy" provides an amusing breather. A 17-year-old girl in a southern farming district gets a yen to hit the road after scanning a picture book of the U. S. Her drawling fiance has his hands full trying to discourage her wanderlust. Moreover, a youth, who claims he's an itinerant, comes upon the scene and awes the girl with his tales of distant places.

It's presently disclosed that the newcomer is from a neighboring town, having gotten his sightseeing info from a book similar to the one read by the teenage femme. Bettye Ackerman does a nice job as the girl, while Skedge Miller is standout as her beau. Wright King is good as the new boy.

Presentation was staged by C. W. Christenberry, who also co-produced the trio by with David B. Graham. Ray Temple's skeletonized sets are imaginative. Incidental music by Curtis Biever helps at times to establish mood. Edward Scott, handling a variety of instruments, is the show's solo tooter.

(*Closed Sunday (11) after eight performances.*) *Jess.*

The Road: Stock, Tour

Continued from page 1

good. Of the remaining two operations, one is a non-profit venture, while the other didn't have profit-or-loss information available.

Except for two theatres, which made their initial entry into the winter stock ranks last season, the houses interrogated have been in operation from two to eight years. Only four of the operations used stars on a rgular basis. Name performers employed were recruited mostly from films, with two locations attributing sock biz to Paul Douglas, Jan Sterling and Charlton Heston in "Born Yesterday." Salary demands by stars, in some cases, were cited as being excessive.

Among the name talent that appeared in winter stock last season were Constance Bennett, John Newland, Veronica Lake, Jackie Cooper, Jeffrey Lynn, Margaret O'Brien, Edward Everett Horton, Billie Burke, Gene Lockhart, Cathy O'Donnell, Charles Coburn, Magda Gabor, Elaine Stritch, Basil Rathbone and Sherry Britton.

Also, Blance Yurka, Peggy Ann Garner, Tom Helmore, Roddy McDowall, George Tobias, Robert Alda, Wayne Morris, Tom Helmore, Zasu Pitts, Bela Lugosi, June Lockhart, Debbie Reynolds, Vincent Price, Marsha Hunt, Steve Cochran, Romney Brent, John Barrymore Jr. Sylvia Sydney, Patsy Kelly, Gypsy Rose Lee, John Emery, Dorothy Gish and Vera Zorina.

A total of 18 tryouts were offered by six of the theatres, with one of the new works presented at two locations. Biz for the preems ranged from poor to good. New plays included "Pajama Tops," adapted by Mawby Green and Ed Feilbert from a French original; "Barely Proper," by Frank Cook and Albert Banister; "Kilgo Run," by Arnold Sundgaard; "Once an Actor," by Rosemary Casey; "Dead Pigeon," by Lenard Kantor; "Debut," by Mary Drayton; "Bad Angel," by Joel Hammil; "Thieves' Carnival," by Jean Anouihl; "The Cretan Woman," by Robinson Jeffers and "K.G.," by Halsey Melone.

Only four of the theatres had any beefs to register. These included raps at demands from various theatrical unions. Lack of name b.o. draws and important plays were cited by one operation, while another felt that road companies and filmizations of new works cut into receipts when shows are eventually released to stock.

Theatres polled were Quarterdeck, Atlantic City; Hilltop-Parkway, Baltimore; Theatre '54, Dallas; Dobbs Ferry (N.Y.) Playhouse; Palm Beach (Fla.) Playhouse; Arena Theatre, Rochester; Empress Theatre, Hamilton, Bermuda, and Washington, D.C.; Bermudian Theatre, Hamilton, Bermuda and the Palm Tree Playhouse, Sarasota, Fla. A rundown of the individual operations follows.

How They Operate

Quarterdeck: Theatre, which ran as a strawhat in 1953, initiated a 10-week winter season Feb. 16, running through April 24. Biz at the 472-seater was rated as fair, with management attributing that condition to religious holidays, an off-season in Atlantic City and fact that it was theatre's inaugural winter stock season. Attendance at the house was steady, but no profit was registered. Theatre did not employ a star policy and no tryouts were offered.

A resident company of 10-12 Equity performers was utilized. Members of other theatrical unions were not employed by the operation. Only beef expressed pertained to the Electrical Union's desire to have the theatre use one of its members, which the management felt would result in the house having to close. B.o. scale during the season ranged from $2.40 to $1.20. Plans for reopening next season are indefinite, depending on how operation does as a barn outlet this summer.

Hilltop-Parkway: House began its first season as a winter stock operation November 23, 1953, running for 26 week through May 22. Receipts were good on new shows, with "Moon Is Blue" pulling in around $32,000 in three weeks. Vintage shows, however, didn't do too well. Attendance was either good or bad, with house breaking even on the season. Stars were used and only stimulated business when tied in with a strong property. Theatre noted that the unwillingness of name performers to commit themselves well in advance of their engagements made it difficult to take advantage of their promotional value, especially in selling shows to theatre parties since most orgs refused to buy "blind."

There were two tryouts offered, "Pajama Tops" and "Barely Proper," with both doing good business. A resident company of eight Equity members was employed. Theatre also used two members of the Stagehands' Union. A hassle with the Musicians' Union resulted in the elimination of musicals from the production sked. B.o. tab at the 934-seater ranged from $3.60 to $1.25 for evening performances and $3 to 90c for matinees. House will relight next season, but will not operate during the weeks preceding Christmas and Easter since losses during those periods last semester were exceedingly heavy.

Theatre '54: This non-profit venture has been in operation eight seasons, with the '53-'54 stanza running 30 weeks from the first week in November through the last week in May. Attendance has been steady, with business improving each year. Theatre employs an equity company and does not use stars. During its eight seasons, theatre has preemed 43 new scripts, eight of which were presented during the '53-'54 period. Biz for the tryouts was good. Operation employs two members of the Musicians' Union.

B.o. scale at the 198-seater was $3 for evening performances and $2.15 to $1.80 for matinees. Season members pay $2.50 for the evening showings. Theatre is currently offering a summer season with the regular winter session scheduled to follow.

Dobbs Ferry: Playhouse Theatre has been in operation since November, 1952, as a year-round stock venture, but has cancelled out this year's summer run. The '53-'54 winter stanza ran 38 weeks from Sept. 7 through May 30. Attendance was steady except for the normal Christmas and Easter slump periods. Biz has been building steadily, with house breaking even on the season. Stars are not used as a policy but an occasional name is employed. There were no tryouts offered.

A resident company of eight Equity performers was utilized. Tickets at the 165-seater was scaled from $2.40 to $1.20. House plans reopening next season, although noting that the new Equity scale might prevent such a move.

Palm Beach Playhouse: In operation three seasons, theatre ran for 10 weeks last winter from Feb. 1 through April 10. Excellent business and steady attendance resulted in house winding up with a healthy profit. Stars were used, with Douglas, Heston and Miss Sterling in "Born Yesterday" setting a record take for the operation. Film stars were especially standout as draws. There were no tryouts offered.

A resident company of six to 14 Equity members was employed. Members of the Stagehands' Union were also used. Scale at the 500-seater ranged from $6.15 to $1.48. Operation plans reopening next season.

Arena, Rochester: In operation four years as a year-round stock venture, theatre ran a 29-week winter season from Oct. 13, '53, through May 1, '54. Biz was slow in the fall and early winter but picked up during the late winter and spring. Profit-or-loss information on the operation was not available at the time house was surveyed. Theatre does not employ a star policy but did engage Carol Stone for one of its two tryout productions, "Kilgo Run." Other preem was "Once An Actor." Turnout for "Kilgo" began well but fell off during the last week because of the Christmas slump. Biz for "Actor" wasn't very good.

Theatre used a resident company varying from 10-15 Equity members. B.o. scale at the 300-seater ranged from $2.40 to $1.90. Theatre is currently running a summer season and is scheduled to begin its winter semester in October.

Empress: In operation since January, 1952, theatre began its '53-'54 season Sept. 29, running for 30 weeks through April 25. Attendance was spotty, with business fair on most shows, big on a few and poor on a few. Operation just about hit the break-even point on the semester. Stars were used with some boosting takes, while others failed to stimulate b.o. activity. House offered three tryouts, "Dead Pigeon," "Debut" and "Pajama Tops."

A resident company of six Equity performers was used. Management expressed difficulty in obtaining enough b.o. stars and cited the lack of important plays. The 1,453-seater is scaled from $2.50 to $1.50 for evening performances and $1.50 to 75c for matinees. Operation expects to reopen the last week in September or the first week in October.

Arena, Washington: This year-round venture, which began operating in August, 1950, had no official winter season beginning. Therefore its '53-'54 running time was figured as 52 weeks on the basis of the regular season which began June 1 and ended May 29. Business has been slack at the theatre since the Government layoffs began in the spring of last year. Attendance was high and steady on top shows, but no profit was earned. There were no stars employed. House offered three preems, "Bad Angel," "Thieves' Carnival" and "The Gretan Woman."

A resident company of 10 Equity performers was used. Tix at the 247-seater were $2.50 for Friday and Saturday eves, $2.00 for Monday-Thursday and Sunday eves and $1.50 for Saturday matinees.

Bermudian: In operation four years, this year-round venture began a 20-week winter season in mid-January, running through mid-May. Although attendance was steady, business was down and no profit was earned. Stars are used, with Douglas, Heston and Miss Sterling in "Born Yesterday" doing capacity business. Edward Everett Horton in "White Sheep of the Family" filled the theatre to 90% of capacity.

There were no tryouts presented. A resident company of 15 Equity members were employed. B.o. scale at the 427-seater ranged from $2.80 to $1.45. Theatre intends reopening next season.

Palm Tree Playhouse: A 15-week winter season at this theatre, which has been in operation for three years, began Jan. 5, '54 and ran through April 17. Biz for the season was 48% of capacity, with no profit earned. Attendance was fairly steady with some plays drawing better than others. No stars were used. There was one tryout, "K. G."

A resident company of 12 Equity members was employed. Only beef registered by the management was the holdup in the release of new plays to stock companies. Tickets at the 372-seater ranged from $2.50 to $1.50. House is skedded to relight Jan. 4, 1955.

Maggie Phillips $6,500 Sparks 'Venus' at Olney

Washington, July 13.

For the second straight year, Margaret Phillips is hauling the Olney Theatre out of the doldrums. The Maryland strawhatter grossed better than $6,500 last week for the second stanza of "Venus Observed," starring Miss Phillips. Players, Inc., operating the barn theatre, has swung the play into a third week and announced that it will go a fourth. First two weeks of "Venus" are the two best of the season so far.

When Olney bogged down last summer, Miss Phillips got it rolling with another Christopher Fry opus, "The Lady's Not for Burning," also for four weeks.

Cape Cod Music Fest

Coonamessett, Mass., July 13.

Cape Cod will have a September Festival of Music, according to John O. Crane, director of the Coonamessett Music Society. At the conclusion of the strawhat season at the Falmouth Playhouse here, music festivities will begin with a series of three evening concerts to be given at the Playhouse.

Or a Royalty?

L. Arnold Weissberger is not only a theatrical attorney, but his mother is an incurable legit fan. They live on the north shore of Long Island, just a short distance from the Sea Cliff Summer Theatre.

On his way home from the office one warm day last week, Weissberger was anticipating a cooling swim before dinner. When he started to get into his bathing suit, however, he couldn't find his bathrobe. When he asked his mother about it, she revealed she'd lent it to the prop man from the strawhat, for Farley Granger to wear in "The Hasty Heart." She'd also let them have his duffle bag from his Army days, and two pictures off their living room wall.

"At least," the lawyer mutters, "they might have given me program credit."

Cambridge U.'s Revue Set for West End Run

London, July 13.

Having been hailed on its first local presentation, the Cambridge University Footlights Dramatic Club's annual revue, "Out of the Blue," has been brought to the West End for a short season. It preemed at the Phoenix last Tuesday (6), and has bright prospects for its three-week run.

Written, produced, staged by and featuring Cambridge undergrads, the production has a near professional quality with a surprising degree of both performing and writing talent. Standout performance was given by Jonathan Miller, a 19-year-old medical student, with an obvious flair for comedy impressions.

The previous night (Mon.), the Moscow State Puppet Theatre unwrapped the second program in its Casino season which is presented by Peter Daubeny on behalf of the Society for Cultural Relations with the USSR. This is a two-part satirical parody, "An Unusual Concert," which is staged with skill and charm. It is generally rated among the best puppet productions seen in this city.

Major Casting Is Set For Pitt Civic Opera Season

Pittsburgh, July 13.

Civic Light Opera Assn. has practically completed its major casting for the summer with signing of Harry Stockwell to play the role of Curly in "Oklahoma" outdoors at Pitt Stadium this month. Stockwell has done the part both on Broadway and on the road. Others set include Gloria Lind for "The Boys From Syracuse," with Blackburn Twins; he'll also understudy Patrice Munsel in "The Merry Widow" next week. Glenn Burris is set for Jeanette MacDonald's "Bittersweet," which will close the season in August.

Already signed to stock contracts are LeRoi Operti, Robert Watts and Leonard Ceeley, along with local girl Barbara Louis, who has acted at the Pittsburgh Playhouse and is currently on tv, doing a daily five-minute weather strip on WDTV. For "Wish You Were Here," principals in the original Broadway production, Sheila Bond, Jack Cassidy and Paul Valentine, have been engaged.

Overseas Legit

Continued from page 63

worth the U. S. and foreign agents' trouble and time to cover it.

With a 20% commission for foreign productions, it's felt that the split will still give the agent in each country 10%, which should be worthwhile, particularly for the foreign percenter whose cooperation is necessary to set the deal and represent the author's interest. It would also be profitable for a New York agent to set up and maintain permanent representation arrangements with agents in production centers such as London, Paris, Vienna, etc.

In the literary field, the established commission for authors' agents is 15% for English deals and 20% for foreign language (and usually Australian). This setup, allowing an adequate margin for both the U. S. and foreign agents splitting the commission, has generally been satisfactory for authors as well as agents.

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Literati

Paul Smith Takes Hold

One of the most drastic high-echelon magazine shakeups in recent years took place last week at Crowell-Collier, with president Paul C. Smith removing the publishers of Collier's, Women's Home Companion and American Magazine from their posts. Edward Anthony of Collier's will take a six month vacation and will return for "possible reassignment"; William H. Birnie of Companion becomes a v.p. and "assistant to the president" on publishing and editorial liaison; and American's John W. McPherrin's status is still unresolved.

Meanwhile, Smith himself assumed the post of editor-in-chief of all three magazines. Official reasons for the shakeup were that it would accomplish a tightening and modernization of the Crowell-Collier organization. However, it's an open secret that the company toppers have been unhappy about the status of Collier's, which became a biweekly last August. It's advanced its circulation since that time, but hasn't kept pace with increases of some other weeklies.

New Kine Year Book

The 1954 edition of the Kinematograph Year Book (Odhams Press; $3) brings this leading British reference directory completely up-to-date with details of new legislation and a resume of all the Acts of Parliament affecting the motion picture industry in Britain.

Among the standard features of the 41st edition are a list of all films tradescreened in 1953, a complete directory of picture theatres in Britain, an analysis of production and biographical notes of leading trade personalities. *Myro.*

'Quest's' Campaign

John Redmond Kelly, a former Canadian and onetime Time Inc. staffer, has been fussing the feathers of magazine publishers in New York with a series of attacks in his new newsletter, Quest. He's been going after the fake cripples, vets, nurses and other "crews" that roam the country highpressuring subscriptions. While such attacks are not new, Kelly, who has an acid prose, has gone beyond anything in recent memory in documenting the attacks both with respect to subscriptions agencies and to the magazines' own trade association.

He calls the efforts made to cure the chiselling teams a "pious and fraudulent" coverup.

No Secondary Boycott

An injunction barring Teamsters Local 628 from secondary boycott strikes in its six-weeks-old magazine distributors' strike here has been issued by Judge Thomas J. Clary in Philadelphia Federal Court.

Local, whose members drive newspaper and magazine delivery trucks, called strike against Central News, local subsidiary of American News Co., in a wage dispute involving 129 employes.

Dayton Vs. Sexers

City of Dayton, O., may go to court in an effort to rid newsstands of lurid sex and crime comic books. Herbert Stafick, city manager, said a court case would determine whether the present laws are strong enough to enforce a ban against the books. said to contribute to juvenile delinquency. He said if a test case would fail to stand up in court, he would recommend that city commissioners pass a stronger ordinance.

Mel Evans Exits Doubleday

Mel Evans has gone into business for himself after some eight years with Doubleday, last as head of the PermaBooks (paperbacks) subsidiary. He'll operate out of his Danbury (Conn.) home, working on special projects for sundry publishing houses, including his alma mater. He worked out the Amy Vanderbilt book, "Home Repairs Made Easy," and the like, and he'll concentrate on merchandising ideas for nonfiction and club premium books.

George DeKay remains as editor and will supervise PermaBooks.

French-Style LHJ

Paris-Match, which has been widely likened to the French version of Life, is reviving its woman's monthly called Marie Claire—a femme like Joan or Mary in the U. S.—which hit a pre-World War II circulation of over 3,000,000. It's slated for early fall start, 130 pages, 16 of them in color, to sell at a "popular" price (for France) of 100-francs (28c).

Pierre Galante, roving correspondent and exec for the publishing house, w.k. in Hollywood for his international film features (he's slated to marry Olivia deHavilland shortly in Paris), has been in the U. S. huddling with the Ladies Home Journal (Curtis Publishing) management in Philadelphia. Marie Claire has been compared to LHJ in concept, and Galante has contracted for a number of that Curtis woman's mag features, fiction, illustrations, etc. to be published in Marie Claire for French consumption.

Marty Links and Ford-Taylor

Two bright easy-to-read, words and pictures books are "Bobby Sox" by Marty Links (Hawthorn; $1) and "Never Say Diet," by Corey Ford with illustrations by R. Taylor. The titles tell everything.

Miss Links' popular strip, having to do with the life and times of "Emmy Lou," is typical teenage stuff, and Ford-Taylor do right by any and all who rebel against doing anything about that battle of the bulge. Good seasonal reading, and also good for any of the other three seasons. *Abel.*

Polly Adler: Literateur

Believable: that her "House Is Not A Home" has been sold to England, Sweden, Germany and Holland; that Popular Library is bringing out a paperback reprint in September of her (original) Rinehart & Co. bestseller; the pronunciamento that Eleanor Otis will agent her proposed magazine articles; and even "a proposed sequel to the book"—although what do you do for an encore?

Unbelievable: that "a wellknown writing team wants to adapt 'House' for a Broadway musical aimed at an Ethel Merman-type star running a 'finishing school' in the roaring '20s." End of intermediary report on Polly Adler, literatteur.

James Melton's Auto Book

"Bright Wheels Rolling" (Macrae Smith; $4.50) is virtually the story of James Melton's Autorama. It's authored by that antique auto anthologist and exhibitor, singer Melton, in collaboration with Ken Purdy, editor of True mag, and tells the story of the world's automotive progress as only a collector of antique automobiles (which he attends with such loving care in modern, streamlined manner of preservation) as Melton could tell. It's nice antithesis to the current sports car vogue: *Abel.*

Richardson's Memoirs

James Richardson, for about 20 years city editor of the Los Angeles Examiner, has written an informal book of memoirs, "For The Life Of Me," which Putnam will publish in September.

N.Y. Daily Mirror staffer, Joseph Johnston, has authored an anti-Commie book, "God's Secret Armies," also for Putnam in September.

Another book of memoirs is Pearl S. Buck's "My Several Worlds: A Personal Record," for John Day publication in November.

Want Ad Toppers

Toronto Star, Canada's largest daily (459,000) topped all North American p.m.'s in want-ad lineage last year (with 10,843,783 lines), followed by Cleveland Press and Milwaukee Journal. Two a.m.'s, though, topped the entire daily field—L.A. Times (11,109,987 lines) and Cleveland Plain Dealer, with Toronto Star and Miami Herald third and fourth among all dailies.

Yorkshire Post's Bicentenary

The Yorkshire Post, leading north of England daily, celebrated its bicentenary. Journal began as the Leeds Intelligencer, and changed to present title in 1866 when it became a daily newspaper, absorbing its rival, the Leeds Mercury in 1923. It has had series of w.k. editors, including Arthur Mann, who took a stand against the Chamberlain foreign policy, and the present editor, W. L. Andrews, who recently received a knighthood in the Queen's Birthday Honors.

Kobbe's Revised Opera Book

Gustave Kobbe, author of the original "Complete Opera Book," first published in 1919, and a New York music critic for some time, has had his "Kobbe's Complete Opera Book" revised and edited by the Earl of Harewood, for October publication by Putnam, a $10 boxed edition.

Lord Harewood was only recently editor of the magazine, Opera, and is now director of the Royal Opera House, Covent Garden, and is an authority on musical topics in British and American magazines.

Another book on the ballet is photographer Paul Himmel's "Ballet In Action (With The N. Y. City Ballet Company)," text by Walter Terry, dance critic for the N. Y. Herald Tribune. Putnam will publish in October, in a $10 de luxe edition.

Garnett Laidlaw Eshew, with the assistance of Benjamin P. Adams, has written the story of "Willard's of Washington," the famed hostelry in the capital where practically every President of the U. S. in the last century has visited. Coward-McCann will publish in September.

Samuel H. Golter, executive director of the City of Hope Hospital, has written the story of "The City of Hope," saga of the Southern California sanitarium which many of the film colony support.

Ballet dancer - actress - author Angna Enters, has written and personally illustrated her new novel, "Lucy Roissel," the story of a ballet dancer on Broadway, which Coward-McCann will publish next January.

Red Barber's 'Rhubarb'

Red Barber's "The Rhubarb Patch — The Story of Modern Brooklyn Dodgers" is on the Simon & Schuster list for late July issuance, with N. Y. Post photog Barney Stein providing the pix.

Barber, who is CBS sports counselor with a long record of ballcasting for the Dodgers and now on same chore for N. Y. Yankees, will plug the book on radio web's "Make Up Your Mind" July 26.

CHATTER

Literary agent John Elliott sails Friday (16) for a two-month trip to Europe.

Hub Keavy covered the Hollywood beat for the AP while Bob Thomas is on vacation.

Authoress Bess Streeter Aldrich, 73, reported seriously ill at Bryan Memorial Hospital, Lincoln, Neb.

Christopher Fry's newest play, "The Dark Is Light Enough," will be published by Oxford Press Aug. 26.

Screenwriter Jay Dratler has authored "The Judas Kiss" for Holt early in January. It is not a Hollywood story.

John R. Bond, editor of Road and Track, has put together "Sports Cars in Action," a $10 book for Holt publication in the fall.

Los Angeles Examiner will introduce a new Sunday magazine, Pictorial Living, to be printed in rotogravure, starting Oct. 31.

Hy Gardner's book of memoirs is now titled "Champagne for Breakfast," instead of "Eyes in the Back of My Head"; published by Holt this fall.

Radio-tv domestic science expert, Poppy Cannon, food editor of House Beautiful, has "The Bride's Cookbook" due for Holt publication in August.

A. J. McClane, fishing editor of Field and Stream, which is a wholly owned Henry Holt & Co. subsidiary, has written "The American Angler" for Holt publication in October.

A rewriter bloopered in reporting that Pines Publications' publicist Norm Hill is Paris-bound; actually it's the bossman, Ned Pines who's on the French business-holiday junket.

Charles D. Rice, associate editor of This Week mag, has authored a book of children's fairy stories, "Minty's Magic," to be published next week by Dodd, Mead. He wrote it as a Christmas present for his own kids.

Henry Holt & Co. is also going in for that "limited edition" ballyhoo, with a $10 version (250 copies only) of Pulitzer Prizewinner Mark Van Doren's "Selected Poems," which otherwise is being published at $5 in September.

Allen Raymond, former foreign correspondent for the N.Y. Times, and now with a public relations firm in New York, is author of "Waterfront Priest," the story of Rev. John M. Corridan and his one-man crusade against gangsterism on New York's waterfront. Holt publishing.

Annual Ohioana Career Medals for 1954 will go to cartoonist Milton Caniff and ecclesiast Dr. Ralph Sockman. Presentation will be made in October at the meeting of the Martha Kinney Cooper Ohioana Library Assn. in Columbus. The awards are made to honor outstanding Ohioans whose careers have added distinction to the state.

Peter Owen Ltd., London, has arranged with Hermitage House for an English edition of Faubion Bowers, "Japanese Theatre" to appear next fall. Hermitage has gone into a second printing of the American edition of "Japanese Theatre." It is expected that sales will mount when the Kabuki troupe from Japan again visits America next year.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood.

I think you will agree with me (as the solons never tire of saying to those they knew did not agree with them at all), that the Abbey Players of Dublin of 20 years ago were the best acting group in the world. If the Moscow Art Theatre disputes this, they've picked the wrong year for unbiased jurors.

Yet it is surprising that so few of the Abbey Players have held their fine vintage flavor on export. Except for Barry Fitzgerald, none really captured Hollywood, and the conquest of Fitzgerald, as well as Sara Allgood and Una O'Connor, was chiefly in character parts.

The first great one to take Hollywood, as a descendant of an Irish king might have been expected to take the cinema capital, is Dan O'Herlihy. The star of "Robinson Crusoe," he is the only human being on the screen alone for the first 60 minutes of a 90-minute picture.

He has to compete, of course, for attention with a dog, a cat (who gets kittens without seemingly another cat on the deserted island), snakes, malarial mosquitoes, parrots and other flora and fauna. But in the main he holds the audience spellbound in a one-man show until his man Friday's footprint comes along.

O'Herlihy's horror on seeing evidence of a fellow human being, something he longed to see all those lonely 18 years, rates among the top acting performances of the year. His fascinated horror was increased by the fact that only one footprint was revealed.

That footprint took only one paragraph in Defoe's science-fiction novel. It took lots more work to get it on the screen, however. Luis Bunuel, the director, Mexico's topper, worked days trying to figure out how to get a single footprint on an otherwise untracked beach.

The Ladder Finally Pays Off

He eventually solved the problem by using an extension ladder, three men, and a tide at the proper ebb. Two of the men stood with their feet in the Pacific Ocean. The third climbed the ladder and hanging from his hands, swung to a point directly above the proper spot. He lowered one foot, made a clear deep imprint in the wet sand, climbed back on the ladder and dropped back into the water. This gave Bunuel his single footprint.

This explains how a shot like this can be made in motion pictures, but it doesn't explain how the single footprint got there in Defoe's book in the first place. Is it possible that the slave Friday had three slaves and an extension ladder?

It doesn't explain either how Dan Herlihy got the fat job of becoming Friday's master. After doing a nice job in "Odd Man Out" he was picked to play MacDuff to Orson Welles' "Macbeth." What followed was a seven-year itch for another really good part. He thought he was playing in "Hungry Hill" on a grind policy.

He had been offered parts in seven B-pictures. He had even been offered the second lead in a B-plus picture. He turned them all down. His agent, remembering that he had been a disk jockey on Radio Eireann, wondered if this wouldn't be a way for him to be noticed around Hollywood a little. He has a voice perfectly tuned to the caprices of radio, but he also is one of the handsomest men about town.

Tomorrow We Diet

But that old Abbey Players' credo kept whispering to him, "The best or nothing." He told me the other day that he would have loved to have played the part of the priest in "I Confess," which Montgomery Clift played so beautifully. But the swashbuckling stuff he was being offered, all muscle and no brain, left him colder than if he were in Forest Lawn.

Fortunately he had a wife (who had also acted in "Odd Man Out"), who understood what they were tightening their belts about, though I doubt if their three children did. Fortunately, also, Luis Bunuel saw his performance in that "Macbeth" flop, and set his eye on O'Herlihy. Bunuel, rated one of the five best directors of all time in a National Board of Review, had been a Cannes prizewinner as well.

Oscar Dancigers and Henry Ehrlich hired him to direct a picture which they were trying to keep top secret for the time being. Bunuel asked them to get O'Herlihy for the lead.

Ehrlich started out on a hunt that might have been designed by Rube Goldberg. He called a friend in New York who was in charge of public relations at Ohrbach's.

Ohrbach's has two stores in Los Angeles, but such a simple phone call would probably have prevented Ehrlich from ever having become a producer in the first place. He told his friend in New York that he had read something about this O'Herlihy in the N. Y. Times, and would he do the art of motion pictures a favor and track down the guy. He thought he was in a legit show, but when his friend got to the theatre he found it was a film. I believe it was Ben Hecht's "Actors and Sin," and I'm not sure whether O'Herlihy was playing the part of an actor or of sin.

Anyone For Ohrbach's?

The Ohrbach man in New York telephoned Ohrbach's in L. A. and they traced O'Herlihy to the Screen Actors' Guild. When Dan came in to find out what letters were not there for him, (he had not worked in six months), he got a message to telephone Ohrbach's. By that time he would have taken anything, even a job as a Toastmaster.

Ultimately he found out who wanted him and for what. He was told it was for Herman Melville's "Typee." He said he certainly would like to play in it and might he see a script. Time went by and no script.

When he was just about to mark a seventh month on his long layoff, a script came. He was told to keep it top secret. It was not "Typee." It was "Robinson Crusoe." The reason for the secrecy was that Metro was figuring on making its own version of "Robinson Crusoe" in Jamaica and planned to star Stewart Granger.

On reading the script, O'Herlihy felt that all the prayers of himself, his wife, and three children had been answered. The script was written by Phillip Roll and Bunuel. It was a pip. O'Herlihy signed, but pronto.

The company went to Manzanillo, a wild stretch on the West Coast of Mexico. The islands of Tobago and Juan Fernandez have been arguing for ages as to which of them was the exile home of Defoe's Robinson Crusoe, but Manzanillo, having no claims to such fame, was chosen by Bunuel. It took them five months to shoot the picture, and daily doses of diodoquin and aralen to keep the cast from picking up malaria and amoebic dysentery. This took a lot of medicine because there were 60 technicians and actors in the company.

Besides O'Herlihy, the only actor of any substance in the picture was Jaime Fernandez as Friday, and his performance was confined to the last third of the picture. His previous film experience was that of a grip at the Tepeyac Studios in Mexico City. He is a younger brother of Emilio Fernandez, who directed "The Pearl," by John Steinbeck.

Like Maugham's hero in "The Moon and Sixpence," the original of Daniel Defoe's "Robinson Crusoe" is fairly well-established. He was Alexander Selkirk.

While the original story has not been lost to history, obviously Defoe added immeasurably to the stature of the original, and gave the art of writing fiction from a few unusual facts the impetus which it now only enjoys everywhere, but especially in Hollywood.

It has been made in pictures before. Douglas Fairbanks tried one and of course in his, Friday turned out to be a girl.

I believe everybody, except possibly Christine Jorgensen, will like Dan O'Herlihy's version much better.

Broadway

Harry (Leeds Clothes) Minoff's son Marvin A. Minoff, ex-Buchanan ad agency, now a GI in Korea.

Henny Youngman, who will continue at the Aquashow until July 18, says that he's "being held under."

Alexander Paal due back from Germany in September where he's producing and directing "The Return of Columbus."

Louella O. Parsons, accompanied by her maid, decided to make a London quickie trip and left by air from New York on Monday night (13).

Arthur Rosenfeld, who sold lobby display frames to Broadway legit theatres for 35 years, has retired. His new business cards read, "Arthur Rosenfeld, 'RETIRED.' Lounging office, 323 W. 45 St."

Dennis Marks, son of Ethel Gilbert, now in her 19th season singing at Bill's Gay 90s, just graduated Duke U., where he wrote the last two varsity shows, and now in service aboard the USS Corrigedor. On his fifth day at sea he was made editor of the ship's newspaper.

Jack Hylton, British impresario; Jerome Whyte, production supervisor for Rodgers & Hammerstein; Robert Kreier, 20th-Fox rep in Germany and Austria, and Met opera tenor Richard Tucker sailing for Europe today (Wed.) on the Queen Elizabeth.

Paris

By Gene Moskowitz
(28 *Hue Huchette; Odeon* 49-44)

Irvin Shapiro here ogling Gallic pix for U.S. chances.

Gaby Morlay elected president of the Syndicat of Actors here.

Cannes prize-winning Jap film, "Gate of Hell," getting rave reviews here.

SRO legit hit here is the reprise of the three-year-old Marcel Ayme comedy success, "Clerambard."

Rolly Rolls bicycling, in his Buick, between the restaurant-cabaret L'Oree Des Bois and the nitery Ville D'Este.

Jean Giraudoux's "Ondine" getting open air staging in the Bois De Boulogne with Odile Versois playing the water spright.

George Jessel here to tour the Continent with daughter Jerilyn, but also looking for any possible good vidpix opportunities here.

Mitty Goldin putting in summer girlie show, "Paris Galante '54," into his Theatre Capucines during hiatus of his hit musical, "Songs of Bilitis."

Pathe is building a new 2,000-seater film house in Pigalle to be called the Pathe Palace. It will have all the latest techniques and conveniences.

As Paris vacation exodus starts, all films, theatre, musichall and nitery receipts have dipped accordingly. In one week total film take of 32 first-runs fell from $240,000 to $150,000.

Herman Millakowsky will produce Roberto Rossellini's next film in Munich and Italy. Film, based on a Stephen Zweig story, "Fear," will be made as a German film and star Ingrid Bergman.

Sacha Guitry, in the middle of shooting his "Napoleon," already planning his next historical epic, "Paris," which will trace the history of Paris from the start to today. It will have an all-star cast, with Daniel Gelin already set to play Villon.

Georges Lourau, head of Unifrance Films, back from N.Y. and declaring he made no definite commitments or negotiations on the proposed French Film office, for publicizing Gallic pix in the U.S., which is to be set up soon now that the Franco-U.S. pic accord is signed.

Lisbon

By Lewis Gafyo

Louis Barreira and Margarda off to Madrid for nitery work.

Joao Macedo, local lenser, off to S. Paulo to work there for Helios Films.

Legit actress Ester Abreu back from two seasons in Rio de Janeiro and Sao Paulo.

Singer Morgado Mauricio signed to contract by Spanish Nacional Radio for three months.

Exhibs in Oporto have opposed and won the opening of open-air cinemas in their district.

Tenor Loubet Bravo off to work in niteries and radio in Switzerland, Belgium and Holland.

Singer Francisco Jose to Madrid for dates at Pasapoga nitery and in Spanish National Radio.

Lisbon office of Warners is prepping a project for a color pic located in the Azores Islands.

Portuguese producer Artur Duarte pacted Elena Espejo and Virgilio Teixeira for a pic to be made in Madrid for Espejo Films Co.

Chantoosie Graciette Melo here from North Africa to refurbish her repertoire and wardrobe; already booked for French Morocco Radio in July.

Pedros Lemos, of Teatro Nacional, under contract to impresario Vasco Morgado to produce "Dial M for Murder" for Monumental Theatre.

Victor Almeida ad agency has extended its activities from Oporto to Lisbon and taken over the publicity of cinemas Eden, Politeama and Capitolio. Agency already controls the ad biz in centre and north Portugal.

Minneapolis

By Les Rees

Old Log strawhatter offering "The Happy Time."

Dorothy Lewis iceshow opens at Starlight club July 22.

"The Curious Savage" on tap at Edyth Bush Little Theatre.

Pianist Carmen Cavallaro into Hotel Radisson Flame Room.

Minneapolis Civic Opera opening season with "Don Giovanni" at Lake Harriet park.

Aquatic champion June Taylor tops Al Sheehan's annual Aqua Follies here July 14-25.

Prom Ballroom summer underlines Tex Beneke band, the Commanders, Buddy Morrow and Ralph Marterie.

Pop concerts with iceshows started 18th annual summer season at St. Paul Auditorium and will continue three nights a week until Aug. 28.

Blues singer Sophie Parker back at her longtime stand, Gay 90's, on show that also includes Teddy Qualls, Arnold Walker, the Clyde Snyder Girls and Eddie Bach orch.

Show biz personalities to be here next week for various of the Aquatennial, local summer mardi gras, shows include Art Linkletter, Vera-Ellen, Carlo Thompson, Curt Massey, Helen O'Connell and Rufe Davis.

Fire Island

By Mike Gross

Herman Shumlin weekending at the Robert Lantzes.

Chalk scrawl at the ferry landing: "Americans Go Home!"

Evelyn Keyes back again for a quickie stay at the Dick Adlers.

On the Island it's now "Crazy Mary" for that tomato juice and vodka blending.

The Pete Kameron-Alan Meltzer cottage has its own resident analyst, Bess Parker.

Legit pressagent Bob Hector in for a one-niter on pressagent Arthur Cantor's couch.

Lester (CBS Radio veep) Gottliebs celebrated their 18th wedding anni with a big Saturday night (10) bash.

Albert Carlo taking a beach breather between his Gotham chore of decorating a new 52d St. nitery.

Weekenders: Mike Wallace & Buff Cobb, Phil Kahl, Duke Niles, Shay Cogan, Dave Lipsky and Herb Wurth.

Barcelona

By Joaquina C. Vidal-Gomis

Manuel Asensi, Spanish opera singer, doing fine in Braga (Portugal).

French singer Nicole Blanchery at Casablanca nitery with Count Leroy and Gila.

"The Robe" (20th), first pic in CinemaScope seen in Spain, still doing good biz at the Femina after eight weeks.

Legit actor Enrique Guitart honored by the Brazilian Theatre Academy which nominated him to be an honorary member.

Emilia Escudero, Rafael Farina and Diana Marquez are starred in the musical show, "Lights of the Fair," at the Calderon theatre.

Vittorio de Sica planed in from Mexico and was greeted at the Muntadas airport (Barcelona) by his wife (former actress Guida Rissone).

Istanbul

By N. Zarar

Highest salaried Turkish singer, Zeki Muren, inked for lead in musical pic "The Last Song."

Zagrep Radio orch planed in from Yugoslavia for month's engagement at the Denis Park.

Cuban dancer Zulema at the Fish Alive eatery, with Italian singer Raphael de Luna on same bill.

Spanish vaude act, The Three Velasques, at the Cinar with Indian film thesps Ram & Zurka on same bill.

A representative of Ponti-de Laurentiis in town to negotiate with authorities about filming of "Judith and Molofornes" in the old parts of the city. Pic will have Kirk Douglas and Silvana Mangano in the title roles.

London

Monique Van Vooren bowed at the Bagatelle.

Nancy Andrews opened a cabaret date at the Colony this week.

Gerald Fernback, publicity director of Republic Pictures, hospitalized with a slipped disc.

Duke of Edinburgh went to a charity gala of "The Dancing Years on Ice" at Wembley last Thursday (8).

James Dyrenforth, American writer, authored "Halcyon Days," to be produced by BBC-TV next Sunday (18).

"Airs on a Shoestring," Laurier Lister's intimate revue at the Royal Court Theatre, reached its 500th performance last weekend.

Fred W. Friendly and Peter Cusick arrived via the Liberte last week. Lou Walters and Joseph Vogel disembarked at Cherbourg.

John Davis, deputy chairman and managing director of the J. Arthur Rank Organization, elected veepee of the British Film Producers' Assn.

Sir Arthur Bliss, Master of the Queen's Musick, honored at a society dinner last night (Tues.) when he received the freedom of the Musicians' Company.

Sir Michael Balcon, Ealing Studios topper, to be featured in first of BBC "Close Up" series to be aired July 21. Ginger Rogers will be on the second program.

Ormond Douglas, Australian musicomedy star who was in the London version of "Paint Your Wagon," makes his BBC-TV debut next week in "Show Case."

Tommy Trinder, who has been in Australia and New Zealand for the last two years, due back in London this week, and will top a tv "Variety Parade" program July 24.

Doreen Duke, who plays a Burmese princess in the Drury Lane production of "The King and I," collapsed on the stage last week and was carried off by members of the cast.

A performance of "Pal Joey" at the Princes Theatre last week had to be abandoned 25 minutes after opening when a heavy piece of scenery crashed on the stage. Show was cancelled because of faulty scenery mechanism.

Ernie Anderson handling press on John Huston's "Moby Dick," being filmed on location at Youghal starting in two weeks. Technical crew has been at Ireland for several weeks transforming the town into a 19th Century New England Harbor. Picture released via WB.

Portland, Ore.

"One Touch of Venus" launched at the Portland Civic Theatre.

Hilo Hattie and Her Hawaiian Revue at Amato's Supper Club for three weeks.

"Vagabond King" opened the Holladay Bowl outdoor Theatre season with more musicals to follow.

William Duggan Attractions bringing "Picnic" to the Auditorium early in August. "King and I" opens there later the same month.

The new Fox, the first C'Scope Theatre with one of largest screens in the country, tentatively set to preem July 29 with gigantic shindig. Charles Skouras is in charge of opening.

Memphis

By Matty Brescia

Jimmy Palmer to Peabody Hotel's Plantation Roof for two weeks.

Teddy Phillips orch to the Claridge Hotel's Magnolia Roof for two weeks.

Al (Cubby) Broccoli in town for a powwow with exhibs on his pic, "Hell Below Zero."

Jerry Foley back from N. Y. with okay on "King and I" here for week beginning Oct. 26.

Jack Nobles exits here as manager of KWEM returning to Dee Rivers brigade in Atlanta.

Vienna

By Emil W. Maass

Hans Schweikardt at Sievering Studio directing the film comedy, "Beloved House."

Maria Schell inked for Carl Zuckemayer's next film, "Master Over Life and Death."

Walter Michalup, president of Venezuelan Concert Assn., arranging exchange concerts.

Erhard Buschbeck made provisional chief of Burgtheatre after resignation of Josef Gielen.

State opera singer Christl Goltz inked for "Salome" performances at the Met during December.

"Little Teahouse" with Oskar Karlweis one of Salzburg's main attractions during coming festivals.

Film comedian Gunther Philipp left for Hamburg to play lead in C.C.C. production, "Radiostation X."

George Szell, absent for 21 years from hometown, directed two concerts at International Music Festival.

Schoenbrunn Studio working on "Krambambuli," with Gustav Ich directing and Paul Hoergler in lead.

Rom Imperial film company shooting near Melk, Lower Austria, on Franz Schubert biopic, "Symphony of Love."

Bad Aussee, Upper Austria, holding operetta festivals in July, starting with Franz Lehar's "Merry Widow."

Pittsburgh

By Hal V. Cohen

Kitty Kallen's booking at the Vogue Terrace set back until early October.

Ray and Jim Laux, theatre manager-brothers for Stanley-Warner, fishing in Canada.

Jill Corey house-guesting at her sister's, Mrs. William Yockey, during Copa engagement.

Wolfe Kaufman, p.a. for summer opera company, hit the half-century mark last week.

Evans Family back home after a tv spot in N.Y. on the Tommy and Jimmy Dorsey program.

Lyle Harding, vet manager of Sheridan Square Theatre, and his wife celebrated their 20th wedding anni.

Bill Finkels in Hollywood visiting their son, Bob Finkel, who directs the Eddie Mayehoff tv series, "That's My Boy."

Ralph Kiner, Bob Prince and Mike Rea changed the name of Villa Catalano restaurant, which they just bought, to the Cameo Center.

Madrid

By Lois Wilson

Barbara Hutton at Ritz for several days.

Gloria Swanson plans to visit here this month.

Patachou of Paris big hit at nitery Pavillon.

Jean Dalrymple in and out of Madrid like a flash.

Horse Show drawing crowds from all over Europe.

Yma Sumac resting at the Hilton after successful stint at the Villa Rosa.

Festival Ballet, directed by Anton Dolin, opened to raves. SRO sign out during engagement.

Ray Brock, roving correspondent, here for few days. UA and 20th interested in his book about Attaturk.

Silvana Pampanini planed to the "Canaries" for scenes in film she has been making there. Will return here before she goes back to Rome.

Silvia Morgan, first Spanish woman producer, just completed her third film. Brought from Mexico as her leading men are Abel Zalazar and Tito Junco.

Gloria Swanson in on her first visit to Spain. More than 75 representatives of the Spanish press met her; an interview appeared in ABC — the first granted an American actress in the N. Y. Times of Spain."

negotiating a deal in real estate. Former wants to buy part of Ruark's Costa Brava property and then build a small shack, retire for a year in order to write "GAN" — the latter means, the "Great American Novel."

Fourth of July weekend was celebrated in true American fashion. The American Club gave a party in the patio of the Castellana Hilton which was attended by Ambassador Dunn, Air Force brass, socialites, and celebrities, both American and Spanish. The Red, White and Blue mingled with the Spanish colors of red and yellow.

Dennis McEvoy and Bob Ruark

Berlin

Hans Hass returned from the Caribbean Sea where he made another underwater film.

"The Red Line," German full-length documentary on the Soviet regime, preemed in several West German cities.

Austrian-German film talks on future film exchange between the two countries are in progress at Innsbruck (Austria).

Harry Piel rep may make a film about the Germans serving in the French Foreign Legion and the fights in Dien Bien Phu.

Wolfgang Reinhardt, son of the late Max Reinhardt, plans to make a film, "Ludwig von Bayern," with O. W. Fischer playing the title role.

About 164 pix from 10 German distribs are available so far for the 1954-55 season which started July 1. Last year, the same outfits offered 154 films.

Thanks to the surprisingly big moneymaker, "Five Minutes Past 12," the comparatively small Tempo-Film will be able to launch five new German pix during this season.

Hollywood

James Stewart back from six-week European trek.

Jack Carson to Minneapolis for the city's Aquatennial.

Prexy Ellis Arnall in from Atlanta for annual meeting of SIMPP.

Smiley Burnette, back from a 9,000-mile p.a. tour, will leave on another soon.

Jane Wyman to Cleveland for preem of "Magnificent Obsession," Universal's opus.

Jack Cummings hops to Houston for world preem of his "Seven Brides for Seven Brothers."

Warners will reproduce area of Old Santa Fe near Tucson for "Strange Lady in Town."

John Agar, Lori Nelson and John Bromfield to Jacksonville, Fla., for leads in "Return of Creature."

Terry Turner, head of General Teleradio, Inc., in town from the east to line up pix for video promotion.

Jose Gonzales Gonzales, brother of comic Gonzales Gonzales, entered pix and will be known professionally as Jose G. Gonzales.

Pedro Armendariz was seriously injured on RKO's "The Conqueror" location, when his horse fell and the horse following hit Armendariz.

Coincidental celebration end-July of the 15th anniversary of Dr. and Mrs. S. Hockenberg and the confirmation of their son, Ronald Dennis. Mother is the former dancer and stager Dorothy Berke.

Chicago

Three Twins currently at the Old Heidelberg.

Stan Dale, WJJD disk jockey, is only Chi deejay who will tour with Star Nite to Detroit and Cleveland.

Showcase Theatre auditioning original musical, "On the Lighter Side," next Saturday (17); it's seeking Broadway backers.

Eddie Talbert, retired from Paramount Music for the last five years and recently back from the Coast, denies reports of his death.

Art Talmadge, veepee of Mercury Records, and all department heads and sales force attending national distribution conclave in Miami.

Fred Townsend, publicist for Palmer House, elected prez of Publicity Club of Chicago, with Dick White of Conrad Hilton as first veepee.

Entertainment Managers Assn. holding annual golf outing at Nordic Hills Country Club July 22, with agents Marv Himmel and Jack Lau prepping program.

Jean Fardulli, Blue Angel boniface, to N.Y. this week to o.o. new Calypso talent. Hank Sieman, ventriloquist who recently returned from date in Australia, now an auto salesman in Chi and playing club dates on the side.

San Francisco

By Ralph Gleason

Bandleader Skip Martin vacationing here, and digging the local night spots.

Cab Calloway and others from the "Porgy and Bess" cast entertained at a Council for Civic Unity celebration.

KRE disk jock Bert Solitaire off on vacash, with other jocks on station taking turns handling his "Open House" show.

Leland Hayward and other show biz personalities expected here for preem of Mary Martin's "Peter Pan" July 19 at the Curran.

Peggy King guest at cocktail party given her by H. R. Basford, Columbia records distributor, to meet local disk jockeys and press.

Harriet Parsons, RKO producer, flew up from Hollywood for preem of "Susan Slept Here." Alvey Moore, comedian in pic, in town to plug film.

Cape Cod

By Earl J. Dias

Mary Astor in to do "Late Love" at Dennis.

Arthur Blake appearing nightly at Atlantic House, Provincetown.

Paul Hartman at Somerset Playhouse this week with new revue, "Walk Tall."

Julius Fleischmann, recovering from heart ailment, at Cape home for summer.

Tenor Jim Hawthorne, of Cape Cod Melody Tent, guest speaker at Hyannis Kiwanis Club meeting.

Dennis Art Center has opened for season under direction of portrait-painter Doris Robinson.

Beatrice Lillie on Cape for a rest and to take in Helen Hayes Festival at Falmouth Playhouse, Coonamessett.

Tallulah Bankhead's appearance in "Dear Charles" at Cape Playhouse, Dennis, sold out for entire week.

OBITUARIES

IRVING PICHEL

Irving Pichel, 60, film director, actor and scenarist, died July 13 in Hollywood following a heart attack. Pichel had appeared in legit and had been a member of the advisory board of the Theatre Guild. After accepting an offer from Metro, he spent about six months writing film scripts and later appeared in a number of pix.

Pichel became a director 16 years ago. Films megged by him include "Happy Land," "And Now Tomorrow," "A Medal For Benny," "Colonel Effingham's Raid," "Tomorrow Is Forever," "Miracle of the Bells," "Mr. Peabody and the Mermaid" and "Twilight."

WILLIAM MANLEY

William Manley, 57, playwright and radio-tv script writer, died July 10 in Madison, N. H. after an illness of several months. He began his career by writing "Bible Dramas" on radio. In 1927 he collaborated with Henry Fisk Carlton on one of radio's earliest dramatic series, "Soconyland Sketches," and used it's theme alone for nearly 20 years in "Snow Village Sketches."

Manley wrote three plays for Broadway. They included "The Devil's Moon," "Shooting Shadows" and "Wild Waves." Latter was a comedy based on the radio industry, subsequently made into the motion picture, "The Big Broadcast," starring Bing Crosby. He did the television script of "I Remember Mama" until recently when illness forced his retirement.

Surviving besides his wife and mother are two sons.

RICCARDO MANNING

Riccardo Manning, 39, American tenor, died July 7 in Vienna after an abdominal operation, according to reports received in the U.S. last week. Born in London, he bowed with the Metropolitan Opera in N.Y. in 1943. Shortly after that he gave a debut recital at Town Hall, N.Y. Manning appeared with the Metropolitan for two seasons and at that time was known as Richard Manning.

He appeared on Broadway in the musical version of "Street Scene" and during the past two seasons was a member of the New York City Center Opera Co. Manning went abroad this summer to appear in a performance of "Rigoletto" at the Vienna Opera House. He became a U.S. citizen in 1945.

Surviving are his mother, Dorothy Elsie, a onetime British musicomedy singer, and his father. Parents are divorced.

In Loving Memory of My

JACK (IBEE) PULASKI

1883—1948

LILLIAN

VIC HOBLER

Vic Hobler, 54, film exploiteer, theatre manager and former Hallmark Productions rep, died June 26 in Chatswood, Sydney, Australia, after a long illness. He was associated for a long period with the Tatler, Sydney, and was also a longtime theatre manager at Ipswich, Queensland.

Hobler became Aussie rep for Hallmark after exploiting "Secrets of Life" ("Mom and Dad") throughout that country. On two occasions he visited the U. S. for conferences with Hallmark prexy Kroger Babb regarding the company's Aussie setup.

Survived by three sisters and a brother.

J. D. McLENDON

Jefferson David McLendon, 77, radio-tv and theatre chain executive, died July 8 in Dallas after a two-year illness. Board chairman and part owner of KLIF, Dallas, he also headed the board of other McLendon stations, KELP and KELP-TV, El Paso, and the Tri-State Theatres chain, which he founded in the early 1930's. Film house chain was started in Atlanta, Tex., with his son, Barton R. McLendon, and still operates 20 theatres in Texas, Oklahoma and Louisiana.

Earlier McLendon was a criminal lawyer and county judge before entering show business as an exhibitor. In 1947 he instigated the founding of KLIF, Dallas, with his son as prexy and grandson Gordon McLendon as executive director. Latter two headed the now defunct Liberty Broadcasting System.

Survived by his wife, son, grandson and two brothers.

CARL FORMES

Carl Formes, 68, retired operatic and concert baritone, died July 10 of a heart attack in North Salem, N. Y. He was the grandson of Karl Johann Formes, German operatic bass. He had studied at the Chicago Conservatory of Music and had sung with the Chicago Opera Co. and the La Scala Opera Co. of Los Angeles.

Formes played a leading role in the operetta, "The Student Prince," on Broadway. He retired 16 years ago to devote his time to freelance writing. He was a life member of Actors Equity.

Survived by wife and three sons.

JOSEPH A. RUBIN

Joseph A. Rubin, 65, longtime Pittsburgh nightclub owner and m.c., died in Baltimore July 7 while visiting relatives there. He flourished in Pitt's speakeasy era as a cafe operator in the Hill District, where his trademark was "My Gal Sal," which he used to sing at the drop of a hat for as few as two or three customers.

After repeal, Rubin opened and closed a number of small taverns in and around Pittsburgh, but never achieved the fame he knew in that city during prohibition days. In the last few years he had been in virtual retirement.

Surviving are two nephews and three nieces.

THEA VON HARBOU

Thea von Harbou, 65, German novelist and screen writer, died July 1 in Berlin. Authoress of a number of bestsellers, she (in cooperation with Fritz Lang, pic director, who she later married) wrote the scripts for some of the most successful German silent pix, such as "Der muede Tod," "Nibelungen" (two parts), "Spione" and "Metropolis."—"M" was one of her best German films.

After the last war, Miss von Harbou wrote several successful books and again film scripts, such as "Dr. Holl." At the recent Berlin Film Festival she spoke to the audience before her silent film, "Der muede Tod," was shown in a special performance.

IN MEMORY

CHARLES WARBURTON

"Good Night Sweet Prince"

July 19, 1952

WILHELM TONNE

Wilhelm Tonne, 75, retired vaude performer, died June 28 in Denver. A native of Berlin, he came to the U. S. in 1905. He wed Elfriede Heinzel in 1915 and the couple was teamed for years in an acrobatic turn known as "The Perrettos." They trouped on such loops as the Pantages, Loew and Keith-Orpheum circuits and appeared on programs with the late Will Rogers and Eva Tanguay, among other stars.

Surviving, besides his wife, are a daughter, Mrs. Elfriede Huszar, and two grandchildren.

THEODOR LOOS

Theodor Loos, 71, German stage and film actor, died June 27 in Stuttgart, West Germany. He began his career several years before World War I and appeared mainly on Berlin stages, such as the Lessing Theatre, Deutsche Theater and Staatstheater.

One of Loos' best remembered roles was that of Peer Gynt which he portrayed 450 times. Besides his stage activity, he starred in about 100 German pix. Since 1949 he belonged to the ensemble of the Stuttgarter Schauspielhaus.

GERALD GERAGHTY

Gerald Geraghty, 48, screen writer, died of a cerebral hemorrhage July 8 in Hollywood. Starting his writing career in 1930, he worked at most of the film studios, chiefly on westerns.

Among Geraghty's screen credits were "Wells Fargo," "Mexicali Rose," "Mountain Rhythm," "In Old Caliente," "South of Tahiti," "King of Dodge City," "The Falcon Strikes Back," "Shady Lady," "Wagon Wheels Westward" and "On the Old Spanish Trail."

In addition to his wife and son, he is survived by a brother, Maurice, also a screen writer.

IDABELLE FIRESTONE

Idabelle Firestone, 79, widow of rubber magnate Harvey S. Firestone Jr. and composer of several theme songs for his radio program, "Voice of Firestone," died July 7 in Akron, Ohio. In 1936 her song "In My Garden," was introduced on the program and used as the theme song.

Several of Mrs. Firestone's other compositions, which included "You Are the Song in My Heart," "Do You Recall," "Melody of Love" and "Bluebirds," were recorded by Rise Stevens, Richard Crooks and Eleanor Steber. She was elected a member of the American Society of Composers, Authors and Publishers in 1948.

Four sons survive.

VINCENT CURRAN

Vincent Curran, 49, onetime comedian and more recently an advertising solicitor for the N. Y. Journal-American, died July 5 in New York. He was with the Club 18 show, which included comedians Jackie Gleason and Joe Frisco, for many years.

In 1950 Curran had his own comedy show on station WNEW, N.Y., and in the same year sang on his own program over the NBC network. He had written radio and tv scripts for Gleason, Phil Baker, Joey Fay and Zero Mostel.

His wife and a son survive.

PARKER A. HORD

Parker A. Hord, 71, retired author and Broadway playwright, died July 7 in Atlanta. Some 30 years ago he had several plays produced on Broadway. Among them were "A Mix-Up," which starred the late Marie Dressler, and a musical, "Suite 16," which starred the late Grace Moore. He also authored a number of one-act plays for little theatre groups.

Surviving are two sisters and a brother.

MICHAEL SURSOCK

Michael Sursock, operator of the Temple of Knowledge, Atlantic City boardwalk attraction, died July 6 after a long illness in that city. His career included parts in freak shows, carnivals and in a mind reading act which toured the Keith circuit for many years.

Sursock was credited with bringing the celebrated Egyptian dancer, Fatima, to the U.S. at the turn of the century.

JOHN R. OSBORNE

John Roland Osborne, 64, an official of West Virginia Theatrical Enterprises, died June 26 in Wheeling, W. Va. For 33 years he was associated with Nikitas Dipson of Batavia, N. Y., in theatres located there, in Elmira, N. Y., and in Wheeling.

He leaves his wife, a son, one brother and a sister.

C. ROY HUNTER

C. Roy Hunter, 63, former head of Paramount's camera department, died of a heart attack July 1 in Pittsburgh. Entering the industry in 1916, he headed Par's camera dept. from 1937 to 1944 when he resigned due to ill health.

His wife and two sons survive.

ALVAREZ GARCIA

Alvarez Garcia, 45, composer, died recently in the Canary Islands after a long illness. Best known of his works was "Christus," an opera, which tenor Miguel Fleta sang at Madrid's Teatro Calderon.

Garcia also wrote a number of operettas that won much popularity in Latin countries.

Barney Chussitt, 50, co-owner of the Regent Theatre in McKees Rocks and also an executive of a lumber company and a chain of drugstores in Pittsburgh, died in that city July 2 after a long illness. His wife survives.

Mother, 82, of Mrs. Ben Piazza, wife of the vet film industry exec, died July 4 in Hicksville, L. I. A son and two other daughters also survive.

Elizabeth Storm McGrath, 71, former actress, died July 9 in Reseda, Cal. She was one of the original players in "The Drunkard." Her husband and sister survive.

Jerome Beranek, 38, manager of CBS Radio technical operations, died July 7 in Hollywood, following a heart attack. He had been with CBS for 14 years.

Joe Lefert, 49, veteran assistant director, died in Hollywood July 8 of a heart attack. Wife, son, two sisters and his parents survive.

Claude Velsor, retired concert and church vocalist, died July 7 in Denville, N. J., after a long illness. He was a former music translator for G. Schirmer Inc., music publishers in New York.

Son, 19, of theatrical attorney Howard E. Reinheimer, was killed July 9 when his car went out of control and crashed into a creek 11 miles west of Ketchum, Idaho.

Philip E. Ahlm, 49, bit player, died July 5 in Hollywood as a result of two bullet wounds sustained at a party.

Mother of James Cairns, manager of Chicago office of Broadcast Music Inc., died in Chicago June 26.

Father, 69, of Tommy Bartlett, emcee on the "Welcome Travelers" tv show, died July 11 in Milwaukee.

Father, 75, of Jacy Collier (Cogert), operator of a Boston theatrical agency, died July 5 in that city.

Husband, 31, of American soprano Matiwilda Dobbs, died June 26 in London.

Mother, 91, of actor-playwright-author Noel Coward, died June 30 in London.

Robert Carrillo, member of the Paramount studio labor department, died June 29 in Los Angeles.

MARRIAGES

Mary Ellen Kay to Robert Twitty, Hollywood, July 11. Bride's a film actress.

Eve Hunter to Gordon Wiles, July 3, Trenton, N. J. She's fashion editor of NBC-TV's "Home" show; he's program's floor manager.

Viveca Lindfors to George Tabori, Malibu, Cal., July 4. Bride is an actress; he's a playwright.

Donna Reva Moriarty to John W. Havey, Pittsburgh, July 10. Bride's the daughter of Eddie Moriarty, Metro salesman in Pitt.

Edith Herskovitz to Martin Girson, Pittsburgh, June 26. Bride's on Metro's staff in Pitt.

Beverly Wills to Lieut. Alan Grossman, Beverly Hills, Cal., July 11. Bride is an actress, daughter of Joan Davis and Si Wills.

Barbara Ann Borcher to Rev. Robert E. Henry, Los Angeles, July 11. Bride was a dancer with N. Y. City Ballet Co.

Dorothy Richeimer to Howard Roby, Columbus, July 10. Bride is traffic manager and groom is a director at WTVN there.

BIRTHS

Mr. and Mrs. Bill Brant, son, Pittsburgh, July 2. Father's on radio and tv in Pitt.

Mr. and Mrs. Fran Walsh, daughter, Pittsburgh, July 4. Father's on WDTV staff.

Mr. and Mrs. Hilly Rose, son, Chicago, July 6. Mother is Chi radio-tv actress under name of Sondra Gair.

Mr. and Mrs. William Manns, son, Philadelphia, July 2. Father is announcer at WIP.

Mr. and Mrs. Myron Floren, daughter, Santa Monica, Cal., July 6. Father is a musician with Lawrence Welk's orchestra.

Mr. and Mrs. Van Heflin, son, Santa Monica, Cal., July 8. Mother is the former actress, Frances Neal; father is the pix-legit star.

Mr. and Mrs. Jules Levy, son, Hollywood, July 2. Father is a film producer.

Mr. and Mrs. Jack Farren, son, New York, June 27. Father is producer with Barry, Enright & Friendly, tv packaging office.

Mr. and Mrs. Ivan Black, son, New York, July 9. Father is veteran Broadway pressagent, now seguing into stage production.

Mr. and Mrs. Duncan Ross, son, Nottingham, Eng., June 28. Father is director of Bristol Old Vic School; mother is former actress Mariane Edwards.

Mr. and Mrs. Burt Lancaster, daughter, Santa Monica, Cal., July 3. Father is a screen actor.

Mr. and Mrs. Herbert Sussan, son, New York, July 9. Father directs the Eddie Fisher NBC-TV show, "Coke Time."

Mr. and Mrs. Richard Carlyle, son, New York, July 7. Mother is former actress Brooke Fleming; father is an actor.

Arnall Leader

Continued from page 5

or whatever, already has had the effect of keeping MPEA more in line than if the minority interests were without SIMPP."

Watchdog!

Thus, SIMPP was given the billing of watchdog over the major outfits.

Burning the indies mostly was the now ended arrangement whereby Yank companies contributed over $3,000,000 in two years to the Italian film industry as part of an Italo-American trade pact. As for the present, they refuse to endorse that part of the new French accord which provides a split with the French government of a reserve fund of somewhere over $700,000.

A reporter underlined that MPEA president Eric A. Johnston has branded as repugnant any subsidy setups. Perhaps, it was suggested, Johnston went along with the French terms as the only means of signaturing a deal of any kind.

This line of reasoning was flatly rejected by the indies.

They took the position that no deal at all would have been better. For, they continued, the State Department could have been called in at this point and doubtless would have opened the doors to the French market for Yank pix.

It was conceded by the indies that subsidies are indeed repugnant to Johnston. But this was coupled with the charge that some major companies, eyeing their own profits and loss statements for a certain period, would be willing to make sacrifices in order to obtain just a partial amount of earnings abroad. Allegation was that these outfits, in order to up their profits for any certain period, would influence acceptance of a subsidy that would be costly over the long haul.

Why not give a country a subsidy?

In addition to the usual retort re the possibility of chain reaction throughout the world, the indies stress another disagreeable result. In Italy, which was mainly cited, the fact that U. S. pix were providing the local trade with what was termed a handout meant an unfair trading advantage over, say, British films. Such a situation as this obviously could "seriously injure our relations with the British industry," it was stated.

An eastern exec who has repped several indies was particularly strong on the idea of carrying on negotiations abroad through the State Dept. because foreign industries always have governmental representation on their end. He stated: "Our Government policy is to encourage investments abroad and sending our pictures overseas is an investment. In view of this and various other factors it's unthinkable that we wouldn't have our Government protecting us."

Arnall consistently has been at odds with MPEA over the Government intervention issue. MPEA's position is that State Dept. representation would mean delays in establishing dollar-film exchange deals and the State reps assigned to the job would have insufficient knowledge of the peculiarities of the picture business. More broadly, MPEA has objections based on the principle that Government "interference" in private business should be kept to the minimum.

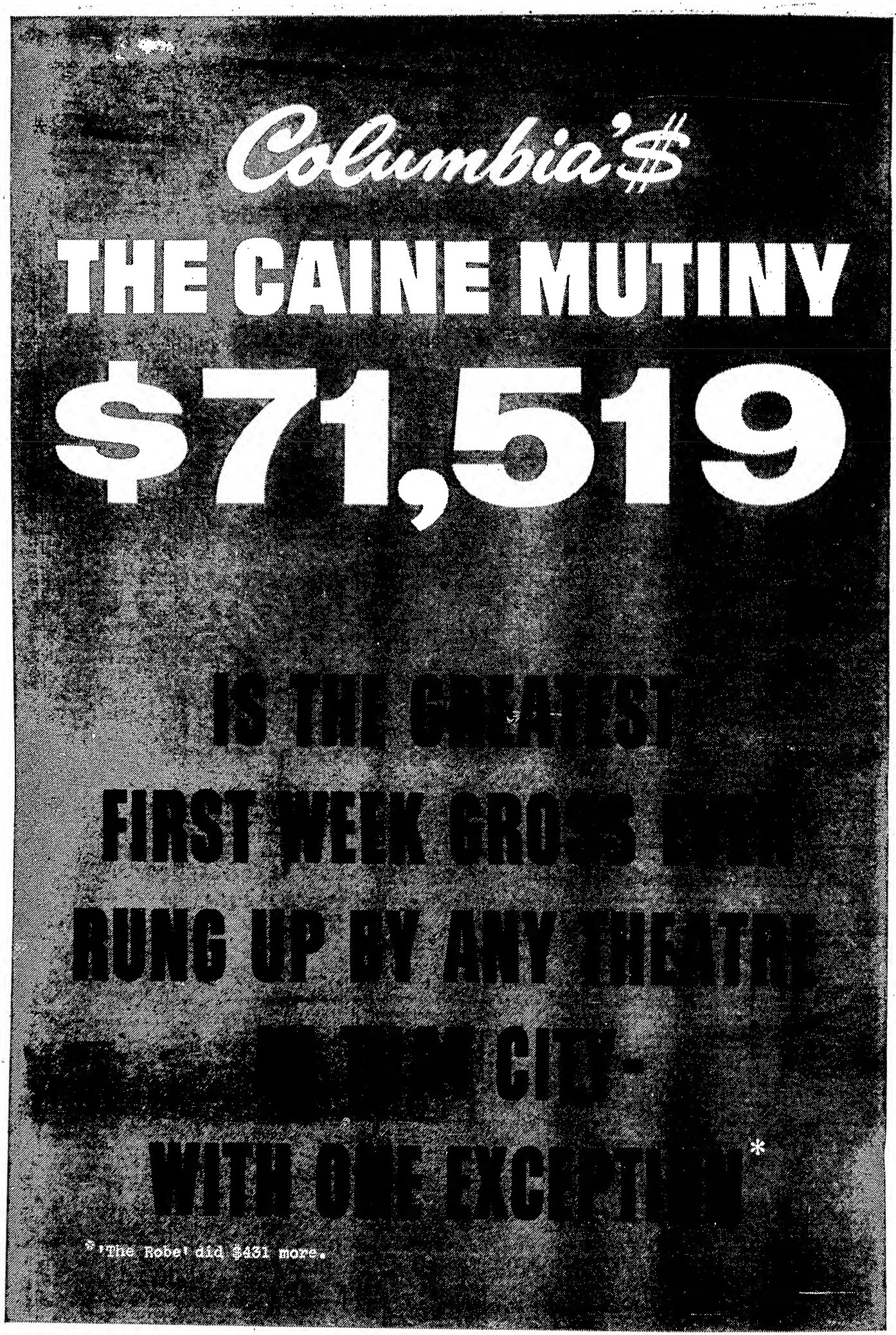
No 'Pre-Releasing'

Continued from page 3

ing is that the bally whipped up in the early dates loses some of its effect when the film is sent out nationally. Further, when the pic is placed in unlimited distribution after the pre-release and withdrawal there's the risk of its being identified as a reissue.

Main motivating factor, though, appeared to be the conclusion by distributors that all companies now are stocked with the type of feature product which, seasons back, would be considered for pre-release. As a result of concentrating production values in a lesser number of films, the outfits have an aggregate of, perhaps, 20 or more pix of what they consider pre-release caliber.

To place these in limited runs and yank them would upset the overall distribution pattern.


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FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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NEW BEAT FOR TIN PAN ALLEY

'No Godfrey in Top 10,' Coupled By Newest Notoriety, Irks CBS Brass

In sharp contrast to less than a year ago, when he was consistently dominating the Top 10 Nielsen sweepstakes through his brace of nighttime showcases, Arthur Godfrey's falling from grace (he doesn't even show among the first 15) has become a source of anxiety to the CBS high command.

The fear that the batch of extracurricular newspaper notoriety over the past 12 months (the Julius LaRosa incident, Godfrey's revoked flying license, etc.) may have been a contributing factor, has only served to heighten the displeasure over last week's newest Page 1 kick-around of the revelation that The G is having some troubles with his Wednesday night "Godfrey & Friends" cast. It's no secret that the CBS brass winces at each new headline.

The fact that the latest Nielsens —for June 12—spotted the Monday night "Talent Scouts" in No. 18 position (for a couple years it ran second only to "Lucy" in leadership), with "Godfrey & Friends" relegated to No. 32 position, is a source of discomfiture to Columbia. What makes the picture even more tenuous is the upcoming "Disneyland" ABC-TV Wednesday night series and its threat of further inroads on the Godfrey showcase.

Recently CBS cut back on God-

(Continued on page 32)

L'ville's Show Train Idea Going So Well, There's Bid Now for N.Y. Opera Ditto

Louisville, July 20.

Third Louisville show train to New York, set for Dec. 5-11, is now receiving applications for dates. Second train, which carried some 200 showgoers from the Bluegrass, returned from N. Y. July 4 with reports that the trip was a great success. Indications are that the third train will be oversold, as were the first two, and Boyd Martin, Courier-Journal drama editor, has been busy lining up shows and accommodations at the New York end, and with the Baltimore & Ohio R.R. for transportation. Martin plans to keep his readers informed from time to time as plays are selected. He's also making every effort to accommodate all who want to make the December trip, even if a second train has to be run later in the theatrical season.

Show train idea has gone over tremendously in Louisville, and requests have come to the drama editor for an Opera train to New York next fall. Sixty answers to a published suggestion have come to Dwight Anderson, music editor of the Courier-Journal, indicating interest in the project. Proposed trip will have for its purpose attending nightly performances at the Metropolitan Opera House.

Tex. Club Goes Private To Dodge Ban on Bias

San Antonio, July 20.

The Kit Kat Klub, for many years one of the best known local dine and dance spots, is to be reopened as the Kit Kat Country Club for use by its members only. This is the second local nite spot to turn into a country club in recent months.

Move is believed to be the start of a movement which has been brought about by the recent Supreme Court ruling against segregation ban. The Kit Kat is operated by Dick Jones. The first local club to make the change was Club Sevenoaks, which is operated by Col. B. F. Chadwick.

Morris Agency's 'Love That Video' ($300,000 Worth)

William Morris agency's tv boys hit the jackpot over the past couple of weeks in a $3,000,000 three-way program representation which, no matter how you slice it, adds up to a juicy $300,000 commission plum, at the usual 10% fee.

First off, the talent agency figured in the slotting of the new Celeste Holm "Honestly Celeste" show as the Bristol-Myers fall replacement for "Man Behind the Badge" Sunday nights on CBS-TV. Then the percentery house knocked off the new Peter Lawford Campbell Soups entry, which goes in as the successor show to "Campbell Soundstage" Friday nights on NBC-TV. And last week the Morris agency found itself with a plum on the new Red Buttons deal with NBC.

Sign Helen Traubel For CBS-TV Series

Helen Traubel this week was signed to an exclusive contract by CBS-TV. The opera star, who ankled the Met last year in a dispute over her nitery activities, preems on the network Aug. 25, in a guest shot on Red Skelton's Wednesday night summer show in the Arthur Godfrey time. Meanwhile, the web is developing a series for Miss Traubel.

Singer just finished filming the upcoming Metro release, "Deep in My Heart," the Sigmund Romberg filmbiog starring Jose Ferrer.

A&R INFLUENCES ON MUSIC BIZ

By MIKE GROSS

The face of Tin Pan Alley is changing again. What was once a tightly knit setup geographically, is now spreading out around Manhattan, running from Madison Ave., on the east, to Eighth Ave., on the west, and going as far north as 57th St. from its southernmost point in the 40s.

Since the turn of the century, the music biz has made sporadic moves uptown but the shuttling was done in the same general area. In the early 1900s, the pubs congregated around 14th St. to be near Tony Pastor's vaudeville house, considered then as the best plug showcase for a new tune. A few years later, the drift uptown began with the pubs centering their activities on West 28th St. between Broadway and 6th Ave. It was here that Sidney (O. Henry) Porter is said to have given the industry the Tin Pan Alley tag. According to several vet pubs, O. Henry chummed with a tunesmith trio (Stan Murphy, Egbert Van Alstyne and Bert Grant) at a saloon near the Everard Baths on West 28th. In the summertime, the pubs used to open all their windows and the piano pounding that emanated sounded to O. Henry's ears like tin pans. Hence, the monicker which has stuck through the years.

(The more accepted author of the term Tin Pan Alley is Monroe H. Rosenfeld, songsmith and chatter columnist on the old N. Y. Morning Telegraph. And still another legend ascribes the term to Mike Bernard, a pioneer "ragtime" pianist at Tony Pastor's).

In the post World War I period, another mass uptown move began

(Continued on page 40)

Bigleague Aura For Off-B'way

There's a bigleague concept brewing for off-Broadway next season. Plans to place the off-the-Stem operations on a more solid footing than they've been in prior years are under consideration by the recently formed Off-Broadway Theatre League.

Ideas being mulled call for increased cooperation among the theatres and an improvement of relations with the public, press and craft unions. Initial step taken by the League has been to levy a $25 initiation fee on member groups. In addition, when a group has a show running, $1 per week for each 100 seats in the theatre will have to be paid to the League.

Among contemplated moves for the '54-'55 season are the setting up of a central off-Broadway ticket office in the midtown area. Pool-

(Continued on page 16)

Berlin Tells Inside On 'America' Tune After Ike Gives Him Country's Medal

By ABEL GREEN

"Some years ago," says Irving Berlin, "I was asked in an interview what was the most important decision in my life, and I said that that decision was not made by me, but by my mother and father when they decided to bring me from Russia to America."

Last Friday (16), when President Eisenhower received the No. 1 songsmith of the land, and his wife, the former Ellin Mackay, at the White House, to personally clasp Berlin's hand following the signing of a special Congressional bill authorizing a $1,500 expenditure so that a gold medal could be struck and presented to the famed songwriter "in recognition of his many patriotic songs, including 'God Bless America'," Berlin fully realized "what a wise decision my parents made back in '93 when they left Russia to the czars and brought me to America."

While the spotlight was put on "God Bless America," Berlin observes that "it is not just a song I wrote—it is an expression of my gratitude to the country that gave me the opportunity to write that song." Although it has realized almost $250,000 for the Girl & Boy Scouts of America Foundation, which owns the copyright of the song and all its earnings, he feels is a fortuitous happenstance and a nice economic yield but "in actuality really secondary to the fact that such a song had to be written and has become so patriotic a paean of love and affection for this great country of ours."

The commercial aspect of the song, to Berlin, is incidental, "because don't let us forget that we're a commercial country; even the people who make the American

(Continued on page 36)

Probe Guy's Habit Of Winning Grand Prizes

Los Angeles, July 20.

It takes more than just plain luck to win nine automobiles at filmhouse bank night drawings, in the opinion of the L. A. County sheriff's staff. That is why Floyd James, of Long Beach, and seven others were booked on suspicion of grand theft.

Lt. Herman Garbe said James admitted winning that number of cars in four years but couldn't remember what became of them. Sheriff's office indicated there must be a tieup with ushers.

TV's Own Supply Pares Hollywood Pix Bid & Asked

Value of Hollywood's huge libraries of films, in terms of sale to television, is coming down, and fast. This is the conclusion drawn by executives aligned with both mediums and whose reappraisal of the pix-to-video situation was prompted by the attention given the current Floyd Odlum-Howard Hughes RKO negotiations.

Reflecting the diminishing worth of the back-number picture properties, say the execs, is their estimate of the likely price tag on the RKO vaults at this time. They say the company's oldies might bring $10,000,000 if a deal could be cooked up. (The Odlum-Hughes talks have stirred considerable speculation within and beyond the trade, but nothing has been clearly established re an unloading to tv, despite the spate of reports indicating this.)

A little more than two years ago Hughes turned down an offer of

(Continued on page 32)

It'll Cost Yankees 50c For Peep at Rebel Peak

Atlanta, July 20.

In line with ruling by Secretary of the Interior Douglas McKay upping admission fees to national parks, it now costs 50c to drive your automobile up to the top of historic Kennesaw Mountain at nearby Marietta, Ga. Some of the bloodiest fighting of the War Between the States took place at Kennesaw between Gen. William Tecumseh Sherman's (it says here) hated Yankees and the gallant (for sure) Southerners under Gen.

(Continued on page 14)

310 Stations, Biggest Yet, for D. O. Selznick's $1,000,000 TV Show

Largest television hookup ever assembled, at least 310 interconnected stations representing affiliates of all four networks, has been set for the electrical industry's Diamond Jubilee $1,000,000 spectacular on Oct. 24, which David O. Selznick will produce. Previous high, a 225-station, four-network hookup, was achieved on General Foods' Rodgers & Hammerstein spec this winter.

Selznick, making his video debut on the spec, will handle the production personally, as well as write a good part of it. Show, which will be aired from 9 to 11, is still untitled, with no talent yet signed. N. W. Ayer agency, repping the 300-company Light's Diamond Jubilee Committee, has already gotten clearances on 249 NBC and CBS stations, with ABC and DuMont setting 60 to 65 more outlets.

Once Looming Large in Show Biz, Atlantic City 'Re-Discovered' On Par's Martin & Lewis Party

By ABEL GREEN

Atlantic City, July 20.

Paramount Pictures junketed the national press, radio-television corps to this resort town in connection with Jerry Lewis and Dean Martin's new film, "Living It Up," and to mark the pair's "8th Anniversary Reunion" of their professional start as a team in an Atlantic City cafe. The junket was bangup exploitation for the picture and the stars, but it may have started something bigger—a new latterday show biz interest in this seaside center which once upon a time loomed as a showcase burg.

The manner in which Par's Jerry Pickman, Herb Steinberg & Co. lived-it-up for a group of 80 or 90 guests recalled the halcyon days of Atlantic City when an opening at the Apollo of a new "Ziegfeld Follies," George White's "Scandals" or Earl Carroll's "Vanities," was a major off-Broadway event. Broadwayites then gravitated to Atlantic City in a more gala and festive mood than today's workaday excursions to New Haven or Philadelphia for the traditional out-of-town break-ins.

Some Never There Before?

Atlantic City was either "haven't been here in years" or a "first time ever" for many of the press-broadcasting corps. As such, it was natural lodestone for many who might never have bothered with this sort of Paramount junket.

Dean Martin & Jerry Lewis' own return to A. C. coincided with the centennial celebration of Atlantic City as a summer resort. Thus some of the staid community bars have let down—everything excepting the gambling which way back was a corollary to this beach resort. The north Jersey gambling scandals have kayoed such return

(Continued on page 53)

JOHN HUSTON MULLS CAESAR RITZ BIOPIC

Paris, July 20.

The John Huston "Caesar Ritz, Host to the World" biopic deal, which Irving March is agenting here, is based on the book authored by his wife, now 87, and still active around the Ritz Hotel here. As is her son, Charles Ritz.

Huston has been discussing the film idea, in the same local color idiom as his "Moulin Rouge" (Toulouse-Lautrec) picture of two seasons back.

Incidentally, Charles Ritz is quite a fisherman; has frequently done the Izaak Walton bit with Ernest Hemingway and kindred sportsmen. He frequently visits Hemingway in Cuba and now is fishing in Norwegian waters.

The "Caesar Ritz" book was published in 1939 by Lippincott in America and in England by Harrap the same year.

Actors' Agents Called Culprits Of Upped Costs

An officer of a major company, mulling theatremen's beefs about high film rentals, had a different slant. He stated: "The exhibitors probably won't believe this but actually we're on their side. We have a common enemy—the agents."

His argument is that the percentage reps of Hollywood players are demanding more and more of a payoff for their clients. "And this means we must get more and more money for our pictures from exhibitors in order to come out," he added.

Another source related that some players, including Clark Gable, are now asking, and receiving, 10% of the gross of a pic as their remuneration. This is gross from the top, i.e., the money collected by the distributor worldwide before there's any breakdown on producer-distributor split.

METRO CAN'T HAVE HANEY

Dancer Tied To 'Pajama Game' On Broadway, Brisson Insists

Hollywood, July 20.

Report that Metro will withdraw Carol Haney from her stage role in "The Pajama Game" this fall for a film role in "Robin Hood" were denied emphatically by Frederick Brisson, co-producer of the Broadway smash. Neither the film company nor anyone else, he said, has a right to her services at that time.

Miss Haney, he explained, has a run-of-the-play contract with the legit company until next June 1. She has a right, it was pointed out, to take a six-week leave from the show after Jan. 1, 1955, to make a picture. If she exercises this right, the six-week period will be added to her legit pact.

Harriet Parsons in N.Y.

Harriet Parsons, RKO producer, is due in N. Y. tomorrow (Thurs.) to join in the bally for her newest "Susan Slept Here."

Instead of having a player make the publicity rounds, RKO sked calls for Miss Parsons to appear on radio-tv shows in Gotham and meet the press. She'll be east two to three weeks.

So That's What Happened To That Zither Player

Vienna, July 13.

"Legality Day" was the title of a big party given by Anton Karas, zither player and composer of the "Third Man Theme." Guests to his Heuriger Weingarten in Grinzing sat for the first time "legally" there.

Karas had opened his place without final consent of the license issuing office. He was fined, told to shutter, did not do so, and was fined again. Finally, he found another Heurigen owner, who was willing to surrender his license in his favor, so the government office had no more objection.

7/21

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HORACE HEIDT

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WALTER PLANT

Kaye Tells Of Hunger, Disease And Shy Kids

By MIKE KAPLAN

Hollywod, July 20.

Hollywood has more friends all over the world than it had 10 years ago, according to Danny Kaye who held a press conference in the offices of Norman Panama and Melvin Frank, partners with Kaye and Sylvia Fine in Dena Productions, at Paramount within hours of his having arrived from Honolulu, which was his last stop in a 38,000 mile trip as ambassador at large for UNICEF, a branch of the United Nations providing medical and nutritional care for children.

He accepted the appointment on April 21 and, except for a benefit premiere in London two days later, he didn't mention "Knock On Wood" during the entire trip, which included South Africa, Bombay, New Delhi, Rangoon, Burma, Thailand, Hong Kong, Tokio and names and places unknown to him where half the population died before reaching the age of five.

He took the commission, he said, to see what he could do to help sick and crippled children, not to exploit his pictures. He found children everywhere the same—shy at first but ready to accept him and share in his clowning after he broke the ice.

Though he was met and entertained by top level people in all the countries visited, Kaye quickly worked his way down to the children and seemed prouder of this than of anything else on the trip He took along a camera crew and they shot 9,000 feet of film. This will be cut and edited into a short. Kaye will handle the commentary. Then the picture will be presented to the United Nations, in gratitude, for them to do with it as they see fit.

In his press conference he seemed as fresh as a daisy and glowed with the pleasure the trip gave him, playing down its dysentery and other hazards. Growing serious for a moment he said there were three things to remember about India. (1) Don't drink water that isn't boiled, (2) don't eat raw vegetables or fruit, (3) don't eat any fruit you can't peel. It sounded like the Ghandi diet for survival in the Far East.

He advanced points for improving the health of these areas and pointed out that the elimination of malaria would reclaim millions of acres of land, which in turn could support healthy people. He made no mention that even the picture business could be helped by this, but it was obvious it would be.

He plans to start production on "The Court Jester" in the near future. Though he met crowned heads he met no court jesters, he said. Those, he added, were strictly for pictures today.

Groucho's Grouch

Groucho Marx's definition of European tourism:

"Next year, I think I'll place myself in a small closet, with three different nationals, and sweat it out that way."

Cultural Pitch Now a Major Event; Lake Tarleton's 'Lively Arts' Fest

By RICHARD JOSEPH

Pike, N. H., July 20.

What started as a quiet afternoon's entertainment under the trees of the White Mountains a few years ago has burgeoned into a summer-long informal seminar and symposium of art, writing, show biz and what's wrong with the world, sponsored by a summer resort and drawing much of its audience from surrounding New Hampshire hamlets.

Outstanding success of the fifth annual White Mountains Festival of the Seven Arts which ended Monday (19) at the Lake Tarleton Club, here, will be followed-up later in the season by a reprise called the Cracker Barrel Encores, according to hoteller Walter Jacobs.

Speakers at the festival's after-lunch sessions on the Tarleton green included S. L. M. Barlow, critic and composer; publisher Bennett Cerf; foreign correspondent Gerald Clark; Norman Cousins, Saturday Review editor; artist Adolf Dehn; ANTA president Clarence Derwent; Dr. Stephen A. Freeman, vice-president of Middlebury College; Dartmouth Professor Allen R. Foley and actress Eva Gabor.

Others were radio-tv producer Mark Goodson; painter Marion Greenwood; Gov. Hugh Gregg of New Hampshire; playwrights Moss Hart and Arthur Miller; actor Arnold Moss; Paul Scott Mowrer, editor and Pulitzer Prize winner; Emanuel Friedman, foreign editor of the N. Y. Times; commentator Lisa Sergio; author Horace Sutton; poet Louis Untermeyer; New Hampshire Senator Robert W. Upton; Dartmouth Professor Herbert West; writer Maurice Zolotow; beauty Bess Meyerson, and this byliner, as travel editor of Esquire.

Al fresco and auditorium concerts and recitals were given by Met basso Salvatore Baccaloni, the

(Continued on page 13)

BRAND-NEW DES MOINES AUD BOOKING INTO 1955

Des Moines, July 20.

Events scheduled for early months of operation of Des Moines' $5,250,000 Veterans Memorial Auditorium, to be opened about Jan. 1, range from commercial, industrial and outdoor shows to an ice skating show and possibly basketball tournament play.

Bookings definitely set by Commission Chairman Allen Whitfield, include an automobile show in the arena and on the exhibition floor below, Feb. 5-12, a combination flower and home show sponsored by the Des Moines Builders' association in both arena and exhibition areas, Feb. 19-27; Shipsted & Johnson Ice Follies, March 22-27; the United Sports and Vacation Shows, March 31-April 6 and the Electrical Industries Show, sponsored by the Electric League of Des Moines, April 30-May 8.

Maximum seating for the auditorium will be 15,200. Axel Reed, former manager of the Mayo Civic Auditorium, Rochester, Minn., assumed the duties of general manager of the Des Moines auditorium July 1.

Food 'N' Drink Offsets 5-Year Admish Slide

Washington, July 20.

Total receipts of motion picture theatres fell 17.1% from 1948 to 1953, the U. S. census bureau reported today, on the basis of a preliminary survey. The decline in receipts from admissions was actually 20.5%, but the sale of refreshments increased by 38.5%, proving a lifesaver to many exhibitors.

Total take for 1953, according to the census bureau, was $1,323,838,000, compared with $1,596,665,000 in 1948. Number of theatres in the nation declined very slightly—from 18,509 in 1948, to 18,205.

Receipts from admissions—exclusive of federal, state and local admissions taxes—brought the exhibitors $989,868,000 last year, down from the $1,244,355,000 total for 1948.

Berlin 100% on 'Liberty'; Sees Fine Pic Prospect

Irving Berlin is now 100% owner of "Miss Liberty," the legit musical he co-authored with Robert E. Sherwood and jointly produced with Moss Hart and Sherwood. Hart also staged. The Berlin Music Co. is the new technical full owner of all rights.

Berlin has long been committed to the idea that it is a good film property and there have been nibbles from William Goetz and Paramount, supposedly with Rene Jeanmaire in mind, and Metro presumably with an eye to a Leslie Caron vehicle.

"Liberty" was not a Broadway click but, telling the story of Franco-American relations, revolving around the "Lady" in N.Y. Harbor, Berlin is certain of its filmusical values, especially now in light of world relations.

Iron Curtain Iron Man

Vienna, July 13.

The world's oldest active actor, Ludwig Solski, was feted on his 100th birthday recently in the Slowaski Theatre in Cracow, Poland, when playing in Moliere's "L'Avare."

Solski began his career 85 years ago and has appeared in 1,530 roles. He was also for many years general manager of the Cracow and Lwow (Lemberg) city theatres.

Betty Hutton's NBC Spec Will Have Soundtrack In Album Week Before Air

Hollywood, July 20.

Motion picture technique will be followed to enable Capitol Records to bring out an original cast soundtrack album of the Max Liebman NBC-TV spectacular which will star Betty Hutton. Show *will be* telecast Sept. 12 and Capitol expects to have the album in stores around the country the week preceding the show.

Complicating the plans is the fact that no final decision has yet been made on the score. Tunesmiths Jay Livingston and Ray Evans have already written 10 songs and others will be turned out shortly. By the time the songsmiths leave for NY in mid-August, however, the score will have been settled and the entire cast set.

Capitol, meanwhile, is going ahead with all the mechanical details, including the printing of the liner.

By Aug. 30, the complete score will be ready for what amounts to a dress rehearsal and the entire show will be pre-recorded during that week. This pre-recording soundtrack will be turned over to Capitol for albumizing.

Buy 'Tea and Sympathy' For 'Subtle' Film in '56

Hollywood, July 20.

After months of conferences, playwright Robert Anderson has evolved a successful screen treatment of his provocative play and Metro has purchased screen rights to Broadway smash "Tea and Sympathy," placed on Pandro S. Berman's schedule for 1956 production.

Play's homosexuality aspects will be treated "more subtly" in film version than on stage, but studio intends to adhere to basic story idea.

There's a possibility of Deborah Kerr, who starred on Broadway, will do eventual film version. She is fromer Metro contracted and has commitment for future films at studio.

SCRAMBLED GLOBAL PARTNERS

Skouras-Zanuck Confer on Color

20th's Own Lenticular Process Under Consideration —Print Costs Remain a Worry

Development and possible use of 20th-Fox's lenticular color process as well as application of a new and improved CinemaScope process reportedly figured in last week's discussions in N. Y. between Darryl F. Zanuck, 20th production topper, and prexy Spyros P. Skouras.

Zanuck spent a day closeted with Skouras in N. Y. following his arrival from Paris. He then left for the Coast, followed a day later by Skouras for further confabs. Prior to that, Skouras spent a day in Rochester where he introed 20th's C'Scope preview reel to Bausch & Lomb technicians. He also met with Eastman Kodak officials.

If plans jell, C'Scope will be applied to new use in 20th's upcoming "The Greatest Story Ever Told." Exact method Skouras has in mind hasn't been disclosed but is to undergo tests by Earl I. Sponable, 20th research director. It would necessitate showing "Greatest Story" on a roadshow basis.

Revived interest in 20th's color is said to stem from the company's concern over the very high print costs on its CinemaScope pix. Most of the domestic prints are being

(Continued on page 14)

'Tenshun CPA's! Holding Co. Coin Rated 'Rentals'

Washington, July 20.

Personal holding company income from distribution and exhibition of its own motion picture, via other distributors and exhibitors, constitutes rent, the Internal Revenue Service has just ruled in a case which it does not name.

Revenue Service explained: "The taxpayer, a corporation, acquired all right, title and interest in certain motion pictures for the purpose of exhibition in the United States and other parts of the world through established distributors and exhibitors. The taxpayer retained all rights other than the distribution and exhibition rights.

"The gross income derived from the exhibition of the films is based on a stated percentage of the gross receipts. It appears that there is no use of, or right to use, corporation property held by a shareholder within the meaning of Sections 502 (f) and 332 (f) of the Internal Revenue Code.

"Held, the compensation received by the taxpayer . . . constitutes rent . . . and does not qualify as personal holding company income or foreign personal holding company income so long as such rents represent 50% or more of the total gross income of the corporation."

DAVID BAIRD STALKS BUY-INS FOR STANLEY

Stanley Warner is in the market for more "diversification." David Baird, Wall Street broker and member of the SW directorate, is on the prowl for new ways and means of spreading the company's financial interests.

Theatre outfit recently plunked down $15,000,000 for the acquisition of International Latex Corp. Aim now is to put to use SW's cash and credit (the $15,000,000 was bank money) to further build along the diversification lines. Such moves have become a definite trend in many fields. In the instance of SW, the aim is to provide a possible cushion, via the outside investments, against any dropoff in theatre business that might be forthcoming.

Undisclosed at this time is what type of new investment Baird and SW have in mind.

20th Now All C'Scope But May Handle Some Outside 2-D Product

Come August—and the first anniversary of CinemaScope via prerelease of "The Robe"—20th-Fox's lineup will include only pix lensed in its anamorphic process.

However, there is a possibility of 20th taking on some outside pix in 2-D to bolster its release sked and give exhibs some programmers. And, eventually, it'll also

(Continued on page 14)

Odlum or Hughes, Trade Guessing Who's Tiger

Hollywood, July 20.

Floyd Odlum, head of Atlas Corp., returned to Beverly Hills early this week to resume his briefly-interrupted negotiations with Howard Hughes for one or more properties named RKO.

The limited "inside" information which has leaked out so far, weighed along with the nature of both execs, indicated they're particularly bent on keeping the wraps on the specifics until they have a deal formally and finally wrapped up.

Because the two are "horse-traders" of long standing, that is, they enjoy the strategies of big business negotiation such as some men are intrigued with chess, it's regarded as for sure that they're making varied moves that may not necessarily have any bearing on the end result. The talks may presently concern only the RKO holding company from which Hughes bought all production-distribution assets but, via a switch in the maneuvering, Odlum may walk away with those assets, too.

Wall Street observers, mostly, have special affection for one reported version of Odlum's objective: He wants the works—studio, distribution facilities, library of back-number pictures and holding company, and an adjunct to the deal will be sale of the library to tv. Or, so it's said.

Native Features Rival Yank 'B's'

Inroads made by native product in the various European markets are being offset by the excellent quality of available Hollywood pix, Americo Aboaf, Universal's foreign sales topper, said in N.Y. Monday (19).

Aboaf admitted that the success of native films was making the going tough for American "B" pix, but he saw reason for great confidence for the future in the foreign market on the basis of the b.o. strength of the top product. Universal particularly, he said, continues to grab off an increasingly heavy share of the market and should have another record-breaking year abroad.

The U foreign chief returned to N.Y. last week from an extended inspection trip of the European market which took him from the company's Barcelona, Spain, sales powwow through Italy, Germany, France, Belgium and Britain. "Everywhere," he observed, "the exhibitors are really our best friends. They want our product, partly because they know that the number of available films determines their bargaining strength.

(Continued on page 14)

COPRODUCING'S MIXED PAIRS

Coproduction, a means of facilitating the international exchange of motion pictures, is on the upbeat all over the world.

Special emphasis is being placed by foreign producers on tieups with American "partners," both to obtain capital and the kind of star and story values that will give their films an added potential in the U. S. market. For the past several months, there's been a sharp rise in the foreign reps floating around N. Y. and Hollywood, seeking to interest American producers in coproduction deals.

Arrangements usually provide for the Americans to contribute star, director and possibly the story, with the local interests taking care of the technical end and the major part of the financing.

Many see in coproduction the answer to at least part of what's been ailing the foreign picture in the American market where it's expected to earn those much-needed dollars. Films made abroad under these arrangements adopt the U. S. point-of-view in their story line and treatment, and the presence of

(Continued on page 14)

Foreign Finance For Pix 'Easy'

Take it from producer Sam Spiegel: there is no shortage of coin for indie production either in the United States or abroad. "I've never seen such a flood of money being offered," said Spiegel in New York Monday (19). "If you can bring in a good package, you can get all the money you want and all kinds of subsidies from foreign governments." Spiegel stressed that the package must be backed by a competent cast, preferably a name or two, a solid story, and a director with a record of accomplishment. As for the producer, he said, "they just look up your

(Continued on page 45)

Stanley Contracts Robin International To Develop Cinerama 'Cross Pond

Stanley Warner has closed a deal with Robin International, a worldwide import-export firm, for the foreign exhibition of Cinerama. Involved as a participant with Robin in the arrangement is Matty Fox, head of Motion Pictures for Television and a partner in United Artists. Negotiations, which have been taking place for several months, were officially concluded this week. Fox played a leading role in bringing together Nicholas Reisini, prexy of Robin International, and S. H. (Si) Fabian, SW chief.

The import-export company, a multi-million dollar firm with offices in leading cities throughout the world, has the choice of any five cities outside the western hemisphere in which to open Cinerama outlets. Deals are immediately pending for theatres in London, Paris, Tokyo, Dusseldorf in Western Germany, and either Milan or Rome. The selection of Dusseldorf and possibly of Milan is based on the fact that both are important industrial cities, with Dusseldorf, for example, having a population of over 1,000,000. It's

(Continued on page 14)

Foreign Film Producers Currently Enjoy Ideal Chance to Crack U.S.

Can film production be internationalized to the extent that foreign producers could compete with Hollywood in the American market? Leonard Goldenson, president of United Paramount, thinks there's a good chance of it.

Goldenson has taken the position that overseas filmmakers

(Continued on page 55)

Code Guards 'Hope' Odlum Acquires RKO

An aside to the Floyd Odlum negotiations with Howard Hughes involves the Motion Picture Assn. of America, which doubtless would be jubilant if Hughes were to sell RKO in its entirety to Odlum. MPAA, it now appears, hasn't forced the Production Code issue with Hughes at least partially in the hope that Odlum might move in.

It's recalled that RKO, when helmed by Odlum prior to his 1948 sale to Hughes, never stepped over line in dealings with the Code. This is in contrast with Hughes who had a court row with the industry organization over "The Outlaw" and sent the current "French Line" into release without Code approval.

MPAA's differences with RKO concerning "French Line" were said by MPAA president Eric A. Johnston recently, on two occasions, to be "in the process of adjudication." It's now presumed

(Continued on page 14)

Yates Protects Control; Deals For Rep Go On

Behind-the-scenes maneuvering to buy out Herbert J. Yates' control of Republic is continuing and so far Yates is continuing to turn a deaf ear to the bids. As a matter of fact it's understood the exec is angling to align himself with other lesser but still important stockholders in a move that would prevent a sellout by them.

That interest in Rep is at high pitch was seen in activity on the

(Continued on page 6)

National Boxoffice Survey

Strong Product Beats Heat; 'Caine' Wins Again, 'High' 2d, 'Garden' 3d, 'Cinerama' 4th

Despite broiling temperatures in many sites, principally the midwest, high calibre films are luring brisk trade. Their fat grosses in a number of keys again attest to the accuracy of the industry axiom—"a good picture draws good business."

While now in its second and third rounds in several keys covered by VARIETY, "Caine Mutiny" (Col) once more is hanging up first place laurels in the b.o. sweepstakes by dint of fine staying power. "High and Mighty" (WB), second last week, holds down the same berth the current frame.

Third place goes to "Garden of Evil" (20th). Playing in 11 keys covered by VARIETY, this CinemaScope release is demonstrating nice coin-getting ability. "Cinerama," fourth last week, retains a firm hold on this bracket by virtue of exceptional biz in 12 cities checked.

"Gone With the Wind" (M-G), mopping up in its fifth time around, gained further momentum this week to climb from eighth to fifth. "Demetrius" (20th) is latching on to sixth money while "Apache" is holding down seventh.

"Student Prince" (M-G) is taking eighth, followed by "Man With a Million" (UA) and "Coins in the Fountain" (20th), in ninth and tenth spots, respectively. Golden Dozen is rounded out by 'Hell Below Zero" (Col) and "Johnny Dark" (U).

Most promising of new product to come up is "Magnificent Obsession" (U) and "Living It Up" (Par). Former is tremendous in Chicago and boff in Cleveland. "Living," a Martin & Lewis starrer, is excellent in San Francisco and smash in Philly.

"Ring of Fear" (WB), somewhat spotty, ranges from thin in Los Angeles to strong in Pittsburgh. "Francis Joins Wacs" (U) is fair in Boston and medium in L.A.

"Adventures of Robinson Crusoe" (UA), also spotty, is dull in Chicago and sturdy in Buffalo. "About Mrs. Leslie" (Par) is mild in Indianapolis, okay in L.A. and so-so in New York.

"Desperado" (AA), nifty in Indianapolis and okay in Seattle, shows promise. "Tanganyika" (U) is mild in Seattle, average in Cleveland and nice in Toronto.

(Complete Boxoffice Reports on Pages 8-9)

A Lot of Credit

Hollywood, July 20.

For the first time on any screen, Helen Deutsch pulls a triple play in the writer credits for Metro's "The Glass Slipper."

With assists from the studio and the Screen Writers Guild, Miss Deutsch is credited with the screenplay, lyrics and ballet librettos. In addition she wrote the original story.

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INDEX

Bills 45
Chatter 54
Film Reviews 6
House Reviews 45
Inside Legit 48
Inside Pictures 16
International 11
Legitimate 48
Literati 53
Music 34
New Acts 46
Night Club Reviews 46
Obituaries 55
Pictures 3
Radio-Television 18
Radio Reviews 24
Record Reviews 34
Television Reviews 22
TV-Films 31
Unit Reviews 45
Vaudeville 42

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Allied Talks With Sales Chiefs Delayed; Exhibs Deny Their 'Government' Cry Is a Threat

Confabs between members of Allied States Assn. and distribution toppers originally proposed for the week of July 25 have been postponed. No new date has been set for the sessions, purpose of which is to discuss exhib charges that hikes in film rentals are siphoning off the benefits of the recent federal tax relief.

Although distrib officials reportedly have shown a willingness to sit down with the Allied leaders, a survey by the exhib org revealed that not all the distrib chiefs will be available at the time set. Warner Bros. sales topper Ben Kalmenson, for example, will be on the Coast for a sales meeting. In addition, one or two other distrib execs will be vacationing. As a result, it's expected that Allied prexy Ben Marcus and other members of the committee will delay their trek to New York until such a time when all the sales toppers can be reached.

What form the meetings will take has not been determined. Opinion is, however, that Alliedites will sit down with each distrib chief individually and not as a group.

Since most of the distrib chiefs have heard the Allied beefs many times before, the exhib org is expected to enter each meeting with an ace in the hole. Allied will staunchly ask for lower rentals, and if greeted by a blanket nix, will outline to the film execs its

(Continued on page 16)

Mpls. Deejay's Film Rap (He Didn't See Picture) Stirs Up a Rumpus

Minneapolis, July 20.

It used to be that some radio disk jockeys after making derogatory remarks about a platter they didn't like would smash them audibly over the air. Such conduct has gone out of style here, but there are signs that at least one of the local spinners is setting out to give films somewhat similar rough treatment.

Steve Cannon, WMIN disk jockey, is getting heat currently from film circles because of what they regard as gratuitous, uncalled-for and

(Continued on page 13)

LOEW'S DISTRIBUTING TWO FRENCH FEATURES

Loew's International has acquired western hemisphere rights to two French pix, "Mam'selle Nitouche," made by the Hakim brothers and costarring Fernandel and Pier Angeli, and "Creve Coeur," a semi-documentary made in Korea.

No decision has been made as yet on whether the two pix will be handled domestically by Metro. It's been several years since Loew's International has picked up French films.

SPENCER TRACY STATUS

Wants Outside Rights in Any New Metro Contract

Hollywood, July 20.

Metro and Spencer Tracy are discussing a new pact to follow their current agreement which expires in November. Understood the actor is willing to remain on the studio payroll provided he is granted certain outside rights.

Lined up for Tracy on the Culver City lot are "Highland Fling" and "Jeremy Roddock," while Paramount has offered him top roles in "The Mountain and "The Desperate Hours."

Edmonton's New House

Edmonton, Alta., July 20.

Built at a cost of $500,000, the Odeon theatre, seating 1,125, has opened here, Sampel Binder, former manager of the Rivalto, in Edmonton, is manager.

He is also supervisor of the four other Odeon houses in Edmonton, the Rialto, Varscona, Avenue and Roxy.

Willis Goldbeck at WB

Hollywood, July 20.

Willis Goldbeck, with Metro for 11 years, has signed a producer contract with Warners, making a total of three straight producers under pact on the Burbank lot.

While at Metro, Goldbeck produced a number of "Andy Hardy" and "Dr. Kildare" pictures. His latest job was at Columbia, directing "Ten Tall Men."

Locarno Votes 'Principle' Of Free Trading

American film industry scored a victory last week when the International Federation of Film Producers Assns. at Locarno, Switzerland, passed a resolution establishing the vital importance of complete freedom in international film trade.

Resolution, which came at the windup of a threeday meet, was passed by the Federation's general assembly at the original suggestion of Fayette W. Allport, the Motion Picture Export Assn. rep.

It urges members "to do everything in their power to reduce and abolish fiscal and quota restrictions on the importation and distribution of films as rapidly as this can be done without material in-

(Continued on page 14)

Stanley Not Controlling Board of Cinerama, Inc.

Under a new arrangement, Stanley Warner Corp., which holds the production and exhibition rights to Cinerama, will not control the board of Cinerama Inc., the equipment manufacturing and installation firm. Originally, SW assumed the four directorships held by Cinerama Productions Corp., the company from which it obtained the rights to the medium. The four SW reps on the seven-man board were veepee and general manager Harry M. Kalmine, secretary David Fogelson, veepee Nathaniel Lapkin, and veepee and treasurer W. Stewart MacDonald.

The Cinerama Inc., board has been reduced to five and under the present arrangement Cinerama Inc., will have three directors to SW's two. Proposed for election at Cinerama Inc.'s stockholders meeting on Aug. 11 are incumbents Hazzard E. Reeves, Cinerama Inc. prexy; Edward V. Otis, veepee of the investment firm of Gearhart & Otis, and Sidney K. Wolf, prexy of Micro-Wave Services, Inc. Latter replaces the late Fred Waller, the inventor of Cinerama.

Kalmine is the only previous SW director-rep proposed for re-election. SW had also proposed Joseph Bernhard, the company management consultant who died last week. The theatre chain will now have to come up with a replacement.

Zanuck Taps Rogell

Hollywood, July 20.

One of his first administrative acts upon returning to Hollywood from Europe, Darryl F. Zanuck has appointed Sid Rogell executive production manager of the 20th Century-Fox studios.

Rogell succeeds Raymond Klune who left for general production manager berth with Hecht-Lancaster.

'Sholom Aleichem' in Film Form Aims at Jewish Community Centres

Plans are being set to film "The World of Sholom Aleichem," the Howard da Silva and Arnold Perl production which recently concluded a long off-Broadway run at the Barbizon Plaza, N. Y. Three-part play, based on Perl's dramatization of stories by Sholom Aleichem and I. L. Peretz, also played in Chicago and is set for an extended tour in the fall.

Rachel Productions, which sponsored the legit version, expects to launch the film either this winter, or in the spring of 1955. Picture, budgeted at about $75,000, will be filmed in New York and will employ most of the performers who appeared in the play.

Unique aspect of the company's filming plans is that although the picture will be filmed in 35m, the major concentration will be on the distribution of 16m versions. Study made by Rachel indicates that there are some 4,000 Jewish community centers in the United States which are potential customers for the folk drama. According to Perl, the community centers are lacking this type of filmed folk literature and have sent in numerous requests to the production company for a Sholom Aleichem film. The success of a 30-minute disk, with excerpts from the play, was another factor that convinced Rachel to undertake the film.

Although distribution plans haven't been fully worked out, it's expected that the 35m version will be presented in art houses in key cities. The 16m prints will either be rented to community groups or sold to a specific organization for territorial distribution.

3 Little Foys to Go

Hollywood, July 20.

Most of the important roles have been rounded up by Paramount for "The Story of Eddie Foy and the Seven Little Foys," starring Bob Hope. Toppers include Marisa Pavan, Angela Clarke and George Tobias.

Four of the seven little Foys will be played by Jimmy Baird, Lee Erickson, David Kasday and Linda Bennett, leaving three to be selected. Nick Castle has been signed as dance director.

Neighborhoods' Character Shift Belts Boxoffice

Changes in the character of neighborhoods are becoming as costly to some theatremen as the competition of television and any other assortment of economic setbacks put together. The sitation has become particularly acute in some sections of the general N.Y. area where low-earning-power immigrants have settled.

Theatremen refrain from out-in-the-open beefing for the reason they don't want to antagonize the newcomers. But the fact remains that the b.o. has done a nosedive in the affected areas.

Operator of a Brooklyn circuit told film companies of his experience over a relatively recent period. One of his houses was belted

(Continued on page 14)

N. Y. to L. A.

Bruce Becker
I. Robert Broder
Benny Fields
Max Fellerman
L. Wolfe Gilbert
Eunice Healey
Marcel Hellman
Doreen Lang
Jean Martin
Benjamin Rothman
Blossom Seeley
Richard Skinner
Paula Stone
L. Arnold Weissberger
Eddie Wolpin

L. A. to N. Y.

Robert Anderson
Herman Bernstein
Judy Canova
Paul Haakon
Walter Hampden
Harold Hecht
Freddie Karger
Harry Kronman
John Lavery
Janet Leigh
Viveca Lindfors
Joseph H. Moskowitz
Harriet Parsons
Perez Prado
Basil Rathbone
Ted Richmond
Don Sharpe
John Sinn
Leslie Stevens
Michael Todd
Danny Welkes
Jane Wyman

Europe to N. Y.

Ted Bates
Phil Bloom
Saul H. Bourne
Madeleine Carroll
Maurice Hellman
Morris Helprin
David M. Holtzmann
Lou Levy
Robert Rossen
Marc Spiegel
Sam Spiegel

N. Y. to Europe

Edith Adams
Harold Bowden
Carl Cowl
Royal Dano
Ed Gardner
Lew Grade
Sonja Henie
Sam Levene
Mike Nidorf
Jane Rose
Rosalyn Tureck

U.S. Film Biz Divided—Yet And/Or More

Exhibs Talk 'Government Regulation' But Distribs Say: 'Exhibs Got Kind of Sales System They Demanded'—Meanwhile Yanks Buy Their Way in Other Lands

The American picture business today is as much of a house divided against itself as probably ever in film history. Some argue that there never has been any genuine unity of the various components that make up the industry. But current dissension is marked by unusual vociferousness and outspokenness among the dissidents.

All leading to the question, will this state of disharmony have any real influence on the trade's future course? Cataclysmic changes are in prospect, according to leading exhibitors. Abram F. Myers, board chairman of Allied States Assn., sees (as some say, makes) a threat of Government regulation of the business unless the distributors ease up on sales policies.

Ellis G. Arnall, president of the Society of Independent Motion Picture Producers, has approached Secretary of State John Foster Dulles and the Federal Trade Commission with the intent of upsetting the Motion Picture Export Assn.'s legal standing in representing the major companies in trade agreements abroad.

Walter Reade Jr., president of Theatre Owners of America, and others have accused the majors of wilfully creating a seller's market for themselves via production cutbacks.

A check of major company opinion—sales execs, lawyers and top officials—would indicate little departure from the course the trade is now taking.

Calls It a Mirage

Myers' spectre of Government intervention is strictly a mirage, commented one company president. "We violate no principles in buyer-seller relationship," he said. "This company offers product to its customers at prices which we regard as right. Some pictures cost more than others. We lose money on some and hope to make it up on others. But there is no compulsion on the exhibitor to buy."

A prominent attorney, queried on prevalent conditions, sounded off: "Myers and the others actually are complaining about a system which exhibitors themselves created. It was at their instigation that the Department of Justice brought us to court. This resulted in the separation of major company theatres.

"When the companies had the theatres they had to make a certain number of pictures for their own outlets. And independent theatres were given the product at the same price as charged the affiliated houses.

"The companies are no longer responsible for the product needs of any affiliated theatre operations."

A v.p. of another major looked upon the disaffiliation of theatres as only one part of the product situation that has evolved in recent years.

"There's less product now because of the overall economic uncertainty that has existed, he noted. He added: "Television was first to cause the slowdown in Hollywood. We had to reappraise in the light of this severe competition. Then when we found tv leveling off as a rival for the public's attention, the industry found itself facing what the press calls a revolution. The 20th-Fox decision to switch entirely to CinemaScope demanded further reappraisal."

Study of B.O. Trends Needed

Closer study of day-to-day boxoffice trends is demanded and this is another reason why we can't move with greater speed in Hollywood, regardless of whether or not we wanted to, said this v.p.

On the overall, the major company spokesmen insisted there's nothing so sinister in distributor practices that would, or could, warrant any Government curbs. At any rate, no one appeared alarmed over Myers' thoughts about things to come.

The company execs continued in sharp conflict with Arnall in viewing the world market, and figure his Washington maneuvering can accomplish little. There's some feeling in top-echelon circles that the SIMPP leader's bids to Dulles and the FTC might result only in a certain amount of distrust of the industry by certain D.C. officials.

Arnall's beef is that the new accord with France, which provides for the split of an American reserve fund in France with the French government, is, in effect, subsidization of the French film industry.

Nothing New in Subsidy

Even conceding that this is so, said the chief exec of an MPEA member company, why all the fuss about it? "In effect," he stated, "we're subsidizing local film industries all over the world. In England, we contribute to the Eady Plan and this is a source of money for the British film business. We pay $15,000 for each film license in Madrid. This money, in turn, can be 'borrowed' by Spanish producers. We have to pay for visas in Japan.

"In Italy when we make a picture we hire Italian film personnel. Isn't this, in a sense, a subsidy since American money is being poured into the Italian film industry?"

The prez figures that in negotiating a deal with any country the Yanks must make certain concessions, this as a matter of normal trade bargaining.

SIMPP has its sights on unrestricted trade agreements with foreign countries and feels the U. S. State Department should be called upon to accomplish this aim.

But the main point underlined by company officials is that the MPEA carefully is held in legal tow and it simply negotiates the best deals possible overseas. They insist that State Department of FTC moves against MPEA are just not in prospect.

Summing up, the majors feel certain the status quo in broad film industry operations is not going to "give." It's now up to Arnall and/or Myers to show them otherwise.

CALL YANK TAGS TOO SEXLESS

Politics Key Foreign Censorings

Foreign censors are an unpredictable lot, as 20th-Fox can testify. In France, after viewing the trimmed version of "Hell and High Water," they approved the pic, and it's now being dubbed. At the same time, the censors greenlighted—without any cuts—"Night People," which also has a go at the anti-Red theme.

The French originally said "Hell" would be unacceptable because, being anti-Communist, it violated their neutrality.

"King of the Khyber Rifles" offers another bit of strange logic. The film got by the Pakistani censor without a cut and was admitted in India with very minor deletions. However, it got badly scissored in Egypt. The reason: Colonialism.

Will Exhib-Sponsored Production Get Better Than 'Action' Features?

Question has cropped up in N. Y. trade circles concerning the direction of hundreds of theatremen in their effort to bring about a greater number of pictures via screen time commitments and direct financing. A couple of importantly-placed industryites, with a professed sincere desire to see the exhib effort lead to plus results, caution that the production program might wind up with the type of films for which there is little need.

Point is raised that, on basis of evidence so far, the Allied States, et. al., backing of Hal Makelim, while commendable in principle, might have as its consequence the availability of more "action" pictures. These are the programmers which are turned unstintedly by Columbia, Universal, Republic Allied Artists and the independents releasing through United Artists. Actually, Col already is feeling a dropoff in exhib interest in its lineup of actioners, indicating not much of an outlook for exhibitors if the product they sponsor winds up in the same boxoffice category.

There's no desire to detract from Makelim's capability, but the fact remains that heretofore he has been identified with only non-epic filmmaking. Independent of their own production participation,

(Continued on page 14)

Body Blow Hits Kansas Censors On 'Moon' Ban

Kansas City, July 20.

Censorship suffered another blow when action of the Kansas Board of Review banning showing of "The Moon Is Blue" was ruled unconstitutional by Judge Harry G. Miller Jr., in Wyandotte County District Court in Kansas City, Kans., July 15.

The suit against the ruling of the censor board was filed several months ago by Holmby Productions, producers of the picture, and United Artists, distributors. The film has not yet played Kansas houses, and an estimated $50,000 in rentals is held up over the ruling.

Judge Miller based his ruling on stand taken by the United States Supreme Court recently. He did not rule on the question of the picture being indecent, or upon the constitutionality of the board. Following the Supreme Court line,

(Continued on page 13)

SELZNICK ORG NAMES SELLERS FOR 'DUEL'

Selznick Releasing Organization has set up three additional territorial distribution deals for the reissue of "Duel in the Sun," Signed to handle the picture in their areas are Lippert Pictures of Louisiana, covering the New Orleans region; United Film Exchange, Kansas City, and Capitol Releasing Corp., Atlanta.

SRO previously established franchise tieups in the Dallas and New England exchange areas.

'VALLEY OF KINGS' RUSH FOR EGYPT NEWS TIE

Desire to cash in on the recent publicity dealing with the discovery of the tomb of Cheops caused Metro to settle on an art house booking in New York for "Valley of the Kings," which was filmed in Egypt shortly before the archaeological find. With the major houses on Broadway currently committed for product, Metro made a deal with the Plaza, east side art house, for the picture. "Valley" was originally slated for release late in the summer, but was pushed up to take advantage of the accidental tie-in bally.

At the same time, M-G will also score a beat on both 20th-Fox and Warner Bros., both of which have upcoming films with Egyptian background. The 20th effort, "The Egyptian," is a personal production of Darryl F. Zanuck and will be 20th's "big" attraction of the year. It's slated for September or early fall release. The WB entry is "Land of the Pharoahs," which is now in the last stages of completion and also a possible fall offering. "Valley" is a tinted widescreen pic while the "Egyptian" and "Pharoah" are C'Scopers.

The Metro film will have simultaneous preems in New York and Cairo, Egypt, tonight (Wed.). The boxoffice receipts of the N.Y. preem will be turned over to School of Archaeology of the University of Cairo, and the performance will be under the patronage of the Egyptian Ambassador to the U.S., Dr. Ahmed Hussein, who will attend with his staff, as will the Egyptian Consul General. The Cairo premiere will be at the Metro Theatre in that city, and the audience will include many dignitaries of the Egyptian Government.

Best Direction Nominees

Hollywood, July 20.

Screen Directors Guild announced six nominations for the best-directed picture in release during the second quarter of 1954. Under Guild rules covering nominations for the annual directorial award, a film is eligible for renomination during the run. This rule applies to UI's "The Glenn Miller Story," which was nominated during the first quarter. It was directed by Anthony Mann, with John Sherwood as assistant director. Other nominations are:

"Dial M for Murder"; Warners; Alfred Hitchcock director; Mel Dellar assistant.

"Executive Suite;" Metro; Robert Wise; George Rhein.

"The High and the Mighty;" Wayne-Fellows for Warners; William Wellman; Andrew McLaglen.

"Knock on Wood;" Paramount; Norman Panama and Melvin Frank; Francisco Day.

"Three Coins in the Fountain;" 20th-Fox; Jean Negulesco; Gaston Glass.

Texas Drive-Ins' Confab

San Antonio, July 20.

The Texas Drive-In Theatre Owners Assn. will hold its general convention here Aug. 22 to 24. Preston Smith is president but Arthur Landsman is convention general chairman.

An election of new officers will also be held at the confab.

FOREIGN EXHIBS NIX 'DIGNITY'

Exhibitors in foreign lands are beefing about the main titles on American features. There isn't enough sex appeal in them, they say.

Companies in N. Y. which do a lot of sweating over the ticklish problem of translating American titles into the foreign idiom, admit that—on occasions—the foreign theatremen may have a point. At the same time, they complain that exhibs abroad are spoiled by the native product which goes in for a more flamboyant approach when it comes to luring the customers via the marquee.

Apart from that, some of the original American titles are pretty tough to translate. Wherever possible, the distribs stick to literal translations, but more often than not, they've got to scrounge around for something new. And in so doing they've got to keep in mind that, just as in the U. S., different countries also have their words that can be boxoffice "poison."

In Latin America, for instance, it's fatal to let the title reflect the impression that the picture may be a fantasy of some sort. Put the word "magic" on the marquee and the customers will stay away in droves.

That same area goes in for a certain amount of pathos in its titles. "Pickup on South Street" in Spanish America became "Angel of Evil." "Dangerous Crossing" turned into "To Love and to Die," a title that was considered a lot more intriguing there than the more prosaic U. S. heading.

(Continued on page 55)

Divvy Totals Spell Upswing

Washington, July 20.

Film business upswing is definitely reflected in dividends paid out by motion picture corporations during the first five months of 1954. Figures, released by the U.S. Department of Commerce, shows that the industry reported a melon aggregating $8,235,000 for the period, compared with $7,176,000 for the same five months of 1953.

May dividends totaled $1,405,000 this year, compared with $846,000 for 1953. The big May difference was a Stanley-Warner dividend of $619,000 this year. There was none, a year ago.

Columbia Pictures paid $65,000 in May of 1954 and 1953. Loew's Boston Theatres paid identical $39,000 dividends each year, and Warner Bros. paid $742,000 in May of both years.

Department of Commerce reminds that publicly reported dividends in any industry generally amount to about 60 or 65% of all dividends in that industry.

Equipped Houses Not Reason For Disrupting Status Quo Clearances, 20th Tells Exhibs

Badgered by exhibs who maintain that they should be granted earlier runs on CinemaScope pix as a kind of payoff for having installed the equipment, 20th-Fox is taking the position that availability of equipment isn't sufficient reason for upsetting the existing system of runs and clearances.

Situation has been made more difficult for the company since it made its May decision to make available both stereophonic and optical sound prints of its CinemaScopers. Installations have been reported at the rate of from 200 to 300 a week. Additional difficulty is 20th's inability to get sufficient prints to the various exchanges to satisfy the demand.

Distrib has more than 400 prints of both sound versions ordered on "The Robe" alone—250 in stereophonic and 150 in optical—and even at that rate has trouble. Four C'Scopers are currently available in both sound versions and 20th also has single-track magnetic prints in the exchanges.

Twentieth execs feel that, in serving everyone in the usual order, the theatreman with stereophonic sound still has two strikes on his non-stereophonic competition. While the company has promised to make available 2-D versions of its C'Scope pix, no date has been set for their release.

INDUSTRY LEADERS AT BERNHARD SERVICES

Joseph Bernhard, the Stanley Warner management consultant who died this week at the age of 65, was busily engaged in the company's Cinerama activities at the time of his death. The longtime industry leader and former general manager of Warner Bros. Theatres, predecessor of the Stanley Warner chain, was a real estate expert and had an intimate knowledge of theatre properties both in the U.S. and abroad.

With SW veepee Harry M. Kalmine, who succeeded him as WB general manager when Bernhard entered film production in partnership with Harry Warner's son-in-law Milton Sperling, Bernhard played a leading role in negotiations for theatres to be used for Cinerama outlets. Although ailing for the past six months, Bernhard made frequent trips throughout the U.S. and to Europe in connection with Cinerama business. He played a leading part in the talks with Matty Fox and Robin International on the deal for the foreign exhibition of Cinerama.

That Bernhard was set to take even a greater role in the company's Cinerama activities was indicated by the fact that he was nominated as one of SW's representatives on the board of directors of Cinerama Inc., the equipment manufacturing firm in which SW has large holdings.

Upwards of 200 leaders of the motion picture industry attended the funeral services for Bernhard in New York on Sunday (18). Rabbi Willim F. Rosenblum of Temple Israel officiated. Intimate friends accompanied Mrs. Bernhard and their four sons to the interment in Mt. Sinai Cemetery, Philadelphia. (More details in obituary section).

'Wind' Subsides at State

Although Merto feels that "Gone With the Wind" can hold nicely for a substantial long run at Loew's State, N. Y., the picture will be yanked on Aug. 4 to make way for Universal's "The Magnificent Obsession." On the cutoff date, it will have chalked up a run of nine weeks.

The U entry had been committed to the State, but no specific opening date had been set. M-G's decision to pull the picture is based on the desire to fill the product void on Loew's metropolitan area circuit. Pic will be shown as a single feature and is set for a week's run at the Loew nabe houses.

Unconditional Coinvertibility Now Foreseen

London, July 20.

A straightforward demand for full convertibility of U.S. film earnings in Britain is likely to be made when the current Anglo-American film agreement comes up for renewal in Washington next September. Local trade opinion, which has been leaning towards this approach for some time, has been hardened by the current London conference on freeing the pound from present-day restrictions.

The main plank of the American claim will be based on the accepted fact that for two to three years past almost all the Hollywood

(Continued on page 14)

WASHINGTON'S SOLDIER DAYS AS PIC THEME

Hollywood, July 20.

George Washington's career as commander of the Continental armies will be the subject of an independent film to be produced later this year by John Sturges, currently directing the Spencer Tracy-Robert Ryan starrer "Bad Day at Black Rock" at Metro. Sturges' "George Washington" begins on June 15, 1775, when Washington assumed command of the Army, and will end on April 30, 1789 when he was sworn in as first president of the U. S.

Film will be based upon some 260 unpublished letters from Washington to family and friends and upon the 12-volume "Diaries of Washington" by Jared Spark, which was published in 1834. Sturges has been gathering the material for the project for more than five years.

'Desert's' 15th Dallas Week

Dallas, July 20.

"The Living Desert" is being held over here for its 15th consecutive week at the Esquire Theatre. The films record now stands alone for either a downtown or a nabe house. Esquire, a nabe house, is operated by Interstate.

Participation Contracts for Actors Not Metro Policy Yet—But It's 'Iffy'

Hollywood, July 20.

Participation deals are still contrary to Metro's long-established policy, but the studio may relent if an "attractive package" comes along, according to Dore Schary, veepee in charge of production. At a recent meeting of studio brass during the visit of Nicholas M. Schenck it was decided to continue the anti-participation policy.

"But," Schary added, "if and when an attractive package is offered and properly presented, the studio may consider arranging for distribution of the film, and possibly even partial financing."

It was Metro's refusal to grant participation to Clark Gable that caused him to sign with 20th-Fox after more than 20 years on the Culver City lot.

RED BUTTONS' FIRST FILM

Video Personality West With Lawyer for Conferences

Red Buttons and his attorney, Jonas Silverstone, leave for the Coast today (Wed.) for huddles at Warner Bros. on a scheduled feature starring Buttons, written by Joe Eisinger and called "Chi, 23." It'll be Buttons' initial pix vehicle, and is planned as an indie venture using Warners facilities.

While on the Coast Buttons will also scout the writer-producer-director availabilities in connection with his new NBC-TV pact. He's scheduled to take over the Friday night 8 to 8:30 period starting in the fall.

Betrayed
(SONG-COLOR)

World War II espionage meller, lensed in Holland. Gable-Turner-Mature to help ticket sales.

Hollywood, July 19.

Metro production and release (no producer credit). Stars Clark Gable, Lana Turner, Victor Mature; co-stars Louis Calhern; features O. E. Hasse, Wilfrid Hyde White, Ian Carmichael, Niall Mac Ginnis, Nora Swinburne, Roland Culver. Directed by Gottfried Reinhardt. Screenplay, Ronald Millar, George Froeschel; camera (Eastman Color), F. A. Young; editors, John Dunning, Raymond Poulton; score composed and conducted by Walter Goehr; song, "Johnny Come Home" by Goehr and Millar. Previewed July 14, '54. Running time, **107 MINS.**

Col. Pieter Deventer ..... Clark Gable
Carla Van Oven ..... Lana Turner
"The Scarf" ..... Victor Mature
Gen. Ten Eyck ..... Louis Calhern
Col. Helmuth Dietrich ..... O. E. Hasse
Gen. Charles Larraby ..... Wilfrid Hyde White
Capt. Jackie Lawson ..... Ian Carmichael
"Blackie" ..... Niall MacGinnis
"The Scarf's" Mother ..... Nora Swinburne
Gen. Warsleigh ..... Roland Culver
"Pop" ..... Lee Weston
Chris ..... Christopher Rhodes
Jan's Grandmother ..... Lilly Kann
Jan ..... Brian Smith
Capt. Von Stanger ..... Anton Diffring

This World War II cloak-and-dagger melodrama has a lot of marquee flash in the names of Clark Gable, Lana Turner and Victor Mature to get it started. Unfortunately it fails to deliver the exciting entertainment indicated by the espionage setup. Name strength will help some, but b.o. prospects are not socko.

An unconvincing screenplay by Ronald Millar and George Froeschel has been poorly directed by Gottfried Reinhardt so the picture unfolds as a confused, often dull, meller burdened with a running time of one hour and 47 minutes. Under these burdens, three top stars contribute nothing that helps to make the plot events more believeable. An occasional personality flash, a bit of action, or a well-turned phrase, comes along, but not nearly often enough to keep the overlength footage alive and interesting.

A FitzPatrick travelog look, FitzPatrick should excuse the expression, is worn by the presentation as a result of the location-lensing in Holland. These settings add a picturesque note, and often the pictorial values overshadow the story-telling. The Eastman Color is used effectively by F. A. Young's photography to point up the film's visual qualities.

It is the story of spies and counterspies in Holland during the Nazi occupation, telling how a Dutch Resistance leader turned against his fellow patriots when they branded his beloved mother a collaborator and stealthily led them to their deaths until killed himself.

Gable is a Dutch Intelligence officer, working with the British, who eventually brings about the traitor's downfall. Miss Turner is the widow of a wealthy Dutchman who wants a purpose in life. Mature is the dashing Resistance leader afflicted with Momism. Story even gets the trio involved in a shadowy romantic triangle while the melodramatics are being played off but it comes to naught because it is rather apparent from the beginning that Gable will wind up with the gal.

Louis Calhern, Dutch officer; O. E. Hasse,–Nazi Intelligence chief; Wilfrid Hyde White and Ian Carmichael, of British Intelligence; Niall MacGinnis, Nora Swinburne and Roland Culver are among those contributing colorful lesser types to the footage. Picture gets a good score from Walter Goehr and there is a pleasant song, "Johnny Come Home" handled by Miss Turner's character, that Goehr cleffed and to which Millar contributed the lyrics. The femme star was costumed by Balmain of Paris. *Brog.*

Beautiful Stranger
(BRITISH)

Ginger Rogers teamed with her husband, Jacques Bergerac, in her first British pic; obvious exploitation values but spotty outlook.

London, July 13.

British Lion presentation and release. Stars Ginger Rogers, Herbert Lom, Stanley Baker; features Margaret Rawlings, Eddie Byrne, Jacques Bergerac. Produced by Maxwell Setton & John R. Sloan; directed by David Miller; screenplay by Robert Westerby and Carl Nystrom from a story by Rip Van Ronkel and David Miller; camera, Ted Scaife; editor, Alan Osbiston; music, Malcolm Arnold; with "Love Is A Beautiful Stranger" sung by Lita Roza, music by Jose Ferrer, lyrics by Ketti Frings. At Leicester Square Theatre, London, July 13, '54. Running time **89 MINS.**

"Johnny" Victor ..... Ginger Rogers
Louis Galt ..... Stanley Baker
Emil Landosh ..... Herbert Lom
Pierre Clement ..... Jacques Bergerac
Marie Galt ..... Margaret Rawlings
Luigi ..... Eddie Byrne
Chief of Police ..... Ferdy Mayne

For her first British production, Ginger Rogers is teamed with her husband, Jacques Bergerac, and this will give "Beautiful Stranger" obvious exploitation values. On its merits, however, the feature is a disappointment with a heavy melodramatic plot, and may encounter spotty returns both in Britain and the U.S.

Attractive Riviera settings against which the entire action takes place is a plus. The production generally is well mounted with elegant sets giving an expensive veneer.

The prime weakness of the picture is in the unbelievable plot which shows Ginger Rogers as a former penniless showgirl living in an expensive villa with all expenses paid by a man she hopes to marry. She soon learns, however, that his stories of an impending divorce are untrue although she never discovers that he is a crook specializing in forged golden sovereigns. After their first tiff she meets a young artist, played by Jacques Bergerac, and from then on the yarn takes the obvious course with Herbert Lom providing a few sinister comedy touches.

Ginger Rogers, always looking attractive, does her best with the part while Bergerac, in his screen debut, makes a promising beginning although there are clear thesping limitations. Herbert Lom, in an unbelievable characterization, succeeds in getting several laughs and Stanley Baker, a solid British performer, plays the big-time crook with definite overtones.

Margaret Rawlings and Eddie Byrne do their best with limited roles. David Miller's direction keeps the plot moving at a steady pace; Ted Scaife has done a fine camera job and Geoffrey Drake has designed some excellent sets. *Myro.*

Crest of the Wave
(BRITISH)

Adaptation of London stage hit ("Seagulls Over Sorrento") strong for local audiences with Gene Kelly offering effective marquee appeal in the U. S.

London, July 13.

Metro release of John Boulting production. Stars Gene Kelly with John Justin. Bernard Lee. Director, Roy Boulting. Screenplay, Frank Harvey, Roy Boulting from play by Hugh Hastings; camera, Gilbert Taylor; editor, Max Benedict; music, Mikolas Rozsa. At Empire, London, July 13, '54. Running time **92 MINS.**

Lieut. Bradville ..... Gene Kelly
Lieut. Wharton ..... John Justin
Lofty Turner ..... Bernard Lee
Butch Clelland ..... Jeff Richards
Charlie Badger ..... Sidney James
P. O. Herbert ..... Patric Doonan
Sprog Sims ..... Ray Jackson
Cdr. Sinclair ..... Patrick Barr
Haggis Mackintosh ..... David Orr

For their first production under the MGM banner, Roy and John Boulting have adapted the West End stage hit "Seagulls Over Sorrento" which ran for more than three years in London although it proved a dismal flop on Broadway a year or so ago. For Britain, where the title has tremendous b.o. potential, the original monicker is being retained; in the U. S. it will be released as "Crest of the Wave," the title by which it was known during filming.

With Gene Kelly in the lead, this British production has potent marquee values in the U. S. although an overplus of cockney dialog may prove a deterrent in some situations. This is particularly a failing of the opening sequences, but once the plot gets under way there is sufficient dramatic content to override it.

In its transference from stage to screen the canvas has been broadened and the plot adjusted to give it a more acceptable Anglo-U. S. flavor. It is the story about a small bunch of naval men stationed on a remote island off the north east coast of Britain who are engaged on highly dangerous research work on a new type of torpedo. At the point at which the yarn opens, the first test has proved a failure and the scientist and the naval rating with him are killed in the explosion. Because there are no loyal people with adequate knowledge of this type of work, the Admiralty brings in an American scientist in the person of Gene Kelly and a couple of U. S. ratings played by Fredd Wayne and Jeff Richards. There is another fatal test before they trace the fault.

The script plays up some feuding on both the upper and lower decks. In the wardroom one of the British officers resents the tactics of the American scientist, while in the men's messroom there is a British rating who discovers that one of the Yanks married his girl while he was away at sea. There is drama and comedy from both these situations with an effective balance usually maintained.

Under the studied direction of Roy Boulting, the all-male cast contribute solid performances. Gene Kelly fills the role of the scientist with genuine conviction, with a performance which is in complete contrast to his more familiar song-and-dance portrayals. John Justin, his adversary in the officers' mess, gives a tensed up interpretation, while Bernard Lee, Sidney James, Ray Jackson and David Orr vigorously make up the complement of naval ratings. Jeff Richards and Fredd Wayne play the two U. S. Navy men and the latter, with some of the best comedy lines, indulges in frequent scene stealing. Patric Doonan gives a polished study of an unpopular petty officer and Patrick Barr is suitably cast as the station commander. *Myro.*

The Little Kidnappers

"The Little Kidnappers," being released in the U. S. by United Artists, was reviewed from London as "The Kidnappers" in the Jan. 27, '54 issue of VARIETY. The Sergei Nolbandov-Leslie Parkyn production for the J. Arthur Rank Organization, according to *Myro*, has as its main asset "two outstanding moppet performances by Vincent Winter and Jon Whitely which lift the film from a conventional rut to make it enchanting."

While the reviewer says that the lack of names will be a handicap in selling to the public, he says that "constructive exploitation could make this a sturdy boxoffice proposition on the U. S. art house circuit."

The story is set in Nova Scotia at the beginning of the century and the underlying theme is of a feud between the Scottish and the Boers.

The picture was directed by Philip Leacock from a screenplay by Neil Paterson. Featured in the cast are Duncan Macrae, Jean Anderson and Adrienne Corri.

River Beat

Okay lowercase thriller, lensed in England, for the general program market.

Hollywood, July 14.

Lippert Pictures release of Victor Hanbury (Abtcon) production. Stars Phyllis Kirk, John Bentley; features Robert Ayres, Leonard White, Ewan Roberts, Glyn Houston, Charles Lloyd Pack. Directed by Guy Green. Screenplay, Rex Rienits; camera, Geoffrey Faithfull; editor, Peter Graham Scott; music, Hubert Clifford. Previewed July 13, '54. Running time, **70 MINS.**

Judy Roberts ..... Phyllis Kirk
Dan Barker ..... John Bentley
Capt. Watford ..... Robert Ayres
Sgt. McLeod ..... Leonard White
Blake ..... Ewan Roberts
Charlie ..... Glyn Houston
Hendrick ..... Charles Lloyd Pack
Maclure ..... David Hurst
Gail ..... Margaret Anderson
Adams ..... Michael Balfour
Anna ..... Isabel George

The programmer market, currently short of passable supporting filmfare, will find this London-located melodrama an acceptable filler. Lippert is handling the domestic release of the Abtcon production, lensed in England with an all-British cast except for femme star Phyllis Kirk.

Miss Kirk provides a casting switch to the Anglo-American film efforts Lippert usually releases. Heretofore it has been an American male in England, and mixed up with Scotland Yard and British crooks. She plays the radio operator on an American freighter docked in the Thames. Without her knowledge, she's being used to smuggle diamonds ashore by a gang that seemingly goes to an awful lot of unnecessary trouble and difficulty getting the loot off the ship.

Opposite her as a police inspector on the Thames river detail is John Bentley. He is already interested in furthering Anglo-American relations before the girl is caught with the diamonds, so his efforts to catch the real crooks have an extra meaning. The plotting is contrived and everything drops too patly into place as the 70 minutes unfold. A good old river chase serves as an action climax after the captain of the freighter, Robert Ayres, is revealed as the real big shot behind the smuggling.

While the faces will be mostly new to U. S. viewers, the players are put through situations that are no fresher than expected of this type of offering. Among the competents are Leonard White, helping Bentley; Ewan Roberts, Glyn Houston and Charles Lloyd Pack.

Guy Green directed the Victor Hanbury production with a mild pace, but gets the Rex Rienits screenplay into action for the finale chase. Photography by Geoffrey Faithfull and the other technical assists are okay. *Brog.*

Earrings of Madame De
(FRENCH)

Mediocre French fare with some artie appeal due to the marquee attraction of the Charles Boyer-Danielle Darrieux combo.

Arlan Pictures release of a Franco-London production. Stars Charles Boyer, Danielle Darrieux, Vittorio De Sica. Written by Marcel Achard and Max Ophuls; based on the Louise de Vilmorin novel; directed by Ophuls; camera, Christian Matras; music, George Van Parys. Previewed in N.Y., July 15, '54. Running time, **105 MINS.**

Monsieur De (General) ..... Charles Boyer
Madame De ..... Danielle Darrieux
Baron Donati ..... Vittorio De Sica

(English Titles)

Considering the star material available to Max Ophuls in "The Earrings of Madame De," it's surprising that he managed to come up with such a dull and uninspiring opus. Film lacks the touch of the more distinctive French product and, considering its lack of action and the profusion of dialog, certainly deserves trimming.

With the exception of the names, pic has little to recommend it to the U. S. market. Neither as a period piece, nor as a love story, nor as a vehicle for such popular players as Charles Boyer, Danielle Darrieux and Vittorio De Sica does it produce the kind of spark one might expect from such a talented and proven team as Ophuls and Marcel Achard who did the scripting.

Story is a conventional triangle, with Boyer as the general tolerating the flirtations of his wife, Miss Darrieux, with the baron, De Sica, until he senses that things are becoming a little too serious. There's a duel. De Sica dies, and Miss Darrieux is felled by a heart attack at almost the same moment. Unfortunately, not even this bit of melodrama is played to the hilt.

Boyer is wasted in the part of the general and he is unquestionably handicapped by Ophuls' ponderous direction which seems intent on slowing up the proceedings. Miss Darrieux is a joy to the eye but appears to be effective only when called upon to flirt. De Sica is given a chance to look distinguished and love-lorn, and that's all. Christian Matras' lensing—or else the editing—had its faults, with the camera moving alternately too slow or too fast. *Hift.*

Yates Protects

Continued from page 3

N. Y. Stock Exchange last Friday (16). The issue climbed to a new high of $5.50 per share. Total of 27,900 shares exchanged hands, making Rep the seventh most active of all issues on the big board.

Among the more recent moves looking to a deal with Yates was one instituted by a group of Texans, otherwise unidentified, who were repped by Robert (Bobby) Newman. Latter, now an exec on the Samuel Goldwyn lot, previously was associated with Yates in Rep.

The syndicate for which Newman was acting as liaison is said to have made a firm cash offer of $6 per share for Yates' holdings. It's figured he has over 500,000 shares via direct and indirect ownership. Yates rejected this amid indications he hadn't intentions of selling out at any price.

Previous to this was another but more involved proposition put to Yates, which also was nixed. On the bidding end, among others, was Bernard (Ben) Smith and John Ringling North, head of the Ringling Bros., Barnum & Bailey circus. Smith is a well known Wall Street trader who owns 100,000 shares of the Rep common issue and has his son Bernard Jr. on the Rep board. Hollywood figures also were part of this unsuccessful maneuver to take over Rep.

Although the company has an unenviably consistent record of no common stock dividends, Rep is being sized up as a potentially strong money maker via both theatrical and tv film production. Also, there's always the thought that a sale of the back-number pix to tv would bring in important net capital gains.

Yates' own inner-circle move is said to involve a voting trustee arrangement covering blocks of stock held by other individuals, including Metro British exec Ben Goetz, the elder Smith and members of the Jules Brulatour estate. Under the indicated setup, no one would sell his holdings unless all sold at the same time and at the same price.

Briefs From the Lots

Hollywood, July 20.

Hayden Rorke, signed by Warners for role of President U. S. Grant in "Drum Beat" . . . "Young Moses," original by **Herb Meadow**, purchased by **Leonard Goldstein** for indie film . . . **Brian Keith** assigned male lead in Columbia's "Dead Pigeon," which Robert Cohn will produce . . . **Emile Meyer** and **Milburn Stone** pacted by Leonard Goldstein for stints in producer's "White Feather" . . . **Richard Denning, Virginia Grey** and **Kathleen Crowley** have been set to topline "Target Earth" by producer **Herman Cohen.**

Richard Basehart signed for the Ishmael role in **John Huston's** "Moby Dick" . . . **Herman Cohen** signed **Richard Denning, Virginia Grey** and **Kathleen Crowley** for top roles in "Target Earth," slated for RKO release . . . **Brian Keith** snagged the male lead in Columbia's "Dead Pigeon." . . . **John McIntire** plays **Burt Lancaster's** brother in the Hecht-Lancaster production, "The Gabriel Horn." . . . **Peggy Converse** drew a role in Warners' "Drum Beat."

Mark Stevens, who has been set to star and co-direct "Ketchikan" for Lindsley Parsons, was handed full directors reins . . . **Richard Basehart** has co-star niche in **John Huston's** "Moby Dick" for Warners . . . **John McIntire** joins Hecht-Lancaster's "The Gabriel Horn" cast . . . **Aaron Spelling** into "Black Window" at 20th-Fox . . . **Eddie Waller** snagged role in Universal's "Man Without a Star" . . . Director **George Sidney** takes "Jupiter's Darling" cast to Catalina for two days locationing . . . **J. Carrol Naish** will essay a gangster role in "New York Confidential," pic Clarence Green and Russel Rouse are producing in association with Edward Small.

"The Devil Has Nine Lives" set by Wyott Ordung as his next Valor Production . . . **Emil Sitka** in Jules White comedy at Columbia. "Reluctant Bachelors" . . . **William Hawks** and **William Bacher** have purchased "King of the Keel-Boat Men," based on the legendary Mike Fink. **Nicholas Ray** will direct . . . "Hell's Horizon" set for indie production by Gravis Productions, co-headed by **Tom Gries** and **Wray Davis** . . . "Bombay Boy," original by **Robert Hardy Andrews**, assigned by Universal-International to Stanley Rubin to produce. **Robert Presnell Jr.**, will script . . . **Robert Keith** set for a top featured role in Warners "Young At Heart" . . . **Noah Beery** (he's dropping the "Jr.") signed by Leonard Goldstein for role in "White Feathers."

Robert Roark signed for killer role in Herman Cohen's "Target Earth" . . . **Ethel Barrymore** inked by Warners to co-star with Doris Day and Frank Sinatra in "Young At Heart" . . . **John Ericson** cast in Metro's "Bad Day At Black Rock" . . . **Millicent Patrick** snagged featured role in Universal-International's "Man Without A Star" . . . **Ernest Lehman** pacted by Metro to a writer-director contract . . . **Argentina Brunetti** into Pine-Thomas' "Blue Horizons" . . . **Lawrence Lamarr** joins cast of Otto Preminger's "Carmen Jones" . . . **Jack Elam** and **Bob Woodward** set for stints in Ben Bogeaus' "Cattle Queen of Montana" . . . **Robert B. Willims** and **Charles Cane** inked for roles in "Return of the Creature" at Universal-International.

"Global Mission," autobiog of the late General H. H. "Hap" Arnold, purchased by **Hal Wallis** for production next fall . . . **John Ireland** gets star role in "The Outsiders," which **Anthony Hinds** is producing in England for Exclusive Films . . . "The Stalk," to co-star **Tyrone Power** and **Linda Christian**, set as Copa Productions' first Columbia release . . . **Ramsey Hill** into "East of Eden" at Warners . . . **Jim Moloney** inked by Columbia for a top featured stint in Sam Katzman's "Bugle's Wake."

Lee J. Cobb snagged starring role in "The Racers" at 20th-Fox. . . . **John Lund** has been pacted by **Leonard Goldstein** to supplant Dale Robertson in Panoramic Productions' "White Feather" . . . **David Leonard** was selected for featured role of a blind man in Metro's "The Prodigal" . . . **Bea Benaderet** signed by 20th-Fox for role in "Black Widow" . . . **Ray Heindorf**, head of Warners music department topper, will personally directs the score for "Young at Heart" . . . **Mickey Little** set by Metro for role in "Bad Day at Black Rock" . . . **Tim Drake** snagged stint in **Herman Cohen's** "Target Earth" . . . **Ruby Berkeley Goodwin** and **Charles Fleming** join **Otto Preminger's** "Carmen Jones" cast. . . . **Leroy Johnson** and **Joe Canutt** into Pine-Thomas' "Blue Horizon."

Paul Newlan has been cast by Paramount in "We're No Angels."

Films Ahead of, Not Behind, Older Folks' Taste and Pace—Riesman

By FRED HIFT

Rising standards of living and education have profoundly changed the impact of motion pictures on the younger audience sector, says David Riesman, eminent sociologist, in his recent tome, "Individualism Reconsidered."

In a chapter entitled "Movies and Audiences," Riesman belittles the thought that pix have become "just a show" to youngsters. At the same time, he holds that the major change that has taken place over the years is that audiences seek a new and different kind of enlightenment from the screen.

Studies in the early thirties showed young people wanted films to teach them how to look, dress, and make love. They were brought face-to-face with sex and splendor, with settings and etiquettes remote from their own experience.

"Today," says Riesman, "American audiences are, with the rising standard of living, less remote from splendor, and with the rising standard of education, less remote from etiquette, and social know-how. While the movies are still a place where social class-learning goes on, the mixture of messages has become more complex."

Riesman observed it was his impression that youngsters, who after all make up the better part of the audience, "resort to the movies today, not so much to have a look at an exotic and make-believe world(though in some pix this pattern does survive), but increasingly

(Continued on page 14)

Howard Hughes' Fire

Hollywood, July 20.

Flash fire on Sunday did $10,000 worth of damage in a storage shed owned by Howard Hughes' Tool Co. here. Hughes-reflecting array of properties destroyed were:

Hydroplane.
Cadillac Limousine,
200 Cans of Films,
50 Boxes of Paper.

Loew's Profits Shoot Upward

Loew's came through yesterday (Tues.) with a robust profit statement, reporting a jump of about 40% in net earnings for the 40 weeks ended June 10 as compared with the corresponding period of 1953.

The net for the new period after taxes was $4,466,376, or 87c per share, compared with $3,185,871, or 62c, last year.

Net operating profit before taxes and reserve for depreciation and contingencies was listed at $7,345,482 for the 1954 period, up from $5,685,184 in the 1953 period. Gross sales and operating revenues rose from $133,612,000 in last year's 40 weeks to $138,250,000 this year.

For the 12 weeks ended June 10 (Loew's third fiscal quarter) the net profit was reported at $1,267,210, equal to 25c per share, compared with $1,014,142, or 20c per share, in the third quarter of 1953. Gross business in the new quarter went to $41,144,000, against $39,684,000 in the 1953 frame.

TRIM 'ROYAL TOUR'

96 Mins. Too Long For U. S.—Now Runs 55

"Royal Tour," 20th-Fox's CinemaScoped account of the recent world tour of Queen Elizabeth and the Duke of Edinburgh, is being trimmed to 55 minutes from its former running time of 96 minutes.

"Tour" was pulled in for editing after a couple of engagements showed that it was too long. Pic, which wowed in Britain as "Flight of the White Herron," will be sold as a programmer with one of 20th's C'Scope features.

Difficulties of "Tour" in the U.S. market were obvious from the start since it was preceded by at least three other versions of the Queen's trip. Latter was also covered extensively by the newsreels.

10 Starting As Zanuck Returns

Hollywood July 20.

With the return of Darryl F. Zanuck from abroad, 20th-Fox is going on a production spree with a program calling for 10 films to start within the next three months. During that period the studio will be busier than at any time since the adoption of CinemaScope.

The films are "Untamed," "The Racers," "Prince of Players," "Daddy Long Legs," "Lord Vanity," "A Man Called Peter," "The Gun and the Cross," "The Left Hand of God," "The Tall Men" and "The Jewel of Bengal."

RAY KLUNE EXITS 20TH FOR HECHT-LANCASTER

Hollywood, July 20.

After 11 years as a production manager at 20th-Fox Ray Klune handed in his resignation and signed a contract with Hecht-Lancaster Productions as general production manager.

In addition to his management duties Klune will function as producer on a number of pictures for the new company. He will leave 20th-Fox next week for a short vacation.

Oregon Organizes TOA

Portland, Ore., July 20.

The Theatre Owners Assn. of Oregon has been formed here with Albert Forman of United Theatres in as president and Jim Clark,, former Paramount manager, elected secretary and treasurer, New State outfit will eventually become the Oregon unit of TOA.

Members of the board include Forman; Art Adamson, theatre owner in Portland, Vancouver, Corvallis, and Albany; Tom Moyer, Moyer Theatres; Walter Tibbets, Laurelhurst Theatre; Ray Grombacher, Esquire Theatre; Jesse Jones, Jones Theatres; William Graeper Jr., Egyptian Theatre; Thomas Walsh, J. J. Parker Theatres executive; Russ Brown, Oregon district manager Evergreen Theatres; John Matlock, Rivoli Theatre, Pendleton; Lee Corbin, Lippert Theatres, Medford; Jack Lovett, Oregon Theatre Coop; and Roy Brown, buying agent for number independent owners.

Regional meetings are scheduled shortly for Pendleton, Eugene, and Medford at which time delegates will be selected to attend the Nat'l TOA convention in Chicago Oct. 31.

COMPO Solicits Views

Council of Motion Picture Organizations, which has footnoted its series of Editor & Publisher institutional ads with a solicitation of film trade questions from the press, pulled a switch in its latest insertion. COMPO invited some answers.

The full-page ad was a reproduction of an editorial in E & P in the June 5 issue. This raised the question of why many newspapers list television programs gratis and charge local or premium rates for theatre copy. "Why give free space to a competitor while applying a penalty rate to a non-competitor?" asked the E & P editorial.

COMPO, too, wants to know.

Arthur Amens Makelim

Hollywood, July 20.

Hal R. Makelim's plans to produce 12 pictures were explained to exhibitors in this territory at a meeting called by the Southern California Theatre Owners Association.

Harry C. Arthur, Jr., chairman, told the exhibs: "The Makelim plan is the only concrete solution thus far presented to alleviate the great shortage of product without any financial assistance from exhibitors. It certainly warrants the whole-hearted cooperation of all theatre owners."

CHARITY GOAL UP $25,000

Hollywood Industry Drive Divides With 17 Organizations

Hollywood, July 20.

Motion Picture Permanent Charities Committee's 1955 campaign will open early in September with a goal of $1,250,000, an increase of $25,000 over the 1954 mark. Funds will be allocated to 17 major health and welfare agencies. They are:

Los Angeles Community Chest, $719,500; Burbank Chest, $22,000; Glendale Chest, $7,500; Santa Monica Chest, $7,000; Los Angeles Red Cross, $200,000; Burbank R.C., $9,100; Glendale R.C., $2,300; Santa Monica R.C., $2,100; American Cancer Society, $40,000; Los Angeles Y.M.C.A., $45,000; City of Hope, $45,000; L.A. County Heart Association, $20,000; Military Order of the Purple Heart, Chapter 1898, $3,000; Sister Elizabeth Kenny Foundation, $23,000; Braille Institute of America, $7,500; Arthritis and Rheumatism Foundation $5,000, and Will Rogers Memorial Hospital, $10,000.

Foreign Publicity For Export Assn. Spreads; Rome In, Paris Next

Foreign public relations program of the Motion Picture Export Assn. appears to be finally taking shape, MPEA has put on a man in its Rome office to look after the p.r. end of the operation. It's also mulling the employment of a similar rep in Paris. It already has one in London.

Blueprint for such an information program was drawn up last year by Alfred E. Corwin of the MPEA's N.Y. p.r. staff following a European survey trek. Corwin is expected to go to the Coast soon to set up the necessary machinery to get the project rolling.

He may eventually be stationed permanently on the Coast. At any rate, the program will unravel under his supervision. Various facets, including the taping of star interviews for dissemination among stations abroad, have been considered.

Extent to which MPEA will push the p.r. project is up to Eric Johnston who still has Corwin's report and recommendations on his desk. Original idea was to employ Americans familiar with the local scene to do the job. Material would be supplied from the U.S.

Need for MPEA to act as a p.r. agency for the industry abroad has been evident for some time, particularly in the light of the frequent attacks against the industry by elements of the extreme left.

It's felt that, with special men attached to the MPEA offices, any inaccuracies and misrepresentations could be quickly and effectively disspelled via the presentation of facts.

Impression has been gained in N.Y. that many of the negative articles about the industry abroad are written primarily due to the fact that the accurate info isn't readily available.

Episcopal Organ Identifies Those Opposing Censorship As Anti-Christian

This Is Fame!

Metro's publicity department feels it has accomplished its purpose in making Elaine Stewart, an unknown starlet a few years ago, a recognizable film personality.

Its criterion of success is a mention in the New York Times crossword puzzle. Miss Stewart made it last week as "an actress named Stewart."

Assertion that "no code can guarantee decency and good taste," coupled with a call for Congress to initiate censorship action to suppress "moral and ethical subversion" is contained in an editorial in the July 25 issue of Episcopal Churchnews.

Entitled "Publish It Not In Askelon," the piece makes a pitch for censorship based on Christian ethical standards. "Much of the argument over censorship is general and in any particular case comes from the conflict between Christian and non-Christian viewpoints," the editorial maintained. "Many who profess to be opposing censorship as such are in reality opposed to the whole idea of a morality based on religion.

"Christians cannot always impose Christian standards on secular producers and publishers, but Christians can and should support attempts to eliminate productions and publications destructive of Christian morality. Not to do so is to support the secular, even anti-Christian forces that are already so widespread and so powerful in our culture."

The piece didn't identify who these anti-Christian forces are or what influences they bring into play. Nor was there a definition of what Churchnews considers "Christian standards" in pix making. There was no reference by the

(Continued on page 55)

No Threats Can Stop Me—Arnall

Hollywood, July 20.

Ellis Arnall, re-elected president of the Society of Independent Motion Picture Producers, told members at the annual meeting that he will continue his quest for a Federal investigation of the French pact recently arranged by the Motion Picture Export Association, regardless of reported threats of retaliation.

Other re-elected officers were Gunther R. Lessing, board chairman; George Bagnall, treasurer, and Marvin L. Faris, executive secretary. Also re-elected was the executive committee consisting of Lessing, Bagnall, George Slaff, Richard Hungate and George Glass.

Film Council Chimes In

Hollywood, July 20.

Hollywood AFL Film Council, representing about 24,000 motion picture workers, voted unanimously to support Ellis Arnall in his demand for a Federal investigation of the subsidy deal between the Motion Picture Export Association and the French government.

Copies of the resolution, questioning the legality and propriety of the agreement, were sent to Secretary of State John Foster Dulles and the Federal Trade Commission.

UNITED ARTISTS' HABIT

Adds Another Indie Feature, 'Steel Cage', To List

Hardly a week goes by that United Artists doesn't nab another new pic for release. This is apart from the long-term deals the company has with Hecht-Lancaster, Stanley Kramer, Leonard Goldstein, Edward Small, etc.

UA this week acquired distribution rights to "The Steel Cage," story about San Quentin produced by Berman Swarttz and Walter Doniger. Paul Kelly and Maureen O'Sullivan have the leads.

Jointly Honoring Freres Schenck

Hollywood, July 20.

Screen Producers Guild's Fourth Annual Milestone Award will be presented to Joseph M. and Nicholas M. Schenck, two of the outstanding figures in the film industry. Joint presentation will take place at the Milestone Dinner in November. It will be the first time that two recipients have won the award. In making the announcement, Guild president Arthur Freed said:

"The Schenck brothers, who were unanimously selected by the Guild executive board, are a distinguished choice for the Milestone Award as their historic contributions to the motion picture industry speak for themselves. Both men are steeped in the history of the film industry, including distribution, exhibition and production, and their contribution to the producer system as we know it today has been immeasurable."

SALESMAN SUES FOR WRONGFUL WB BOOT

Elliott Bellson, who claims he was wrongfully fired from his post as a Warner film salesman, has brought a $50,000 slander suit against the company in N. Y. Supreme Court, it was disclosed last week. Named defendant in the action is Warner Bros. Distributing Corp.

Bellson, who also seeks $3,600 as pay due him under his unexpired contract, charges WB wilfully and maliciously said that he was "irresponsible and intoxicated." Utterance of this "false and defamatory" statement, he complains, caused him "great mental anguish."

Suit claims that Bellson was hired as a salesman by WB's Cleveland branch in July, 1953, and was assigned to the Toledo territory. But in December, it's asserted, he was wrongfully discharged. Action came to light when WB moved for a further bill of particulars.

Terry Moore Incorporates

Hollywood, July 20.

In addition to her other assets Terry Moore is now a corporation. Actress has formed Terry Moore Enterprises to "produce, direct and promote entertainment productions."

New company will not make motion pictures although the charter permits that operation. It will be confined to the production of stage and nitery revues.

Hollywood-Caribbean '20,000 Leagues' Disney's Top Budgeter at $6,000,000

Hollywood, July 20.

Walt Disney's "20,000 Leagues Under the Sea," completed after 18 months of filming, is Disney's biggest Hollywood feature to date. It cost $6,000,000. By the time it reaches the theatres, the cost of prints and "the biggest advertising campaign Hollywood has ever seen," the film will have cost close to $9,000,000, director Richard Fleischer reported today.

The first sound version of the Jules Verne classic, filmed in Technicolor and CinemaScope, is slated for Christmas release.

Fleischer, who went on salary April 1, 1953, actually directed two pictures during the production. The second was a 16m color film which will be used on television as part of the extensive exploitation campaign for the film.

There are many innovations in the film, Fleischer disclosed, one of them being the use of plastic sets. "I don't know they've ever been used before—I doubt it—but we had so many curved surfaces because of the submarine, that it would have been too costly to make sets of wood. So we had molds made and the plastic was cast. The sets were very light, movably and durable. It's just another instance of Disney genius at work."

Disney also built a complete sound stage with an underwater tank for the picture.

Fleischer, who was selected by Disney for his work on "The Narrow Margin," "Armored Car Robbery" and "The Happy Time," handled a cast of 1,000 people and "15,000 fish" for the film. They worked on a 45 day schedule in Nassau for the first unit, two weeks in Jamaica for the second unit and two months on the lot in Burbank.

Although Disney is beaming the film for Christmas release, no distribution arrangement has been completed. Producer normally releases through RKO but it's understood Paramount is also bidding.

Top Product Beats L. A. Heat Wave; 'Caine' Hot $84,000; 'Prince' Tall $30,000, 'Francis' 85G, 'Ring' 55G

Los Angeles, July 20.

Despite a tremendous heat wave adversely affecting general overall biz, strong attractions are still getting substantial coin. Examples of this are seen in the smash $84,000 likely in the initial week of "Caine Mutiny" in two situations, and a hearty $30,000 looming for the first round of "Student Prince," also in two sites.

Drive-ins, aided by weather, are strong. Seven ozoners are adding a possible $64,000 to the medium $21,000 expected for "Francis Joins the Wacs" in three conventional houses. Four autosites and one nabe are giving "Ring of Fear" an oke $44,000 to go with the $11,000 coming from a week in two hardtops.

"Hell Raiders" is a modest $8,500 in three houses. Holdovers are spotty with "King Richard" a shaky $11,000 in its second session but "High and the Mighty" is a good $19,000 in the third frame after a six-week showcasing locally. Also shaping up for a good $8,000 is the eighth and final week for "Three Coins in the Fountain." "Cinerama" is rating a stout $33,900 on its 63rd round.

Estimates for This Week

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-$1.75)—"Caine Mutiny" (Col). Smash $84,000. Last week, "Hell Below Zero" (Col) and "Operation Diplomat" (Indie) (2d wk), $12,800.

Hollywood Paramount, Loew's State (F&M-UATC) (1,430; 2,404; $1-$1.50)—"Student Prince" (M-G). Hearty $30,000. Last week, in other units.

Globe, Vogue, Uptown (FWC) (782; 885; 1,715; 70-$1.10)—"Hell Raiders of Deep" (Indie) and "Girls Marked Danger" (Indie). Modest $8,500. Last week, Globe, Vogue, "Viva Zapata" (20th) and "Red River" (UA) (reissues), $6,300; Uptown, "River No Return" (20th) and "3 Girls From Rome" (Indie) (4th wk), $2,100.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 80-$1.10)—"Ring of Fear" (WB). Thin $11,000. Last week, Hawaii, Loew's State, "Princess of Nile" (20th) and "Rocket Man" (20th) (2d wk), $6,400; Downtown in another unit.

Orpheum, Wiltern, Hollywood (Metropolitan-SW-FWC) (2,213; 2,344; 756; 60-$1.10) — "Francis Joins Wacs" (U) and "River Beat" (Lip). Medium $21,000. Last week, Orpheum with Hollywood Paramount, "Knock On Wood" (Par) and "Bowery Boys Meet Monster" (AA) (2d wk), $14,700; Wiltern, Hollywood with Warner Downtown, "Johnny Dark" (U) and "Black Horse Canyon" (U) (2d wk), $11,500.

Egyptian (UATC) (1,538; $1-$1.50)—"King Richard" (WB) (2d wk). Fair $11,000. Last week, $16,500.

Four Star (UATC) (900; 90-$1.50) — "About Mrs. Leslie" (Par) (3d wk). Oke $5,000. Last week, $7,100.

Los Angeles, Ritz, Loyola (FWC) (2,097; 1,363; 1,248; $1-$1.50) — "Garden Evil" (20th) (3d wk). Okay $18,000. Last week, $26,000.

Los Angeles Paramount, Fox (ABPT-FWC) (3,200; 965; $1-$1.50) —"High, Mighty" (WB) (3d wk L. A. Par., 2d wk Fox). Good $19,000. Last week, $24,500.

Chinese (FWC) (1,905; $1-$1.80) — "Demetrius" (20th) (5th wk). Neat $9,500. Last week, $12,800.

Fine Arts (FWC) (631; 80-$1.50) — "Hobson's Choice" (UA) (5th wk). Slow $1,700. Last week, $2,400.

Warner Beverly (SW) (1,612; 90-$1.50)—"Dial M For Murder" (WB) (5th wk). Mild $5,000. Last week, $7,400.

Wilshire (FWC) (2,296; $1-$1.50) —"3 Coins" (20th) (8th wk). Good $8,000. Last week, $10,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama" (Indie) (64th wk). Into 64th stanza (18) after stout $33,900 last week.

'Coins' Richmond Wow; Outrunning 'Quiet Man'

Richmond, July 20.

All-time endurance record was established here as 20th-Fox's "Three Coins in the Fountain" went into its eighth week at the first-run Capitol Theatre. Film opened first at the Byrd and State and after a week at each moved to the Cap.

Previous long-distance champ was Republic's "The Quiet Man," which played one day short of six weeks at the Lee Theatre.

Broadway Grosses

Estimated Total Gross
This Week $525,500
(Based on 22 theatres.)
Last Year $545,800
(Based on 23 theatres.)

'Wind' Boff 40G, D.C.; 'Man' 10G

Washington, July 20.

Steady stream of sock product is bringing town's main stem its heftiest July biz since the lush war years. Topping the town in this b.o. boom is "Gone With the Wind," at Loew's Capitol, which shapes boff after a weekend of absolute capacity. Over 10,000 would-be customers were turned away from GWTW Saturday night (17), according to management's estimate, and each of four daily shows for the initial three days was SRO.

"Man With a Million," sole other newcomer, is brisk at Trans-Lux, with cricks' kudos and word of mouth praise bringing an upward trend. "Caine Mutiny" continues to be record breaking in second session at RKO Keith's.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—"Gone With Wind" (M-G) (reissue). Boffo $40,000, absolute capacity for each show. Holds. Last week, "Garden of Evil" (20th) (2d wk), pleasing $14,000.

Columbia (Loew's) (1,174; 60-80)—"Men of Fighting Lady" (M-G) (3d-final wk). Okay $6,000 for final nine days, after fine $8,000 last week.

Dupont (Lopert) (372; 65-$1)—"Captain's Paradise" (Indie) (9th wk). Steady $4,000 after $4,200 last week. Holds another session.

Keith's (RKO) (1,939; 75-$1.25)—"Caine Mutiny" (Col) (2d wk). Smash $35,000, and continues to break record. Last week, not quite up to hopes, but still boff $46,000. Holds.

Metropolitan (SW) (1,200; 60-80)—"High and Mighty" (WB) (3d wk). Nice $9,000 and moves on. Last week, $9,600.

Palace (Loew's; 65-95)—"Demetrius and Gladiators" (20th) (2d wk). Very firm $15,000 after fine $22,000 last week. Stays.

Playhouse (Lopert) (435; 55-$1)—"Knock on Wood" (Par) (14th-final wk). Bright $5,000 for second consecutive stanza to wind up sock run.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (36th wk). Fine $14,500, with definite upswing in recent week. Last week, well above hopes with $16,000. Holds.

Trans-Lux (T-L) (600-; 70-$1)—"Man With Million" (UA). Solid $10,000, and holds. Last week, "French Line" (RKO) (9th wk), okay $4,000 at tilted scale.

'Wind' Wow 38G, L'ville; 'Garden' 16G, High' 9G

Louisville, July 20.

Loew's State is doing terrific biz with the 14-year old "Gone With Wind" at 85c top. "Garden of Evil" at the Rialto looks strong, as does h.o. stanza of "High and Mighty" at the Mary Ann. With temperatures going to around 90°, customers are back to normal after the above 100° marks which put a crimp in all human activity hereabouts.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Black Horse Canyon" (U) and "Fireman, Save My Child" (U), solid $6,800. Last week, "Hell Below Zero" (Col) and "Charge of Lancers" (Col), sturdy $7,000.

Mary Anderson (Peoples) (1,200; 75-$1)—"High and Mighty" (WB) (2d wk). Fine $9,000, after last week's wham $12,000.

Rialto (Fourth Avenue) (3,000; 75-99)—"Garden of Evil" (20th). Likely big $16,000. Last week, "Demetrius and Gladiators" (20th) (2d wk), healthy $12,000.

State (Loew's) (3,000; 65-85)—"Gone With Wind" (M-G) (reissue). After 14 years this one is smash, almost new generation of patrons filling house from opening time, to point to gigantic $38,000. Last week, "Miami Story" (Col) and "Bait" (Col), okay $9,000.

'Caine' $22,500, 3d, Tops Hub; 'Flame' Fair 22G, 'Wacs' Thin 14G, 'Ring' 4G

Boston, July 20.

Although there are several new entries at downtown majors, "The Caine Mutiny," in third stanza at the Astor, continues to lead the town. Best of the newcomers is "Flame and the Flesh," which opened fair at the Orpheum and State Sat. (17) "Francis Joins the Wacs" at the Memorial is modest but "Ring of Fear," at the Paramount and Fenway, looks fairly good. "High and Mighty," in third frame at the Met, is offish.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25)—"Caine Mutiny" (Col) (3d wk). Nifty $22,500 following tall $29,000 for second round.

Beacon Hill (Beacon Hill) (800; 50-$1)—"Man With a Million" (UA) (3d wk). Not bad at $6,000 for third week. Oke $7,500 for second.

Boston (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama" (Indie) (29th wk). Holding up okay at $13,500. $14,000 for previous week.

Exeter (Indie) (1,300; 60-$1—"Scotch on the Rocks" (Indie). Opened Sun. (18). Last week, "Pickwick Papers" (Indie). Wound fifth week with oke $4,000.

Fenway (NET) (1,373; 50-90)—"Ring of Fear" (U) and "Rocket Man" (20th). Mild $4,000. Last week, "Gorilla at Large" (20th) and "Princess of Nile" (20th), $4,200.

Memorial (RKO) (3,000; 50-90)—"Francis Joins the Wacs" (U) and "House of Blackmail" (Indie). Fair $14,000. Last week, "Johnny Dark" (U) and "Cat-Women of Moon" (Indie). Disappointing $13,000.

Metropolitan (NET) (4,367); 60-$1.25)—"High and Mighty" (WB) (3d wk). Off to near $15,000 following okay $18,000 for second frame.

Orpheum (Loew's) (3,000; 50-90)—"Flame and Flesh" (M-G) and "Massacre Canyon" (Col). Near $14,000 shapes. Last week,

(Continued on page 16)

'Wind' Wham $30,000 Pitt Leader; 'Ring' Sound 10G, 'Dark' Bright 7G

Pittsburgh, July 20.

They're breaking down the doors at the Penn for "Gone With the Wind" and everybody else in the Golden Triangle owes a debt of gratitude to the picture, too, since the overflow's being channeled into all the other downtown houses. It looks like four and possibly five weeks for "GWTW" on the basis of business this stanza.

"Johnny Dark" at Harris and eigthh session of "Three Coins in Fountain" at Fulton are being particularly helped since they're in the same block as Penn and only a few steps away. "This Is Cinerama" at Warner is still a pleasant warm weather surprise going into its eighth month.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Three Coins in Fountain" (20th) (8th wk). Likely to top previous stanza's $8,000 and will probably stay again.

Harris (Harris) (2,100; 65-85)—"Johnny Dark" (U). Figured as just a filler, it's likely to wind up with excellent $7,000. Last week, "Hell Below Zero" (Col) disappointing at $8,000.

Penn (Loew's) (3,300; 65-$1)—"Gone With Wind" (M-G). Biggest thing here of the year. If pace doesn't lag, can't miss doing close to amazing $30,000. Last week, second of "Apache" (UA), fine $12,000.

Squirrel Hill (SW) (900; 65-85)—"Scotch on Rocks" (Indie). This one didn't fare too well with the reviewers and will be lucky to get $2,000. Last week, "Always a Bride" (U), somewhat better at $2,500.

Stanley (SW) (3,800; 65-$1)—"Ring of Fear" (WB). Heading for good $10,000. Last week, "High and Mighty" (WB) (2d wk), almost $13,000.

Warner (SW) (1,385; $1.25-$2.65)—"Cinerama" (Indie) (32nd wk). Made warm-weather comeback and doing best biz since mid-winter. Stretching for $13,500 this session after around $14,000 last week.

Philly Buoyant; 'Living' Rich 27G, 'Caine' Big 35G, 'Wind' 28G, Both 2d

Key City Grosses

Estimated Total Gross
This Week $2,932,800
(Based on 24 cities, and 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,495,900
(Based on 23 cities and 208 theatres.)

'Garden' Rich 40G, Det.; 'Zero' $17,000

Detroit, July 20.

Big news this week is "Gone With the Wind" which rolled up a larger gross $5,000 in its first day at the United Artists than when it played the same house in 1940. First day's take then was $4,200. It looks like a wham session for GWTW.

"Garden of Evil" is reaping big dividends at the Fox. "Hell Below Zero" looks hot at the Palms. "Caine Mutiny" stays big in third sailing at the Madison. "This Is Cinerama" remains steady and strong in the 70th week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25) — "Garden of Evil" (20th) and "Man in Hiding" (UA). Big $40,000. Last week, "Demetrius and Gladiators" (20th) plus Marciano-Charles fite pix, $22,000 in fourth week.

Michigan (United Detroit) (4,000; $1-$1.25) — "High and Mighty" (WB) (3rd week). Good $16,000. Last week, $22,000.

Palms (UD) (2,961; 80-$1) — "Hell Below Zero" (Col) and "Outlaw Stallion" (Lip). Hotsy $17,000. Last week, "Apache" (UA) and "Capt. Kidd and Slave Girl" (Col), $16,000 in second week and moves over to Broadway-Capitol.

Madison (UD) (1,900; $1.25-$1.50)—"Caine Mutiny" (Col) (3rd week). Strong $25,000. Last week, $35,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Apache" (UA) and "Capt. Kidd and Slave Girl" (Col) (move over from Palms for third week downtown). Oke $10,000. Last week, "Tanganyika" (U) and "Fireman Save My Child" (U), $9,000.

United Artists (UA) (1,938; $1-$1.25) — "Gone With the Wind" (M-G) (re-release). Boff $40,000. Last week, "Princess Nile" (20th) and "Rocket Man" (20th), $10,000.

Adams (Balaban) (1,700; 95-$1.25) — "Student Prince" (M-G) (4th week). Oke $8,000. Last week, $9,200.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65) — "This Is Cinerama" (70th week). Steady $19,000. Last week, same.

H.O.s Pacing Montreal; 'Zero' Zippy 15G, 'Knock' 21G, 'Faces' 13G, Both 2d

Montreal, July 20.

Two holdovers, Paramount's "Knock" and Twentieth's "New Faces" are still outstripping new entries in deluxers. Two reissues from Twentieth of Glen Miller pix doing fair biz at the Orpheum with Columbia's "Hell Below Zero" at the Capitol best of newcomers. Hot weather, however, is cutting into overall returns.

Estimates for This Week

Palace (C.T.) (2,625; 60-$1) — "New Faces" (20th) (2d wk). Okay $13,000 following a socko first week of $21,000.

Capitol (C.T.) (2,412; 45-75) — "Hell Below Zero" (Col). Fine $15,000. Last week, "Princess of Nile" (20th), poor $10,000.

Princess (C.T.) (2,131; 40-65) — "Saracen Blade" (Col). Thin $8,000. Last week, "Secret of Incas" (Par). Dull $10,000.

Loew's (C.T.) (2,847; 50-85) — "Knock On Wood" (Par) (2d wk). Good $21,000 after smash opener of $31,000.

Imperial (C.T.) (1,789; 34-60) — "Drums Across River" (U) and "Sweethearts on Parade" (U). Average $6,000. Last week, "Golden Mask" (UA) and "Go Man Go" (UA). Fair $8,000.

Orpheum (C.T.) (1,048; 40-65) — "Sun Valley Serenade" (20th) and "Orchestra Wives" (20th) (reissues). So-so $6,000. Last week, "Pride of Blue Grass" (AA) and "Golden Idol" (AA). Very poor $4,000.

Philadelphia, July 20.

Holdovers and heat failed to hurt strong product. "Caine Mutiny" is the pacesetter for third straight week, Stanley, with "Living It Up," is benefitting by Atlantic City world preem of the Martin & Lewis film which was well covered locally. "Gone with the Wind" is holding to its opening velocity.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.30)—"Executive Suite" (M-G) (9th wk). Fair $4,800. Last week, $6,000.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (41st wk). Okay $13,000. Last week, $16,700.

Fox (20th) (2,250; 75-$1.49)—"Demetrius and Gladiators" (20th) (2d wk). Good $25,000. Last week, $40,000.

Goldman (Goldman) (1,200; 65-$1.49)—"Gone With Wind" (M-G) (reissue) (2d wk). Roaring $28,000. Last week, $31,000.

Mastbaum (SW) (4,360; 75-$1.30)—"High and Mighty" (3d wk). Off to $15,500. Last week, $22,000.

Midtown (Goldman) (1,000; 74-$1.30)—"Garden of Evil" (20th) (2d wk). Fruitful $12,000. Last week, $20,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Caine Mutiny" (Col) (3d wk). Solid $35,000. Last week, $50,000.

Stanley (SW) (2,932; 74-$1.30)—"Living It Up" (Par). Smash $27,000. Last week, "Ring of Fear" (WB), $15,000.

Stanton (SW) (1,473; 50-99)—"Yellow Tomahawk" (UA) and "Lone Gun" (UA). Stout $9,500. "Queen of Sheba" (Lip), $5,000 for five days.

Trans-Lux (T-L) (500; 80-$1.50)—"Man With Million" (UA) (3d wk). Fast $5,000. Last week, $6,500.

Viking (Sley) (1,000; 75-$1.30)—"Student Prince" (M-G) (3d wk). Neat $12,000. Last week, $14,000.

Trans-Lux World (T-L) (604; 99-$1.50)—"French Line" (RKO) (6th wk). So-so $3,700. Last week, $4,000.

'Living' Lofty $23,000, Frisco; 'Susan' Slow 16½G, 'Garden' 22½G

San Francisco, July 20.

Market St. biz is perky despite week-long balmy temperatures. "Living It Up" is garnering swell trade at the Paramount while "Susan Slept Here" is only fair in its Golden Gate World preem.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90)—"Susan Slept Here" (RKO) and "Queen of Sheba" (Lip). Fair $16,500 despite world preem fanfare. Last week, "Francis Joins the Waes" (U) and "Drums Across River" (U), $16,500.

Fox (FWC) (4,651; $1-$1.50)—"Garden of Evil" (20th). Okay $22,500. Last week, "Demetrius and Gladiators" (20th) (4th wk), $11,000 after $17,500 for third frame.

Warfield (Loew's) (2,656; 75-$1)—"The Student Prince" (M-G). Sock $20,000. Last week, "Men of Fighting Lady" (M-G) (5 days of 2d wk), $8,000.

Paramount (Par) (2,646; 65-90)—"Living It Up" (Par) and "Private Eyes" (AA). Excellent $23,000. Last week, "Secret of Incas" (Par) and "Tennessee Champ" (M-G), $14,000.

St. Francis (Par) (1,400; $1-$1.50)—"Caine Mutiny" (Col) (3d wk). Good $25,000. Last week, $31,000 after $42,000 for initial frame.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-12.65)—"Cinerama" (Indie) (29th wk). Strong $28,500. Last week, $32,000 (including 2 extra performances).

United Artists (No. Coast) (1,207; 70-$1)—"Apache" (UA) (3d wk). Okay $8,500. Last week, $10,000 after $21,000 for first week.

Stagedoor (Ackerman-Rosener) (400; 85-$1.35)—"Immortal City" (Indie) (5th wk). Fine $4,000. Last week, $4,300.

Clay (Rosener) (400; $1)—"Young Wives' Tale" (Indie) (4th wk). Fair $2,100. Last week, $2,400.

Bridge (Schwarz; Reade) (399; $1-$1.20)—"Always a Bride" (U) opens Thurs. (22). Last week, "Daughters of Destiny" (Indie) oke $2,100 after $2,300 on second frame.

Larkin (Rosener) (400; $1)—"Loves and Morals of Times Gone By" (Indie) and "Little World of Don Camillo" (Indie) (2d wk). Nice $2,300. Last week, $2,600.

Vogue (S.F. Theatres) (377; $1)—"Mr. Denning Drives North" (Indie) and "Lady Godiva Rides Again" (Indie). Oke $2,000. Last week, "Two Cents Worth of Hope" (Indie) (3d wk), $2,000.

H.O.s Lift Chi; 'Obsession' Huge 40G, 'Zero' Torrid 24G, 'High'-Stageshow Hefty 52G, 'Garden' 25G, Both 2d

Chicago, July 20.

First-run pix here are running at a goodly summer gait, as most of the houses are stocked with strong holdovers and at least two of three new entries look very sturdy. "Magnificent Obsession," starting at tremendous $40,000 should have long and sturdy run at United Artists, as should "Scotch on Rocks" at Surf, opening to fine $5,200.

Roosevelt is getting great $24,000 for action dualer of "Hell Below Zero" and "Saracen Blade." In second week, "High and Mighty" is worthy of its title at the Chicago, with Tommy Leonetti topping vaude side. At Woods, "Garden of Evil" continues sock, while "Adventures Robinson Crusoe" lags at McVickers.

Third week of "Caine Mutiny" is hefty at State-Lake, and "Julius Caesar" is buoyant at Loop, catching overflow. Reissue duo of "Anna" and "Bitter Rice" is shaping okay at the World. "Demetrius and Gladiators" looks staunch in fourth week at Oriental, and "Man With Million" is tapping another good figure at Monroe in same round. Palace enjoys another terrific frame in 51st with "Cinerama."

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25) —"High and Mighty" (WB) with Tommy Leonetti topping stageshow (2d wk). Lush $52,000. Last week, $66,000.

Loop (Telem't) (600; 90-$1.25)— "Julius Caesar" (M-G) (3d wk). Stout $11,500. Last week, $14,000.

McVickers (JL&S) (2,200; 65-$1.25) — "Adventures Robinson Crusoe" (UA) (2d wk). Dull $10,000. Last week, $14,000.

Monroe (Indie) (1,000; 65-87)— "Man With Million" (UA) (4th wk). Good $6,300. Last week, $7,500.

Oriental (Indie) (3,400; 98-$1.25) —"Demetrius and Gladiators" (20th) (4th wk). Tidy $18,700 after last week's. $23,000.

Palace (Eitel) (1,484; $1.25-$3.40) —"Cinerama" (Indie) (51st wk). Boffo $32,000 after $28,000 last week.

Roosevelt (B&K) (1,400; 50-98)— "Hell Below Zero" (Col) and "Saracen Blade" (Col). Great $24,000. Last week, "Apache" (UA) and "Stormy" (Disney) (2d wk) $20,000.

State-Lake (B&K) (2,700; 98-$1.80)—"Caine Mutiny" (Col) (3d wk). Slipped to $45,000 after $78,000 last week.

Surf (H&E Balaban) (685; 95)— "Scotch on Rocks" (Indie). Looks zestful $5,200. Last week, "Always a Bride" (Indie) (1st wk) (m.o.) $3,000.

United Artists (B&K) (1,700; 98-$1.25) — "Magnificent Obsession" (U). Tremendous $40,000. Last week, "Silver Lode" (RKO) and "Riders to Stars" (UA) (1st wk), $15,000.

Woods (Essaness) (1,198; 98-$1.25)—"Garden of Evil" (20th) (2d wk). Hot $25,000. Last week, $36,000.

World (Indie) (697; 98)—"Anna" (IFE) and "Bitter Rice" (IFE) (reissues) (3d wk). Trim $3,000. Last week, $3,200.

'Leslie' Mild 8½G, Indpls.; 'Wind' Sock $14,000, 3d

Indianapolis, July 20.

"Gone With Wind" still is setting pace for first runners in third stanza at Loew's and may hold again. "Garden of Evil" also is holding up well in extra three days at Indiana to get back to Wednesday opening. "About Mrs. Leslie," stoutest new entry, is fair at Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"About Mrs. Leslie" (Par) and "Sable Scarf" (Indie). Mild $8,500. Last week, "Johnny Dark" (U) and "Playgirl" (U). Nice $10,000.

Indiana (Cockrill-Dolle) (3,200; 60-95)—"Garden of Evil" (20th) (2d wk). Oke $3,000 in three days after gala $15,000 full week.

Loew's (Loew's) (2,427; 60-90)— "Gone With the Wind," (3d wk). Still sock $14,000, after smash $19,000 second week and $24,000 opener. Bigger than 1947 engagement.

Lyric (Cockrill-Dolle) (1,600; 35-70)—"Desperado" (AA) and "Bowery Boys Meet Monsters" (AA). Nifty $6,000. Last week, "Silver Lode" (RKO) and Cartoon Festival, $5,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wind' Smash 28G, Cincy; 'Knock' 14G

Cincinnati, July 20.

Return of "Gone With Wind" in modern screen treatment is an atomic grosser at the Palace and approaching a house record despite its 200-minute running time. "Knock oh Wood" is corraling musical fans for a solid Albee session and the Grand is above par with "Silver Lode."

"Three Coins in Fountain" is building a lusty second stanza figure for Keith's. "Cinerama" continues plenty strong after slight fourth-round dip blamed on hottest Cincy temperature in 18 years.

Estimates for This Week

Albee (RKO) (3,100; 50-84) — "Knock on Wood" (Par). Rollicking $14,000. Last week, "High and Mighty" (WB) (2d wk), at 75-$1 scale, $14,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama" (Indie) (5th wk). Great $28,000 after hot-weather dip on fourth stanza to $27,000. Out-of-town trade building.

Grand (RKO) (1,400; 50-84) — "Silver Lode" (RKO) and "Blue Parrot" (Indie). Hefty $8,500. Last week, "She Couldn't Say No" (RKO) and "House of Blackmail" (Indie), $7,000.

Keith's (Shor) (1,500; 75-$1.25) — "Three Coins in Fountain" (20th) (2d wk). Solid $11,500 after $17,500 preem. Holds.

Palace (RKO) (2,600; 75-$1) — "Gone With Wind" (M-G) (reissue). Wide screen and stereophonic sound hypoing perennial fave to smash $28,000. Stays on.

Denver Perking; 'Caine' Huge $28,000, 'Apache' Big 19½G, 'Dust' Light 1G

Denver, July 20.

Led by "Caine Mutiny," grosses are perking here. Film version of Herman Wouk's novel is packing the Denver to a huge figure and holds, natch. "Man with a Million" stays a fourth at the Aladdin.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85) — "Man With a Million" (UA) (3d wk). Big $4,500 and holding. Last week, $5,000.

Centre (Fox) (1,247; 60-$1) — "Garden of Evil" (20th) (4th wk). Good $10,000. Last week, $11,000.

Denham (Cockrill) (1,750; 50-85) — "Knock on Wood" (Par) (3rd wk). Good $7,500. Last week, $10,000.

Denver (Fox) (2,525; 50-85) — "Caine Mutiny" (Col). Big $28,000 and holding. Last week, "Black Horse Canyon" (U) and "Egg and I" (U) (reissue), $8,000.

Esquire (Fox) (742; 50-85) — "Out of This World" (Carroll). Poor $10,000, Last week, on reissues.

Paramount (Wolfberg) (2,200; 50-85)—"Apache" (UA) and "Return to Treasure Island" (UA). Big $19,500 and holds. Last week, "Hell Below Zero" (Col) and "Killer Ape" (Col) $13,000.

Tabor (Fox) (1,967; 30-50) — "Arrow in the Dust" (AA) and "Pride of the Blue Grass" (AA). Poor $1,000. Last week, "One Summer of Happiness" (Indie) and "Paid to Kill" (Lip), $3,500.

Vogue (Pike) (442; 74-90) — "Young Wives' Tale" (Indie). Thin $1,000. Last week, "Cinderella" (Indie); $1,500.

ST. LOO SWELTERS BUT 'WIND' BREEZY 20G, 3D

St. Louis, July 20.

"Gone with the Wind" and "Cinerama" are keeping pace with blistering temperatures that set an all-time high of 112.3 degrees Wed, (14) and have hovered around the 100 mark since. Both films are still grabbing heavy coin.

"High and Mighty" is swell on the holdover sesh after a sock first frame. "The Great Gilbert and Sullivan" is doing fine biz at two small houses. Ozoners are getting a heavy play from natives seeking relief from the heat.

Estimates for This Week

Ambassador (Ind) (1,400; $1.20-$2.40)—"This is Cinerama" (Ind) (24th wk). Fine $15,000. Last week, $17,000.

Fox (F&M) (5,000; 51-69)—"Gambler from Natchez" (20th) and "Arrow in the Dust" (AA). Opened Tuesday. Last week "Tanganyika" (U) and "Silver Lode" (RKO). Nice $15,000.

Loew's (Loew's) (3,172; 75-$1)— "Gone With the Wind" (M-G) (3d wk). Hefty $20,000, after socko $28,000 last week.

Orpheum (Loew's) (1,400; 50-75) —"Robinson Crusoe" (UA) and "John Smith and Pochohantas" (UA) (2d wk). Fair $4,000 after good $7,500 for opening frame.

Richmond (St. L. Amus.) (400; 82)—"The Great Gilbert and Sullivan" (UA). Neat $3,500. Last week, "Red Garters" (Par) (2d wk). Fair $2,500.

St. Louis (St. L. Amus.) (4,000; 69)—"High and Mighty" (WB) (2d wk). Fine $5,000 following good $3,000 for opening stanza.

Shady Oak (St. L. Amus.) (800; 82)—"The Great Gilbert and Sullivan" (UA). Nice $5,000. Last week, "Red Garters" (Par) (2d wk). Good $3,000.

'Obsession' Hot $26,000, Cleve.

Cleveland, July 20.

World preem of "Magnificent Obsession" made hot front-page news for Palace and its producer, Ross Hunter, former Clevelander, who set up festive deal for his hometown. Opening, with special stage show spotlighting Jane Wyman, Agnes Moorehead and Hunter, was sellout Thursday (16), and strong weekend pull points toward bumper grosses.

"High and Mighty" on third round at Allen is steaming terrifically, making it tougher for other key houses. In spite of this opposition, "Apache" on stayover looks hearty for State. "Tanganyika" is chief sufferer, going only fair at Hipp. Reissue of "Gone With Wind" rates extra good on fourth lap at Stillman on m.o.

Estimates for This Week

Allen (S-W) (3,000; 60-90)— "High and Mighty" (WB) (3d wk). Hefty enough at $10,000 on five days to get another h.o., but "Caine Mutiny" is set for tomorrow (Wed.). Last week, stout $21,400 on second lap.

Hipp (Telem't) (3,700; 60-90)— "Tanganyika" (U). Average $12,000. Last week, "Demetrius and Gladiators" (20th) (5th wk). Satisfying $11,500.

Lower Mall (Community) (585; 60-90)—"Moon Is Blue" (UA) (9th wk). Oke $3,000 after same last round.

Ohio (Loew's) (1,200; 60-90)— "Saracen Blade" (Col) and "Massacre Canyon" (Col). Nice $7,000. Last week "Return to Treasure Island" (UA) and "Overland Pacific" (UA), ditto.

Palace (RKO) (3,300; 60-90)— "Magnificent Obsession" (U). Boffo $26,000. Last week, "Garden of Evil" (20th) (2d wk), $8,500.

State (Loew's) (3,500; 60-90)— "Apache" (UA) (2d wk). Excellent $11,000. Last week, terrific $20,000.

Stillman (Loew's) (2,700; 60-90) —"Gone With Wind" (M-G) (4th wk). Fine $10,000, following robust $13,000.

'Garden' Great $10,000, 'Knock' Smash 15G; K.C.

Kansas City, July 20.

Upbeat is the word for biz currently, big money being hauled in by "Knock On Wood" at the Paramount, "Garden of Evil" at the Roxy, and "High and Mighty" in third week in the Missouri. "Tanganyika" in four Fox Midwest houses is drawing pleasant trade, as is "Hell Below Zero" at the Midland. Stifling heat wave broke Thursday to give opening days a break, but heat also considered a

(Continued on page 16)

H. O.'s Hold Up on B'way; 'Apache' Brisk 30G 2d, 'Mighty' Tall 41G 3d, 'Prince' 132G 5th, 'Malta' Firm 13G

Without a sock new entry to bolster trade and dominated by holdovers, Main Stem biz is offish this week. The drop, however, wasn't sufficient to cause any concern among the Broadway operators. Only two new pix, both art house entries, were unveiled during the week. Both "The Malta Story" (UA) at the Guild and the French import "Earrings for Madame De" at the Little Carnegie look headed for okay first-week biz despite mild reviews from the New York crix. "Malta" looks to hit $13,000 and "Earrings" $12,000.

"The Student Prince" (M-G) at Music Hall is winding up a successful five-week run with a solid $132,000. It'll be succeeded tomorrow (Thurs.) by Metro's "Seven Brides for Seven Brothers." Metro is also bringing in "Valley of the Kings" to the Plaza, east side art house, today (Wed.) with a special benefit preem. "High and Mighty" (WB) shapes as fine $41,000 in third week at the Paramount. "The Caine Mutiny" (Col) looks to give Capitol $64,000 in its third frame. "Apache" (UA) at the Mayfair also seems to be settling down for a run with solid $30,000 for first holdover frame.

"Indiscretion of an American Wife" at the Astor with mild $8,000 and "About Mrs. Leslie" (Par) with so-so $10,500 are nearing the end of their runs and will be replaced shortly. "Waterfront" (Col) moves into the Astor on July 28 and "Susan Slept Here" (RKO) into the Victoria July 29. "Garden of Evil" (20th) at the Roxy slipped to $38,000. "Broken Lance" (20th) takes over July 29. Cinerama held at swell $39,000, with trade being bolstered by tourists and vacationing school kids.

Break in the heat wave last Wednesday (14) night helped business somewhat as did the cloudy and rainy Sunday (18). Many houses reported 25% better Sunday biz over Saturday. The reverse is usually the case during the summer months.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75) —"Indiscretion of an American Wife" (Col) (4th wk). Stanza ending tomorrow looks to hit mild $8,000 after $9,500 for third frame. Stays until next Wednesday (28) when "Waterfront" (Col) moves in.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Earrings of Madame De" (Arlan) French import which opened Monday (19) is expected to draw okay $12,000 in face of lukewarm reviews. "La Ronde" (Hakim), the controversial French film, concluded a successful 19-week engagement with $4,400 for final round.

Baronet (Reade) (430; 90-$1.50) —"Daughters of Destiny" (Indie) (3d wk). Second stanza ending Sunday (18) drew fair $3,900 after $5,500 for opening week. "The Cowboy" (Lip) opens Aug. 2.

Capitol (Loew's) (4,820; 85-$2.20) —"The Caine Mutiny" (Col) (4th wk). Week ending today (Wed. set for another socko round with $64,000 after wow $73,000 for previous period. Looks set for a long run.

Criterion (Moss) (1,700; 50-$1.85) —"Long Wait" (UA). (3d wk). Completes run tomorrow (Thurs.) with anticipated $14,000, better than previous stanza's $12,000. Martin & Lewis in "Living It Up" (Par) take over Friday (23).

Fine Arts (Davis) (468; $1.50-$1.80) — "Mr. Hulot's Holiday" (GBD) (6th wk). Holding up well at $11,000 after excellent $12,000 for previous stanza. Continues indef.

Globe (Brandt) (1,500; 70-$1.50) —"Hell Below Zero" (Col) (2d wk). First holdover frame ending Friday (23) heading for good $12,000. Continues with "Pushover" (Col) set to follow.

Guild (Guild; 450; $1-$1.50) — "Malta Story (UA) (1st wk). Opened Friday (16) to so-so reviews from New York crix. First stanza expected to reach $13,000, strong for this spot.

Holiday (Rose) (950; 90-$1.65) — "Smart Money" WB) and "Roaring Twenties" (WB) (reissues) (3d wk). Combo of gangster oldies dropped to $8,000 after nice $14,000 for initial holdover frame. Pix expected to remain for another week, but nothing set yet to follow.

Mayfair (Brandt) (1,736; 79-$1.80) —"Apache" (UA). First holdover frame finishing up tomorrow (Thurs.) is heading for solid $30,000. Continues.

Normandie (Normandie Theatres) (592; $1-$1.80)—"Le Plaisir" (Indie). (10th wk). Held nicely at $5,500, strong for this time of run. Previous week was $6,200. Continues indef with "Return of Robinson Crusoe" (UA) to follow.

Palace (RKO) (1,700; 50-$1.60)— "The Diamond Wizard" (Indie) with eight acts of vaudeville. Week ending tomorrow (Thurs.) likely will be okay $19,600. "Silver Lode" (RKO) opens Friday (23).

Paramount (ABC-Par) (3,664; 70-$1.75)—"High and Mighty" (WB). (4th wk). Third week ending yesterday (Tues) finished with fine $41,000 after fancy $48,000 in previous frame. "Ring of Fear" (WB) bows next Wednesday (28).

Paris (Indie) (568; $1.25-$1.80)— "Hobson's Choice" (UA) (6th wk). Healthy $9,500 for fifth frame ending Sunday (18). Chalked up big $11,000 for fourth round. Continues, natch!

Radio City Music Hall (Rockefellers) (6;200; 95-$2.75)—"Student Prince" (M-G) and stageshow (5th wk). Winding up successful run today (Wed.) with boffo $132,000. Last week $143,000. "7 Brides for 7 Brothers" (M-G) opens tomorrow (Thurs.).

Roxy (Nat'l. Th.) (5,717; 65-$2.40) —"Garden of Evil" (20th) (2d wk). First holdover stanza ending tomorrow (Thurs.) heading for okay $38,000, slightly below expectations in light of fine reviews. "Broken Lance" (20th) follows July 29.

State (Loew's) (3,450; 78-$1.75)— "Gone With the Wind" (M-G) (8th wk). Seventh frame ending Friday (23) seems set for strong $29,000, solid for this time of run. "Magnificent Obsession" (U) opens on Aug. 4.

Sutton (R&B) (561; $1-$1.80)— "Man With a Million" (UA) (4th wk). Third frame ended Sunday (18) held at strong $12,200 after great $15,000 for first holdover week. Holds indef.

Trans-Lux 60th St. (T-L) (453; $1-$1.55)—"Victory at Sea" (UA) (2d wk). First week ending Monday (19) chalked up respectable $7,300. Holds.

Trans-Lux 52nd St. (T-L) (540; $1-$1.55)—"Lili" (M-G) (72d wk). There appears no end to this biz this entry can draw. It held at a solid $6,000 for week ending Sunday (18), same as for the 71st frame.

Victoria (City Inv.) (1,060; 50-$1.75)—"About Mrs. Leslie" (Par) (4th wk). Third week ended Sunday (18) was fair $10,500 after sturdy $16,000 for second stanza. "Susan Slept Here" (RKO) opens July 29.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "Cinerama" (Indie) (59th wk). Gross hardly varies from week to week. The 58th stanza, ended Sunday (19), was $39,000, ahead of last week's $38,000. Biz being helped by tourist trade and vacationing school kids.

Aquatennial No Chill To Mpls. Biz; 'Wind' Hot 12G; 'Zero' $8,500

Minneapolis, July 20.

The Aquatennial, with its myriad of counter attractions, usually takes a heavy boxoffice toll here. Currently, however, this annual summer mardi gras isn't preventing Cinerama from zooming to what may be a new high for its run, now in its 14th week, or keeping two newcomers, "Gone With the Wind" and "Hell Below Zero," from attracting substantial patronage.

Influx of transients for the mardi gras is benefiting Cinerama the most. All holdovers are solid and the stiff competition doesn't seem to be extinguishing their boxoffice fire.

Estimates for This Week

Century (S-W) (1,140; $1.20-$2.65) Cinerama (Indie) (14th wk.). Demand from transients here for Aquatennial very big. May hit a new high with smash $30,000 or more. Last week, $21,500.

Gopher (Berger) (1,000; 85) "Gone With Wind" (M-G) (reissue). Fifth time around, but there were lines a block long on opening day. Matinee admission raised from 65c to 85c with same scale in evening. Terrific $12,000. Last week,

(Continued on page 16)

20th Century-Fox's first production in the new, improved

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'Eternity' June B.O. Champ in Paris; 'Act of Love' Sixth Best Grosser

Paris, July 13.

Of the six boxoffice toppers last month in Paris one was American pic, two French, two Franco-Italian and one Franco-American. Top coin went to "From Here To Eternity" (Col) which took a great $408,000 playing three big houses. It is now in its second first-run and still doing big.

Next was the French gangster drama, with Jean Gabin, "Don't Touch the Coin," which hit $288,000 at two big theatres. Next was "Unfrocked" which took $135,000 via a longrun at one arty house.

Robert Siodmak's Franco-Italo "The Big Game," with Gina Lollobrigida, was next with $105,000 playing two large theatres, followed by Fernandel-Pier Angeli tinter, "Mam'Zelle Nitouche," for $102,000. Sixth best was Anatole Litvak's Franco-U. S. film, "Act of Love" (UA) starring Kirk Douglas. It got $99,000 at three houses.

Provinces went for "Nitouche," "Grisbi," "The Robe" (20th), "Quo Vadis" (M-G), "Eternity" and "Beneath Twelve-Mile Reef" (20th). There is now a general decline at the b.o. as the Paris vacation exodus starts. Hence, most top product is being held.

Lord Chamberlain Can't Stop Sexy Advertising On Touring Brit. 'Ladies'

London, July 20.

Agreeing that posters advertising the touring production of "Ladies for Hire," appealed to the worst side of human nature and were neither good for the public nor for the theatre, the Lord Chamberlain has told three Socialist M.P.'s that he has no powers to control sexy advertising displays for productions he has licensed for public presentation.

In a letter to the Laborite members of Parliament, Lord Scarborough, the Lord Chamberlain, commented on the controversy over the publication of "The Naked and the Dead," which was nearly banned by the Attorney General. In the present state of public opinion, when such books are tolerated and when some newspapers give such frank emphasis to sex, he said, it was difficult to convince theatre managers that they should be judged by standards different from those applied to publishers.

He went on to explain that having licensed "Ladies for Hire" for public presentation, he was empowered to regulate advertisements displayed on the theatre building itself, but not elsewhere. He added that he had no jurisdiction over posters on the walls of theatres outside the area of his theatre licensing authority.

The Lord Chamberlain added that he had previously warned the management of the theatre concerned of the disapproval shown of posters exhibited by them and promised to arrange for another caution to be given.

The M.P.s concerned, all of whom represent the area catered for by the theatre involved, claim they will make representations to the Home Secretary and will also ask the Commissioner of Police to take action on grounds of indecency.

O'Brien Seeking Action On Cinema Wage Boost

London, July 13.

Conciliation officers of the Ministry of Labor have been requested by Tom O'Brien, M.P., to intervene on behalf of his union members in their claim for a wage hike in the exhibiting industry. The National Assn. of Theatrical and Kine Employees gave notice to revise the existing agreement earlier in the year, but have failed to negotiate a new pact with the Cinematograph Exhibitors Assn.

Meetings have been held over the last several months but, since there was little sign of settlement, the union asked the ministry to step in. There is not any serious thought of strike action at this stage. A full report on the progress of the negotiations was made by O'Brien at his union's executive session last weekend.

'Quiet,' 'Moulin' Top U.S. Films of Greek Crix

Athens, July 13.

Greek film crix, picking the best films of the 1953-54 season here, selected the French pic, "Jeux Interdits," as tops. Second choice was "Quiet Man (Rep) with third prize going to "Moulin Rouge" (UA). Fourth place went to "Lili" (M-G). "Captain's Paradise" (U) was seventh.

Top 3-D film award went to "Kiss Me Kate" (M-G). Critics named Leslie Caron and Mel Ferrer ("Lili"), and John Wayne ("Quiet Man") as best actors and actresses.

Finnish Actors Strike Ended

Helsinki, July 20.

The Finnish actors strike, which for almost a month halted production in this country, ended surprisingly in an agreement, which didn't give the actors much more than what they could have achieved even without a strike. The increasing unpopularity of the strike evidently made the leading group of the Stage Actors Guild (who originally had forced the conflict) reconsider their position and accept a solution on the producers' terms. Also the fear of legal repercussions because of controversial steps taken by the strike committee may have caused the switch. In face of the immediate end of the strike, the producers refrained from legal actions otherwise planned to bring order to the conflict.

With the strike over, production was quickly put back into full swing. At this moment, there are four pictures in the cutting rooms and ready for release within a month. Most important of these is a comedy from the Finnish SF, "Billy Blockhead Meets the Snowman," with Finland's M&L-team, Esa & Masa. Nine pictures are shooting in three companies, and at least six more are in preparation, with location shooting scheduled for this summer.

OLIVER AUTOBIOG AS BBC 4-SHOW SERIES

London, July 20.

A recently published autobiog by Vic Oliver will form the basis of a series of four weekly broadcasts to be aired by the BBC from July 30. Author has collaborated with scriptwriter Gale Pedrick and producer Thurstan Holland on the feature.

The series will span Oliver's early days in Vienna, cover the period when he was a cavalry officer in the Austrian army in the first World War, and will include the time when he was a jazz musician in America and his discovery of a comic talent which led Henry Sherek to bring him to the Palladium.

London Film Notes

London, July 13.

Carol Reed, film producer, signed **Diana Dors** for star role in **Woolf Mankowitz's** "A Kid For Two Farthings," which he is to produce for **Alexander Korda** . . . **Harry Passmore**, former exec of ACT Films, quit to form his own film company in association with **John Croydon** . . . First pic is a comedy thriller as yet untitled, which starts shooting later in July . . . **Yvonne de Carlo** to star in new film, "Star Of Rio," which will be done in Germany this month, with **Arthur Brauner** to produce.

Petula Clark will be **Arthur Askey's** leading lady in **Jack Hylton's** "Love Match," which goes on the floor at Beaconsfield studios July 26. **David Paltenghi** and **Mac-Lean Rogers** will codirect for Group Three. Pic gets a **J. Arthur Rank** release . . . **William Gell**, head of Monarch Films, off to N.Y. soon, and then Hollywood to finalize deal for filming "Solid Said the Earl" from book of same title by film director **John Paddy Carstairs**. Gell looking for leading American star, and also lining up finance and American distribution.

So Who's to Blame?

London, July 20.

The prohibition of smoking at children's matinees was advocated at a meeting of the Edinburgh (Scotland) Education Committee last week.

A woman councillor said she recently went to a matinee performance and was surprised to find that many of the children were smoking. One boy, aged about nine, even handed a cigaret case around to his friends.

2 U.S. Managements Join For 1st Time in London's Oct. 'Can-Can' Production

London, July 20.

The London production of "Can-Can," which follows "Guys and Dolls" into the Coliseum in October, will be under the joint management of Williamson Music, Feuer & Martin and Prince Littler. Williamson is the London publishing house controlled by Rodgers & Hammerstein and responsible for all R & H presentations in London.

Williamson is already associated with Prince Littler in two other ventures, namely "King and I" at the Theatre Royal, Drury Lane, and "Teahouse of the August Moon" at Her Majesty's. This will be the first time, however, that they have joined forces here with another American management. Feuer & Martin are partnered with Prince Littler in the presentation of "Guys and Dolls" at Littler's Coliseum Theatre.

Jerome Whyte arrived in London last Saturday (17) to assume directorial responsibility for "Can-Can." It's believed that principal roles will be filled by U. S. artists, with the remaining parts recruited locally. Settings for the production are now being made at the Theatre Royal.

It's now confirmed that "Kismet" will, in due course, follow "The King and I" into Drury Lane, but that this is a long-term project, as the R & H musical is continuing at capacity level.

HUSTON HONORARY PREZ OF EDINBURGH PIC FEST

London, July 20.

John Huston, currently filming "Moby Dick" in Ireland, has been named honorary prez of this year's Edinburgh Film Festival. He expects to be on location in Wales during the festival period (Aug. 22-Sept. 12) but will try to visit the Scottish capital.

Among British film toppers who have been named festival vice-presidents are Sir Michael Balcon, Sir Alex King, Sidney L. Bernstein, Robert Clark, Sam Eckman Jr., Sir Alexander Korda and Robert Wolff.

Festival functions will include a lecture by Anthony Asquish, organized by the British Film Academy, a film school arranged by the British Film Institute, and a conference of the International Federation of Screen Writers.

BRIT. UNIONS BLAST AFL

More Groups Protest U. S. Unions' Stand Vs. British Telepix

London, July 13.

Stand by the American Federation of Labor against British-made telepix for the U. S. market has provoked protests from all labor organizations in the British picture industry. Intervention by the National Assn. of Theatrical and cinematograph Employees and jointly by the Assn. of Cine Technicians and British Actors' Equity has been followed by a memorandum from the Electrical Trades Union to the president of the Board of Trade.

The ETU general secretary, Walter T. Stevens, charges that the AFL boycott, if effective, could seriously prejudice the dollar earning capacity of the British film workers and also their future employment. Previously, the union topper says, they have tried to protect the British industry from the serious and, in their opinion, unfair competition from the U. S.

It appears, writes Stevens, that in view of the preponderance of American pix on British screens, the proportion of time taken in the showing of British product on American tv is negligible.

BFPA Taking New, Tough Stance Vs. British Exhibs Over Eady Fund

London, July 20.

In a 4,000 word document to the Board of Trade and the Treasury urging immediate government action to decide future level of the Eady fund, the British Film Producers Assn. has dropped its kid glove tactics and launched a major offensive against the exhibiting industry. Producers claim that the Cinematograph Exhibitors Assn. attitude is a travesty of the terms and spirit of the agreement negotiated by the four trade associations last year.

Producers beef to the government is based on two counts. Firstly, they argue that the CEA has not implemented its pledge that any tax concession should be divided to benefit both theatre owners and the British production industry. Secondly, they insist that by the CEA decision to introduce a lower level of Eady payments from Aug. 1, the fund is being deprived of a substantial slice of its income.

Last year's provisional agreement was divided into two sections. The first recognized the heavy burden of taxation and accepted the exhibitor viewpoint that unless there was admission tax relief, the maximum which could be contributed annually to the fund would be around $6,450,000. The supplementary agreement, inked on the same day, stipulated that, in the event of a tax concession, the division of the extra coin would be determined by the four associations or, failing agreement, by the government.

In this year's budget the industry received a tax concession worth $9,800,000 in a full year and the new tax scale is now in operation. After a period of negotiation the CEA instructed its members to pay the Eady levy as from Aug. 1 on the lower scale (i.e., at $6,450,000 annually), which is about $1,400,000 less per year than that currently in operation.

In its statement to the government, the BFPA argues that it is not only being done out of its share of the $9,800,000 tax relief, but is also losing the additional $1,400,000 a year by virture of the CEA decision.

Realizing that the government may not be able to make a firm decision in time to operate from Aug 1, the BFPA has requested that it should inform exhibitors that the status quo should be maintained until a settlement is reached. It's admitted that a retrospective award would not be practicable.

Gonzales Sets 2 Films On Co-Production Deals

Madrid, July 13.

Cesareo Gonzales has closed a deal with Aspa Films for co-production. He also announced Suevia Films will be in charge of world distribution of all Aspa Films product. Aspa Films, owned by producer Vicente Escriva and director Rafael Gil, recently has gained prestige in Latino countries for its pix. Latest click was "He Died 15 Years Ago" from the anti-Communist play of Gimenez Arnau.

Gonzales also signed a pact with Argentina Sono Films for two pix (on co-production basis), starring Maria Felix and Lola Flores, both under contract to Suevia.

Korda to Distrib Pix Via Romulus

London, July 20.

In a deal concluded in London last week, future output of the Korda production group will be distributed in Britain and the Commonwealth through Romulus Films, independent company formed by John Woolf when he exited the Rank group some few years back.

The change in Korda distribution follows the government foreclosure on British Lion and the appointment of a receiver and manager pending the formation of a new company. Hitherto Korda had been production adviser to the British Lion group and his entire output was released through that corporation. Korda's post as production adviser was terminated by the receiver immediately when he took control.

The new deal will give Romulus an additional four major pix a year and they will now have an annual program of eight to 10 films. They will retain a financial interest in the distribution rights of the Korda product in the U. S.

First of the Korda films to go through Romulus release will be the new Carol Reed opus, "A Kid for Two Farthings," which went into production last week. This is based on the Wolf Mankowitz story.

As a result of his affiliation with the Romulus group, Korda has now succeeded in obtaining Anglo-American money for his future program. Coin for the American end will be provided by Robert Dowling and Ilya Lopert, with the British company providing the normal distribution guarantees which can be discounted for about 70% of the budgeted cost.

2 RANK CIRCUITS VAMP CEA IN EADY PROTEST

London, July 20.

The J. Arthur Rank Organization is pulling its two circuits out from membership of the Cinematographic Exhibitors Assn. in protest at last week's decision to operate a lower levy of Eady contributions as from Aug. 1.

On its own initiative, the Rank group has decided that theatres within its control will continue to make Eady payments on the present level until such time as a new schedule is determined.

Notice of the resignation was conveyed to Walter Fuller, CEA general secretary, in a letter from John Davis, managing director of the Rank Organization. He indicated that their decision had been motivated by the "clear breach of agreement" on the part of the association and was not in any way due to the difference of opinion between the exhibitors and the two producers' associations.

The two Rank circuits, Odeon and Gaumont British, have a combined strength of 547 theatres. The Odeon group is 311 strong. This will be the second time the Rank group has left the CEA. They ankled the association two or three years back but evenually returned in the interest of trade unity.

Italy's Pix Prod. Holds Near Last Year Despite Delays on Film Law

Rome, July 13.

Italo film production has held its own this year despite threats of a production slump stemming from a delay in legislation to frame a new protective film law. There were 63 pix which went into production during the first five months of 1954 as against 66 during the same period in 1953.

Of the 63 total, 59 are new Italian productions, three are previously suspended films but now resumed. Also, one is the Yank-made "Helen of Troy" (WB), now in production at Cinecitta studios.

France as usual leads the list of co-productions, with 12 for the period. There also is one each listed for Spain, Germany, and Egypt. The 63 total includes 28 color items, with Ferraniacolor predominating.

Maintaining the pace set so far, studios here currently are busy on a total of 29 films, eight of them co-productions. WB has added "Land of the Pharaohs," shooting at Scalera Studios, to its previous local operations.

Paal's 'Columbus' Preem

Hamburg, July 13.

"Return of Columbus," which producer-director Alexander Paal recently completed in English and German versions, will have its world preem Aug. 13 at the Europa Palace, Frankfurt, through Europa Film Distribution Co. Picture stars Sydney and Charlie Chaplin, Jr.

Indie producer Paal, who made his directorial debut with "Columbus," planes to N.Y.

"SEVEN BRIDES" IN HOUSTON!

Here's How M-G-M Launched A Great Attraction To A 26-Year New All-Time Record!



Above: Sample of the off-beat ads. Other big display ads in large campaign.

"BRIDES" CONTEST

The Houston Post ran a contest to select two local "Brides". Together with the five starlet "Brides" who actually appear in the picture, Houston had the full complement of "Seven Brides". Terrific attention-getters impress, on radio and TV.

"BABY STAR" CONTEST

Baby photos of M-G-M stars, including those in the picture, were used in a "Baby Star" contest that was one of the most widely publicized and successful contests in local annals.

RADIO AND TV

An attractive model dressed as a bride visited all radio and TV disc jockeys with the record-album of songs from the picture. Later the "Seven Brides" repeated the visits. Additionally they modeled costumes from the picture in Style Shows and were interviewed by 100 local teen-age girls in their modeling school. They got reams of space.

WEALTH OF STUNTS

Romance in a Haystack: With a local jeweler's cooperation, engagement and wedding rings were planted in a haystack located in a downtown parking lot, with local girls taking part in the search.

Snowballs in July: The "Brides" were greeted, upon arrival at the airport, by local critics and celebrities and a giant pile of real snow. A simulated snow-ball fight took place in 100-degree weather.

"Just Married" Parade: Open cars carried the "Brides" and local officials from the airport. Flying wedding ribbons and "Just Married" signs, with banners advertised the picture.

Opening Night Square-Dance: Probably the most colorful opening night idea in the city's show business history was the square-dance with hillbilly band in front of the theatre in conjunction with the Gala World Premiere.

PROMOTION EVERYWHERE

Thirty stores carried posters, counter cards and other materials in ticket-selling tie-ups. Complete coverage was obtained, especially in stores where records were sold, thereby stimulating attention for the records-album. A giant standee in lobby three weeks ahead, and an appealing trailer far in advance gave the show long-range attention.

PERSONALITIES

The arrival of Howard Keel, co-star of the picture, and Jack Cummings, producer, climaxed the big promotion campaign. An opening day extra was the personal appearance for three shows on the stage of the State Theatre of Keel, together with the 5 starlet "Brides" and a popular hillbilly band.

WORD-OF-MOUTH

Critics and disc jockeys saw the picture three weeks in advance. Then came a screening for record-album promotion, store personnel, TV and radio people and others. A sneak studio preview took place five days before the opening.

IT MAKES HISTORY

Local Texas showmen assert that the campaign for "SEVEN BRIDES" set a new high in modern motion picture showmanship. Most of the activities, apart from personal appearances, are easily adaptable to any situation.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (20)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
17½	14½	Am Br-Par Th	376	17½	16⅞	16⅞	— ⅛
71	41⅝	CBS, "A"	33	66	62	62½	—2¾
69½	41½	CBS, "B"	11	64¾	61¼	61¾	—3¼
25½	19¾	Col. Pic.	50	24⅜	23¾	23¾	— ¾
10⅜	9¼	Decca	127	10¼	9⅞	10⅛	+ ¼
63¼	46¾	Eastman Kdk.	136	61⅜	60⅛	60⅛	— ⅝
16⅜	13¼	Loew's	531	16⅜	15¾	15⅞	— ¼
8	6⅛	Nat. Thea.	350	8	7¾	7⅞	+ ⅛
33⅝	26⅛	Paramount	196	33⅝	31½	31½	— ⅞
37½	28	Philco	250	37½	36	36¾	+ ⅞
32¾	22½	RCA	685	32¾	31⅝	32⅝	+ ⅞
7	2⅞	RKO Picts.	66	6¾	6⅜	6½	— ⅛
8⅛	4½	RKO Thea.	207	8	7⅞	8	—
5½	3	Republic	592	5½	4¾	5¼	+ ⅜
12⅜	10½	Rep., pfd.	34	12⅜	11⅞	12	+ ⅛
17⅜	11⅛	Stanley War.	134	16⅞	16⅜	16½	— ½
22½	18¾	20th-Fox	266	21⅞	20⅞	21	— ¼
23½	18½	Univ. Pix.	34	23½	22⅝	23⅜	+ ⅜
74	63¾	Univ., pfd.	*130	71	69¾	70	—1
17⅜	13⅝	Warner Bros.	164	17⅜	16⅜	16⅞	+ ¼
73⅝	63⅞	Zenith	51	72¾	70	70½	— ½

American Stock Exchange

6	3⅝	Allied Artists	113	4⅜	4	4⅛	+ ¼
12⅞	9⅛	Du Mont	232	12⅞	11¾	12½	+ ¾
14½	11¾	Technicolor	925	13⅛	12	12⅞	+ ¾
3¾	2¾	Trans-Lux	11	3⅜	3⅜	3⅜	+ ⅛

Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd.	9¼	9⅜	+ ⅛
Capitol Records	9⅝	10⅜	+1⅛
Chesapeake Industries	2¾	3¼	—
Cinerama Inc.	1¼	1¾	—
Cinerama Prod.	2¼	2⅜	+ ⅛
Color Corp. of Amer.	⅞	1¼	+3/16
King Bros.	1 3/16	1 5/16	—
Polaroid	38	40	—1
U. A. Theatres	11½	12¾	+ ⅜
Walt Disney	11⅜	13⅜	—

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Cultural Pitch Major Event

Continued from page 2

Walt Whitman String Quartet, N. Y. Brass Ensemble and the Geoffrey Holdar Trinidad dance group.

At the Cracker Barrel reprise, slated for the last two weeks in August, Lisa Sergio and Prof. Allen R. Foley will play return engagements, joined by authors Charles Jackson, J. Richard Kennedy, Dr. Mario Pei and Dr. Samuel Steinberg; editor Lee Wright; Dr. Harold Frederick Taylor, president of Sarah Lawrence College; Gretta Baker, director of the McMillen Theatre; painter Victor Laks and Wing Tsit Chan, Dartmouth professor of Chinese culture.

Headlining the musical program will be Helen Roberts and Richard Walker of the D'Oyly Carte Opera Co.; harpist Francelia Kennedy; pianist Lizza Gania; Adeline and Richard Lashins, violin-piano duo; singers Lee Cass, Shoshana Shoshan, Harry Belafonte and Gene Gowing; New Art Wind Quintet, North Country Choir and Harold Graham on the French horn.

Americana background to talks and concerts is supplied by an 1826-vintage stagecoach which used to stop at the Tarleton on its Montreal-to-Boston run on the old New Hampshire Turnpike, an ancient paddle-wheeling steamboat which once plied the Connecticut River, and a pre-historic steam locomotive and replica of an old New England railroad station, which Jacobs family has dubbed the "Across the Lake and Into the Trees Ry."

Augmenting the festival attractions are exhibits of European posters, paintings by Thomas Benton and other American artists, outstanding American photography and a collection of historic first-pages of American newspapers over the past century.

Cultural pitch at the Tarleton originated a decade ago when professors from Dartmouth College at Hanover, down the road a piece, sat down after lunch or dinner, lighted up a pipe and ad libbed whatever was on their minds for the visiting vacationists. The holiday crowd showed a surprising enthusiasm for absorbing ideas after their calories, and mixing cogitation with canoeing, swimming, fishing, playing golf and tennis, riding, taking rhumba lessons and whatever else they could find to do around the Tarleton's 7,100 acres of Whie Mountain greenery.

Dartmouth professor Herbert W. Hill and Tarleton staffer Jack Golbert saw possibilities of a local counterpart in the field of general ideas of what Berkshire and Jacob's Pillow festivals do in music, and they organized the Tarleton's Rocking Chair Chats, forerunner of the Seven Arts Festival, which followed in 1950 and has grown into such a community project that a committee of local residents and Dartmouth faculty members is being formed to take over direction of 1955 sessions.

Meanwhile drawing power of discussions has been underlined by pile-up of reservation requests during festival dates, and Walter Jacobs has emphasized entertainment aspect by a series of ads on legit pages of Sunday newspapers in addition to usual resort section stuff.

CORKERY TO ARGENTINE ON CENSOR BOTTLENECK

Robert Corkery, Latin American rep of the Motion Picture Export Assn., left N.Y. Monday (19) for Argentina where he will seek complete implementation of the existing film accord.

Problem in Argentina isn't the import permits but exhibition licenses. A good many features have piled up at the censor boards. It's pointed out that, with the limited screen time available, no pressing scarcity of American product exists.

It's understood that Corkery also will seek to unthaw added amounts of U.S. film coin in Argentina.

Tom Walker Quits Bank

Tom Walker, Bank of America's special rep in N.Y. for the past five years, disclosed yesterday (Tues.) he's ankling the post August 31. An officer of the bank for a period of years and secretary-treasurer of the Trans-America Corp., Walker has concerned himself with film production accounts, among others.

Previously Walker was v.p., treasurer and general business manager of Edward Small Productions, with which he was associated nine years, and was a v.p. of United Artists.

Youngstein Ends Travel

Max E. Youngstein, United Artists v.p., is due back in N. Y. next Monday (26) after 10 weeks abroad.

He's been on a swing of England and the Continent, confabbing with UA reps and looking in on current indie production and the prospect of future lensing projects.

Formosa Film Imports Include 349 From U.S.; Apply 20% Defense Tax

Chinese Nationalist government on Formosa is restricting overall film imports to 444 for the year that started July 1. American allocation is 349 pix, precipitating another wrangle among the companies on who gets what.

Formosans also are levying a 20% "defense" tax on all dollar remittances from the island. Tax applies to all industries, not only films.

Eight American distribs with offices on Formosa have been allocated 134 import licenses for the six months period ended Dec. 31, 1954. Permits are given in bulk, leaving the split up to the Motion Picture Export Assn. Rest of the licenses are divvied up as follows: Japan—24, Britain—43, France—16, rest—12.

Basis on which the Formosan licenses will be split up remains to be worked out. Suggestion has been made that they be tagged in relation to past imports. This isn't very practical, however, in view of the fact that not all of the distribs were in the Formosan market in past years.

Foreign managers in N. Y. last week also approved resumption of regular shipments to Guatemala. Prior to this, the companies had authorized preliminary shipments of three pix per outfit to Guatemala.

ADVICE TO EXHIBITORS

Gotta Keep Geared Up To Stay In Competitive Parade

Hollywood, July 20.

Proper use of new techniques, such as CinemaScope, stereophonic sound and the miracle mirror screen are bringing the people back to the theatres in spite of the competition of television, Charles P. Skouras told a meeting of Fox West Coast's Southern California division. Exhibitors who neglect to keep up with new developments in film presentation, he added, are spelling their own doom.

Edwin F. Zabel, FWC general manager, revealed a new 13-week "More Dollars in '54" drive, with Bill Roberts, manager of the Los Angeles theatre, as division captain. Checks amounting to $34,000 were distributed to winners of the recently completed "Eddie Zabel Inaugural" drive.

Minn. Deejays

Continued from page 4

unjustified slams that he took at a picture and newspaper movie critic on his afternoon show.

The picture was "The High and Mighty" which was playing the Minneapolis and St. Paul RKO-Orpehum theatres at the time. The critic-movie editor was Bill Diehl of the St. Paul Dispatch-Pioneer Press who, on the side, is also a fellow WMIN disk jockey.

It's not within Cannon's province to comment on movies, but on this occasion, although he never has professed to be a film critic, he went out of his way, in film circles' opinion, to rap a picture he hadn't even seen and appraised two newspaper writers' judgment.

"I hear the picture is horrible," commented Cannon over the air after playing the recording of the "High and Mighty" theme music. "The returns are mixed. Bill Diehl praised it in the St. Paul Pioneer Press and Dispatch. But Will Jones slammed it in the Minneapolis Tribune.

"Diehl frequently goes off the deep when it comes to movies. I think I'll take Jones' opinion."

If such disk jockey practices become prevalent films can be damaged boxofficewise not only during their current downtown runs, but their value might be considerably depreciated in the subsequent runs, protests Bennie Berger, North Central Allied president.

Other industry leaders, up in arms, are pointing out that "The High and Mighty" not only was acclaimed by Diehl as one of the year's best pictures, but also highly praised by Bob Murphy, the Minneapolis Tribune's regular movie critic. They cite the fact, too, that Jones, the Tribune's columnist, is no pic reviewer and only occasionally comments on a film at all.

Too Much Artsy-Craftsy and Ideology Mark Foreign Film Fetes, Says Aboaf

Mushrooming foreign film fests were criticized this week in N. Y. by Americo Aboaf, Universal's foreign sales chief. "There should be more logical rotation," he said.

As Aboaf sees it, the festivals are defeating themselves. "If the current trend continues, they'll just lose their value," he observed. "There are too many of them."

His observations were underlined by the International Federation of Film Producers Assn. which, in Locarno last week, recommended that, starting in 1955, only one international festival of competitive character should be recognized by that body.

As for the rest of the events, the Federation's general assembly turned the problem over to its administrative council which is in charge of drawing up the sked. The Federation recommended overall limitation of the fests and said its council should, if necessary, make up a festival list covering the next three years. The Federation, of which the Motion Picture Export Assn. is a member, is charged with authorizing and classifying film fests all over the world.

Aboaf, who got to Berlin in time to attend the last day of the international fest there, opined that these events tend to overstress the artistic aspect and give little if any consideration to the commercial angle. He also acknowledged that on occasions there has been "interference" on the political side.

In arguing that the festivals should be limited, Aboaf cited the fact that the multitude of competitions makes it tough for the U. S. distribs to enter a good many of them. One of the reasons is that most festivals will not accept entries exhibited elsewhere.

U. S. distribs generally have no great liking for the fests which, they claim, inevitably find them at a disadvantage. Even so, it's conceded that certain benefits derive from winning a prize. And in addition, the companies feel they must uphold the prestige of the U. S., particularly where the Soviets are in the competition.

Under the Federation's rules, winning pix have extra-quota status and their earnings are freely remittable. Provisions are designed as an incentive for the Americans to participate.

Guinness Next: 'To Paris'

"To Paris, With Love" has been picked by the J. Arthur Rank Organization as the final title for the latest Alec Guinness starrer.

Odile Versois and Vernon Gray will costar with Guinness in the Technicolor film. Written by Robert Buckner, it's a satirical comedy about a father who takes his son to Paris to teach him the facts of life. Troupe will location in Paris.

French Office Waits; Arnall Puzzles Paris

French government intends to create a special office to handle the $390,000 handed it by the American film industry. Coin will be used solely as "bonus" money for exporters who sell French pix abroad.

At the same time, Unifrance, the French org devoted to the promotion of French films outside France, still plans to establish an office in the U.S. this fall to push the job of popularizing French pix in this country. None of the coin will come from the $390,000 however.

French government and industry are said to be considerably puzzled over the charges levelled by Ellis G. Arnall, Society of Independent Motion Picture Producers prexy, in connection wih the Motion Picture Export Assn. film agreement with France. Arnall has complained that the $390,000 payment to the French is a subsidy and he has asked both the State Dept. and the Federal Trade Commission to take action.

(FTC said this week (19) that it was studying the Arnall complaint and that it expects to make its position known on it by the end of this week).

The French plan at the moment aims primarily at the encouragement of local producers. Bonus paid to exporters would, of course, to a large extent flow back to the producers and thus ease the financing of new pix.

Ironic aspect of the arrangements at the moment is that the French appear to be holding off creation of the new department that will handle the bonus coin. Reason is that, unless there's some change in the current law, the French would have to pay a 35% tax on the money. And this they'd much rather avoid.

Result is that the $390,000 are still in MPEA hands in Paris. Money originally was to have been turned over July 1.

When the French establish a promotion office in N.Y., it'll be financed entirely from coin derived via the Film Aid Law. George Lourau, Unifrance topper, on a recent visit to N.Y., specifically stated his intention of establishing an office in the fall. He also denied any plan for the French to let the activities of such an office spill over into distribution. Lourau at that time stated that Robert Cravenne of Unifrance would visit the U.S. in September to do the necessary spadework, and Lourau himself had conversations with several industry personalities re the possibility of repping Unifrance when plans for the N.Y. office jell.

Since returning to France, however, Lourau has seen fit to deny parts of the VARIETY interview, stating to several persons that he had been "misquoted."

Exhib Lands Plane Safely

Fort Worth, July 20.

Carroll C. Caldwell landed his burning plane near here and despite a crushed vertebra walked one-fourth of a mile for help. He called the local fire department, then telephoned his wife not to worry.

He operates a theatre at Lubbock. He was enroute from Dallas to Hobs, N. M.

Blow to Censor

Continued from page 5

Judge Miller ruled that the statute authorizing the censorship did not provide specific and definite standards and measures for determining what is to be the subject of censorship.

The censor board, headed by Mrs. Frances Vaughan, Bonner Springs, had declared "Moon" contained sexy and suggestive dialog. The Kansas statute specifies that the Board shall not approve films that are indecent, immoral, cruel or that tend to debase or corrupt morals. Judge Miller said the words "immoral or tend to corrupt morals" do not provide a sufficiently definitive standard to meet the approval of the court.

The Kansas board is one of the last outposts of state censorship, and is believed to have suffered a near-fatal blow in this decision. The board, however, declared that it had adopted new regulations setting out definite standards which will meet objections raised in Judge Miller's decision.

Two other films are in jeopardy similar to that of "Moon," both "The French Line" and "Son of Sinbad" being under ban by the Kansas board. In these two films the board objected to dance scenes.

Leo Samuels in N.Y.

Leo F. Samuels, sales chief for the Walt Disney organization, returned to N. Y. Monday (19) following three weeks of huddles at the studio.

Company is mapping plans for the release of "Vanishing Prairie," which is a True Life Adventure feature, and "20,000 Leagues Under the Sea," latter a live-action CinemaScoper.

Gouzenko Novel Getting Big Bally; Leads MPTV Into Theatre Films

Showmanship values like oaks grow from small acorns. Out of a preliminary contact to set up a television interview with a former Ottawa Soviet Embassy code clerk, Igor Gouzenko, has come (1) a decision by Matty Fox's Motion Pictures for Television to embark upon theatre film production and (2) purchase of the screen rights to a novel which has now been written by the same Gouzenko.

Tome, "The Fall of a Titan" is a Book of the Month Club choice —which received the leading reviews in the New York Times Sunday book supplement and in the Saturday Review of Literature. Rights were acquired for $50,000, with Gouzenko to receive an additional $50,000 if the film version grosses over $2,000,000.

Novel is not autobiographical but a fictional story dealing with the Soviet Union in the early 30's. It is regarded as having the necessary action, sweep and scope to make it an ideal subject for a motion picture. It is also reasoned that MPTV will have a pre-sold property since it's anticipated that the book club selection and the prominent reviews, will build sales. The volume is also set for a big whirl abroad too. An initial printing of 100,000 will be issued in England and the story is set for serialization in Figaro, one of the leading Paris newspapers.

Matty Fox, the MPTV topper, is currently on the Coast to get the wheels rolling on the filmization of the book. Fox is on the prowl for a producer and a director who will take over the actual work on the project. The film will be a major effort, with an expected budget of about $2,000,000.

According to Basil Estreich, MPTV veepee, the company, probably operating through subsidiaries, is actively launching a theatrical film program. It has no properties beyond "Fall of a Titan," but is on the lookout for suitable film material.

MPTV's initial theatrical venture "Operation Manhunt," dealing with Gouzenko's experiences in exposing the Soviet spy ring, will be released shortly by United Artists. This picture also stemmed from MPTV's first meeting with Gouzenko on the Pearson interview. No release arrangement has been set for "Titan" although it too may go to UA since Fox is a partner in the distribution company.

MPTV's association with Gouzenko, with Estreich, a former FBI man, playing a leading role, reads like a cloak-and-dagger story. It consisted of pre-dawn meetings at out-of-the-way farm houses, and contacts with mysterious representatives. Estreich, as MPTV's rep in dealing with Gouzenko, became friendly with the former Soviet code clerk. Gouzenko, as a result, approached Estreich about the novel. The latter, at first doubtful of Gouzenko's literary ability and expecting an autobiographical account, was strongly impressed when he read the manuscript. He conveyed his reaction to Fox who gave him the greenlight to close the deal for the film rights.

Raising 'Caine'

The back cover of last week's VARIETY for "The Caine Mutiny" created a stir in picture circles. Columbia Pictures took the page to advertise the first week's gross at the Randolph Theatre, Philadelphia. Due to an error by the engravers, a line was omitted, and what a line. Just the name of the theatre and the city where "Caine Mutiny" ran up the gross of $71,519.

Columbia was swamped with phone calls from all over the country. VARIETY's phone wasn't inactive either.

Adults Lag Films

Continued from page 7

in order to understand complex networks of interpersonal relations."

Sociologist proceeded to knock down a favorite theory of industry critics, i.e., that older people stay away from the theatres because pix have failed to keep pace with the growing maturity of the audience. Perhaps, Riesman opines, "the facts . . . may be just the reverse: films are too mature, move too fast, for older people to catch on to and catch up with." He thought the same may be true of the other new media "whose conventions and emotional vocabularies the American young have learned as a mother tongue."

Riesman attempts to explain parental tendencies to blame the cinema and other media for whatever bothers them about their offspring. The trouble, as he sees it, is that the various media "have developed at the historical moment when the philosophy about bringing up children has been to leave them to their own devices." These "devices" have turned out to be the media, and as Riesman sees it, "parents have begun to beat a retreat from the laissez-faire, without as yet arriving at a well-administered domestic economy."

Parents would like their youngsters to stick to book-reading, etc. —and they're opposed to "passive" forms of recreation—because they can share the culture of books with their children, but often cannot share the culture of films, tv and comic books. "The personalities of the latter appeal to children over the heads of parents, much as the Pied Piper of Hamelin did," Riesman holds.

Hollywood, analyzes Riesman, must use more imagination in seeking out "problems" with which to deal on the screen since the issues it customarily picks are stereotype. "It takes imagination to look for problems that are not recognized as such" and "films can remain a resource for such imagination only if children and adults alike are taught to reject the gloss finish of 'realism' and to appreciate what the literal-minded might reject as fantastic."

Riesman sees a danger in waking up audiences to an understanding of the film art. "Any declaration that American films can be taken seriously means guilt for many that they had missed this, and strenuous efforts to climb this newly revealed gradient of taste.

"On the other hand, such a declaration may liberate some from a prejudice which virtually forbade them to enjoy American films—and made others feel secretly guilty for falling for 'corn'."

Nabe Shifts

Continued from page 4

to the extent that it's now grossing $2,000 to $3,000 weekly; previously the gross had rarely dipped below $10,000 and often was near the $13,000 level. Other theatres in the same district were similarly hurt.

The problem is regarded as an impossible one to solve. The Brooklyn chain owner found that the lesser-heeled new elements within the course of a couple of years had come to outnumber the more prosperous oldtime residents. The physical appearance of the neighborhood went downbeat, real estate values fell and the theatres were part of the change that had taken place.

Population shifts take various forms, of course. Theatremen in a part of Oklahoma were seriously deprived of usual b.o. income not long ago when a large segment of the local population pulled up stakes. The residents bolted to other localities where new industries were offering better employment possibilities.

Rebel Peak

Continued from page 1

Joseph E. Johnston. Heretofore, ride up to top of mountain has cost motorists nothing.

Georgia natives beefed mightily about the assesment, which went into effect July 1. However, when it was pointed out ticket bite would come mostly out of pockets of Yankee tourists, Dixie folk generally have assumed a "serves 'em right" attitude.

Another sight near Marietta that Georgians like to point out to visitors from up No'th is the National Cemetery in which 10,000 Yankee soldiers are buried.

Scrambled Globals

Continued from page 3

a well-known star or stars assures a greater degree of audience acceptance.

That this holds true internationally, and particularly in Europe where there is no problem of getting audiences to see dubbed pix, is borne out by statistics which show that, during the first five months of 1954 alone, 21 Italo-French coproductions have gone before the cameras. The Italians particularly believe in the joint efforts and are co-sponsoring pix not only with the French, but also with the British, Germans, Spanish and Egyptians as well as with American interests.

The Germans, too, are catching on. Figures show that, in 1953, they coproduced 14 pix with foreign interests, which compares with four in 1952 and three in 1951. Last year, German producers cooperated with Austria on nine films, France 1, Yugoslavia 1, U. S. 2 and Spain 1.

Interest in coproduction is obvious via the tendency to concentrate efforts to mate the international partners. Munio Podhorzer has set up an office in N. Y. which aims, among other things, to accomplish that purpose. Podhorzer reps a number of German firms. Italian Films Export also is out to facilitate the negotiation of coproduction arrangements.

In the Far East, Japan and India are beginning to coproduce. The Russians have shown interest in making deals with India, but with propaganda motivations.

Impression is gained that coproduction will continue on the upbeat, particularly as American exhibs—hit by a product shortage—tend to open their screens to the foreign product. There are some who have their reservations on artistic grounds. They argue that the only successful foreign film will be the one that carries the stamp of originality and not the one that seeks to find an artificial level to gain American appeal.

Meanwhile, some of the indie importers and distribs in N. Y. raised their eyebrows last week over Leonard Goldenson's report on his European jaunt. The United Paramount prexy said he had urged European producers to keep in mind the need of the American exhibs for "suitable" foreign pix in these days of film shortage.

Indie comment was that European producers, and particularly the Germans, were painfully aware of the need to break into the U. S. market. They added that, quite frequently, when these producers had turned out films which they considered "suitable," their U. S. bookings didn't match that impression. Problem is seen less in pix content than in presentation, such as the resistance to dubbed product, exploitation of star values, etc.

Natives Vs. 'B's

Continued from page 3

Then, too, these foreign theatremen recognize the b.o. power of our features."

Aboaf said he had found the German market progressing most rapidly, with lots of theatre construction going on. However, he also reported hints of coming restrictions. "As long as our pictures continue to be as good as they are, we'll hold our own here as well as everywhere else," he opined. He thought the companies would have "another good year of trading in Germany" before difficulties arose.

European exhibs are installing wide screen, but are going slow converting to stereophonic sound, Aboaf found. He traced this to the healthy b.o. which provides no incentive for experimentation. While exhibs are doing well, producers are having difficulties, he related. Biggest problem is the lack of sufficient outlets and the struggle for the foreign market.

Aboaf observed that the economic future of the industry abroad was intimately tied up with the extent of U.S. foreign aid to these countries and that, as a consequence, "we aren't on completely secure ground there." However, he thought that in Germany and Italy the basis for a permanent economy was being established.

As regards Italy, where he also found audiences showing strong support for local pix, Aboaf observed that the recent film agreement there wasn't "the best in the world" but that it was workable "and we should be satisfied with it." He reported that tv is beginning to hurt to a slight degree in Italy.

"On Sundays, in the villages, you can see people standing around the local bars watching the bicycle or auto races being televised," he reported. "Exhibitors don't like it, but they aren't particularly worried either. Again the strength of the product is a factor."

Aboaf, who's off for Japan Aug. 10, emphasized that U has no intention of coproducing anywhere in the world. "We have enough pictures of our own to sell," he said.

Convertibility

Continued from page 5

film earnings in Britain have been thawed under the existing pact and it is common knowledge that U.S. production in Britain is no longer financed by frozen sterling. The ice age came to an end when Hollywood negotiators secured the bonus clauses in addition to the basic total of $17,000,000 which they are allowed to transfer annually.

Political insiders believe that the British negotiators will have a tough time if they try to defeat the new American request and they point out that the claim could logically be based on many of the reports on Britain's improved monetary situation made by the Chancellor of the Exchequer in the House of Commons and elsewhere. The British Treasury topper presided at last week's session of OEEC ministers which was considering a long term policy towards free and complete convertibility. Harold Stassen, director of Foreign Operations Administration, attended the confabs on behalf of the U.S. government.

Financial commentators point out that, on the surface at any rate, the position appears reassuring, emphasizing that the pound sterling is strong, gold and dollar reserves are increasing and exports are holding up well. They suggest that before embarking on the next step towards convertibility, the Chancellor will have to decide what strains will be involved and what reserves he has to meet them.

20th All-Scope

Continued from page 3

have 2-D versions of its C'Scopers.

Release of C'Scope pix during the second half of 1954 is being stepped up to 10, compared with eight during the first half. The 10 don't include "The Royal Tour" which is being trimmed to shorts size.

By August, 20th will have in release all of the 10 2-D features delivered via Leonard Goldstein's Panoramic Productions. Pix so far haven't been outstandingly successful. However, 20th expects one or two of those yet to come —such as "The Raid" for instance —to make up for the lukewarm performance of the rest.

It's explained that, up to the time when 20th changed its mind and gave up its insistence on stereophonic sound, the company was having a tough time selling 2-Ds' with exhibs frequenting other companies' exchanges to do their 2-D buying. Since the switch in policy, however, 20th's 2-D playoff has improved a great deal.

Similarly, the availability of C'Scope pix to drive-ins has boosted 20th's ozoner business which, for the first half of 1954, lagged behind 1953 by 45%.

Exhibs' Own Pix

Continued from page 5

theatremen themselves are concerned primarily with the availability of the bigger pictures; this is the era of sub-average business with average merchandise.

The Fred Schwartz sponsorship of producer Joseph Kaufman falls is equally curious to the New Yorkers. Kaufman's currently-shooting "Long John Silver" in color and CinemaScope but the "names" are lacking in b.o. boff. Robert Newton and Connie Gilchrist are among the leads in the production, which is before the cameras at Pagewood Studios, Sydney, Australia.

The exhibitors, it's observed, will come out well on top only if they can foster product that rivals the top-bracket output of the major outfits.

Cinerama Overseas

Continued from page 3

figured that Robin International will be able to use coin that has been frozen in many of the countries under consideration.

Terms of the deal reportedly call for Robin to put up $200,000 for equipment and installation costs in each of the five cities. The commercial firm then will recoup its initial outlay from the first income from the exhibition of a Cinerama picture. After the equipment and installation costs are recovered, 50% will be set aside for operation costs, with royalty payments to Cinerama Inc., the equipment company and patent holder, coming out of this share. Out of the remaining 50%, SW and Cinerama Productions, the outfit that turned over the production and exhibition rights to the theatre chain, will split 35%, with the final 15% going to Robin International.

Reisini, an American citizen of Greek ancestry, is said to be one of those fabulous international figures who parlayed his world travels into a mint. He had an early show biz connection, being one of the first distributors of foreign films in China. At one time, he operated coal mines in Manchuria. In addition, he's been connected with various trade ventures throughout the world. He was, at one time, Greece's commercial attache to the United States.

Skouras-Zanuck

Continued from page 3

made on Eastman color stock which costs approximately 6.3¢ per foot for the release prints. By comparison, prints turned out in Technicolor's imbibition process cost 5.23¢ per foot. 20th has had to order an unusually larger number of prints on its C'Scopers due to the different version soundtracks.

It's understood that pressure has been brought to bear on Eastman to reduce the price of its color. However, EK execs say that, if there's any reduction at all, it won't come until next year, the present price of the rawstock having been fixed on the basis of mass production. Cost of the release footage in Eastman color isn't likely to come down until the company cuts the cost of the rawstock which sells for more than 4¢ per foot. Eastman engineers are said to be working on a new triple-layer tint stock that would allow a price reduction. However, there's been no indication of how close this color is to commercial realization.

20th's lenticulated color process involves an embossed stock which, according to reports, would be a good deal cheaper than other colors. Company was giving it a good deal of thought when along came C'Scope.

Locarno

Continued from page 4

jury to the essential interests of film production in the country concerned."

The group further urged its members to "oppose the creation or maintenance of any barrier to the free negotiation, collective or individual . . . between producers, distributors, and exhibitors, of distribution charges, film hire, and all other contractual conditions concerned with the exploitation of films."

Federation's action, while of no practical or immediate value, nevertheless puts in on record as standing behind the principles of free trade advocated by the MPEA.

The general assembly also re-elected its officers headed by Renato Gualino of Italy as president. And it ratified the membership of the South Indian Motion Picture Studio Assn.

Code Guards

Continued from page 3

that the exec meant MPAA was simply standing by, awaiting the outcome of the Odlum-Hughes "horsetrading." If at the end of this, Hughes still is in command of the studio, MPAA might have to face up to the tricky problem, for RKO continuing as an MPAA member while the issue of the company's violation of the rules still goes on unresloved.



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35TH ANNIVERSARY UA

Clips From Film Row

NEW YORK

Max Fellerman, v.p. and g.m. of Lopert Films, operators of the Astor, Victofia and Bijou Theatres in New York as well as theatres in Washington and Chicago, left for his annual trip to Hollywood. Fellerman, who recently booked "A Star Is Born" for a simultaneous showing in both the Astor and Victoria, which incidentally is a "first" in the history of these show places, will confer with all of the major studios as well as the independents on plans for both theatres for the coming season.

CHICAGO

B&K and Great States managers held meeting at Blackstone Theatre last week and left with "optimistic outlook."

Jack Clooney reopened Holly Theatre last week.

Chicago Tribune hiked amusement ad rates 5c per agate line daily and 10c on Sundays for both nabes and downtown houses; Chicago American did likewise on July 1, and other papers are expected to follow suit shortly.

National Audio Visual Association reports all 154 exhibit spaces already sold for upcoming conclave here Aug. 1-4 at Conrad Hilton Hotel. NAVA expects biggest attendance ever.

James Gorman, manager of Loop Theatre, vacationing in Wisconsin with family for two weeks.

S. J. Gregory, vice-president of Alliance Theatres, visiting family at Laguna Beach.

Surf building was sold last week, but sale has no effect on theatre's lease.

Allied Theatres of Illinois holding luncheon tomorrow (Thurs.) for annual election of officers.

John Thoma, former pressagent, now on B&K managerial staff.

DES MOINES

Three participants have made a hole-in-one in the Des Moines Variety Club's annual "hole-in-one" tournament just concluded here. Byron Shapiro, Club president, has set a shoot-off to determine which of the three men gets the 1954 Cadillac. A Plymouth car will be awarded to the No. 2 shooter.

Shapiro estimated the club will lose about $1,500 on the event this year. Last year when no holes-in-one were made in more than 12,000 tries, the club cleared $6,000, which went to the Des Moines Health Center.

Players at the Grand Golf School where the event is held, pay a dollar for two shots. The odds against making a hole-in-one in golf are said to be about 8,750 to 1.

PHILADELPHIA

Goldman Theatre is ripping out three storefronts on S. 15th St. to enlarge auditorium.

Bill Kanefsky, manager of William Goldberg's Studio Theatre, has returned from a Hollywood vacation.

The Bluebird, Spanish-language house, is now on weekend operation.

Cowboy star Tex Ritter was in visiting film colony, and radio-tv studios, shepherded by Jack Howard, recording artist and an impresario of western attractions.

Attorney Harry Norman Ball has requested the U. S. Supreme Court to review the case of Mrs. Fanny Harrison, owner of the Bryn Mawr Theatre (Bryn Mawr, Pa.,) against the majors over alleged unreasonable clearances and restraint of trade. The Court of Appeals gave a verdict in favor of the defendants early this year, after Mrs. Harrison had previously lost in the U.S. District Court.

NEW ORLEANS

The Liberty, film house for last 36 years, being dismantled to make room for parking lot. House was opened by Boehringer Amus. Co. in 1918. Other managements included the Saenger Co., RKO, L. M. Ash, Mort Singer and the Woolner Bros. The 1,400-seater was first-run house for years, then second-run, burlesque, and most recently home of sex films.

Floyd Murphy, who's been operating the Strand Theatre, Vicksburg, Miss., under a lease from Paramount Gulf Theatres, cancelled the agreement and returned house to its former owners.

MANCHESTER, N. H.

Rev. Robert H. Dunn, Episcopal minister in Portsmouth, who has played clergymen's roles in several films produced by Louis deRochemont of Newington, elected a director of the Portsmouth Rotary Club.

The Palace, vaudefilm theatre in Manchester, shuttered for summer.

The 500-car Weirs Drive-In at Weirs Beach, Lake Winnipesaukkee, booking top first-run films for nightly shows throughout summer, according to Henry Gaudet, owner-manager.

Off-B'way

Continued from page 1

ing of physical resources, such as props and costumes and combined advertising, are also being considered. In line with advertising, an attempt will be made to get the daily newspapers to establish a more concrete policy toward off-Broadway in relation to rates charged.

Original member groups of the League include Club Theatre, Greenwich Mews Playhouse, William Gass Productions, Provincetown Playhouse, Rachel Productions, Shakespeare Guild Festival Co., Swapping Song Fair, Trio Productions and the Gilbert & Sullivan Co.

Reade to Headquarter In Deal, New Jersey

Walter Reade circuit is now set to move its headquarters from N.Y. to New Jersey in late August. Outfit will settle down at Deal N.J., some 50 miles from N.Y.

Present plans don't call for the circuit to maintain a N.Y. rep. Reade move is motivated primarily by the fact that most of the chain's houses are in New Jersey. Tax considerations also are involved.

Allied Vs. Sales Chiefs

Continued from page 4

plan to take its case to the Government.

Government angle contained was in a bulletin recently issued by Allied board chairman Abram F. Myers. The bulletin, widely circulated to all branches of the industry, gives a detailed review of Allied's beefs. While noting that "this frank discussion must not be interpreted as a threat," Myers says "the danger is here regardless of what course Allied may elect to pursue."

Nothing Else?

Declaring that many industryites both within and outside Allied feel that nothing short of government regulation can save the pix biz, Myers points out that government regulation, if it comes, "will more likely be imposed by the government of its own motion in order (1) that this great industry may be preserved as an essential communication and cultural medium for the benefit and prestige of the United States; (2) that the heavy investments in the industry and especially the theatres may be safeguarded; and (3) that the widespread unemployment which would result from the industry's collapse may be prevented."

Myers notes that these were among the considerations that led to regulation of other regimented industries—the railroads, shipping, agriculture, securities, bituminous coal, electric power, radio and television, etc. The Allied leader says no one can predict what would be the reaction of Congress if it becomes necessary to present to the House Ways & Means Committee "the facts regarding the confiscation by the film companies of the exhibitors' rightful share of the tax benefits."

Inside Stuff—Pictures

Members of Warwick's "A Prize of Gold" troupe, currently filming in Berlin, have been warned to avoid trouble by steering clear of the Commy zone unless officially permitted. Thesps who want to cross the line must sign the following statement: "The artiste shall in no circumstances enter the Eastern Zone of Berlin unless specially arranged by or with the consent of the company. The artiste admits that the company has notified him (or her) that any breach of this condition will not only have the effect of rendering the company's Policy of Insurance invalid but may also result in serious loss or damage to the company. The company will hold the artiste responsible for all such loss or damage and in addition to all other rights it may have for the recovery thereof, the company reserves the right immediately to terminate the artiste's engagement upon his (or her) committing any breach of this condition."

Arthur B. Krim, president of United Artists, scored on the public relations front over the past week with a widely reproduced interview in which he acknowledged improved television programming but underlined the "mass output of quality of shows you won't want to miss" in the theatre. Krim's observations were carried in Sylvia F. Porter's column in the N.Y. Post and were syndicated in 74 other U.S. papers. Said Krim: People won't leave their homes and pay to see a so-so picture any more. Not when they can stay in their living rooms and watch so-so television for nothing. But they will go out and pay to see a quality picture. That's our future."

According to history, Sacajawea, the Shoshone Indian gal who befriended Lewis & Clark on their Northwestern trek, had two children. According to director Rudy Mate, they must have increased and multiplied tremendously. Of the 300 Indians Mate inspected as extras in "Blue Horizons," a total of 198 claimed they were direct descendants of Sacajawea and were entitled to jobs for that reason. Donna Reed, who plays the Sacajawea role, will be totally surrounded by alleged relatives.

Marlon Brando of Mundelein, Ill., father of the screen star, last week was awarded a $37,352 judgment in Lancaster District Court in Lincoln, Neb., from the Black Ranches, Ia. Suit involved payment for 700 head of cattle allegedly delivered to the corporation in 1951. District Judge Paul White awarded Brando $32,200 for the cattle and $5,152 as interest on the unpaid sum.

Marilyn Monroe's "Heat Wave" number in "There's No Business Like Show Business" developed a high temperature, resulting in the substitution of Jack Cole for Robert Alton as dance director. Actress didn't like Alton's "Heat" routine and demanded that Cole be hired to direct the number. Meanwhile Alton is choreographing the rest of the film.

Report transmitted from VARIETY's Washington bureau last week erratumed that Harry Cohn, president of Columbia, had disposed of all his Col stock. Actually, Cohn sold the 400 preferred shares he had held but he, his wife and children still have 170,000 of the 700,000 common stock shares outstanding.

New York Theatres

WARNER BROS. presents WILLIAM A. WELLMAN'S
THE HIGH AND THE MIGHTY
CINEMASCOPE and WARNERCOLOR
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JANE POWELL • HOWARD KEEL
Color by ANSCO • An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

Picture Grosses

MINNEAPOLIS

(Continued from page 9)

"Johnny Dark" (U) (2d wk), $2,800 at 65-85.

Lyric (Par) (1,000; 50-75) "Highway Dragnet" (AA) and "Private Eyes" (AA). Mild $4,000. Last week, "Greatest Show on Earth" (Par) (reissue), $3,500.

Radio City (Par) (4,100; 85-$1) "Student Prince" (M-G) (2d wk). Tall $10,000. Last week, $13,500.

RKO-Orpheum (RKO) (2,890; 75-$1) "Hell Below Zero" (Col). Stout $8,500.

RKO-Pan (RKO) (1,600; 75-$1) "High and Highty" (WB) (m.o.). Here after two big Orpheum weeks and still delivering strongly. Robust $9,000. Last week, "Scarlet Spear" (UA) and "Dragon's Gold" (UA), $4,000 at 50-75c.

State (Par) (2,300; 65-80) "Knock on Wood" (Par) (2d wk). Word-of-mouth helping to big $8,000. Last week, $12,500.

World (Mann) (400; 65-$1.20). "Living Desert" (Disney) (7th wk). "Positively final week" twice previously announced, but customers continue flocking in. Great $3,600. Last week, $3,700.

'Caine' Smash $20,000 Prov., Ace; 'Apache' 14G

Providence, July 20.

Heavy pre-release publicity about "Caine Mutiny" is giving Strand one of biggest weeks in years and leads the town. Also hot are Loew's State's "Apache" and Majestic's "Garden of Evil." RKO Albee is fair with "Johnny Dark." Cool evenings have helped the nite shows considerably.

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Johnny Dark" (U) and "The Saint's Girl Friday" (RKO). Fair $6,500. Last week, "Silver Lode" (RKO) and "Queen of Sheba" (Lip), good $7,000.

Majestic (Fay) (2,200; 70-90)—"Garden of Evil" (20th). Upped scale helping to very nice $13,000. Last week, "High and Mighty" (WB) (2d wk). Heavy $9,000.

State (Loew) (3,200; 50-70)—"Apache" (UA) and "Sabre Jet" (UA). Peppy $14,000. Last week, "Miami Story" (Col) and "Bait" (Col). Good $9,500.

Strand (Silverman) (2,200; 65-$1-$1.25)—"Caine Mutiny" (Col). Upped scale, heavy advance favorable stage show comment, helping to zowie $20,000. Last week, "Knock On Wood" (Par) and "Present for Bride" (Par) (2d wk). Average $5,500.

'Caine' Hot 27½G, Balto; 'Wind' OK 10½G, 'Man' 5G

Baltimore, July 20.

'Caine Mutiny" is the big one here this week with a sock getaway at the Hipp insuring a profitable, long run. Reissue of "Gone With the Wind" is nice at the Century but below hopes. Second week of "Demetrius and Gladiators" is fairish at the New. "Man With a Million" opened briskly at the Playhouse.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Gone With the Wind" (M-G) (reissue). Okay $10,500. Last week, "Student Prince" (M-G) (2d wk), $8,000.

Hippodrome (Rappaport) (2,100; 50-75-$1.25)—"Caine Mutiny" (Col). Torrid $27,500 or better. Last week, "Hell Below Zero" (Col) (2d wk), $7,500.

Keith's (Schanberger) (2,400; 35-90)—"Living It Up" (Par). Opens tomorrow (Wed.) after third week of "Knock on Wood" wound up with mild $6,500.

Little (Rappaport) (310; 50-$1)—"Little Fugitive" (Indie). Pleasing $3,500. Last week, "Conquest of Everest" (UA) (2d wk), $2,000.

Mayfair (Hicks) (980; 25-44-70)—"Johnny Dark" (U). Starts tomorrow (Wed.) after reissue of "Egg and I" (U) garnered moderate $3,500 last week.

New (Mechanic) (1,800; 35-$1)—"Demetrius and Gladiators" (20th) (2d wk). Holding nicely at $8,500 after sprightly $15,500 getaway.

Playhouse (Schwaber) (420; 50-$1)—"Man with a Million" (UA). Fast $5,000. Last week, "Forbidden Games" (Indie) (3d wk), $3,000.

Stanley (WB) (3,200; 30-60-$1)—"High and Mighty" (WB) (3d wk). Dipping to $6,000 after smart $8,800 for the second.

Town (Rappaport) (1,600; 35-80)—"Gorilla at Large" (20th). Opens tomorrow (Wed.) after fourth week of "Garden of Evil" (20th) drew sparse $5,500.

'HIGH' MIGHTY 15½G PORT., 'ZERO' $9,000

Portland, Ore., July 20.

Biz has been perking at all first runs for the past several months, but should zoom this frame with smash product all the way 'round. Only the Paramount and Broadway have 90c admish tabs. All others have inflated toll with three showing Cinemascope.

"High and the Mighty" and "The Student Prince" loom big for new entries. "Caine" holds for a third frame after the second inning outgrossed "Eternity" opener at United Artists.

Estimates for This Week

Broadway (Parker) (1,890; 65-90)—"Hell Below Zero" (Col) and "Drive a Crooked Road" (Col). Fine $9,000. Last week, "Francis Joins Wacs" (U) and "Massacre Canyon" (Col), $9,300.

Guild (Indie) (400; $1)—"Genevieve" (U) (5th wk). Steady $2,000. Last week, $2,400.

Liberty (Hamrick) (1,875; 90-$1.25)—"Student Prince" (M-G). Stout $12,000. Last week, "Challenge of Wild"—(UA) and "Overland Pacific" (UA), $6,900.

Oriental (Evergreen) (2,000; $1-$1.25) — "Demetrius and Gladiators" (20th) (4th wk). Okay $2,500. Last week, "Three Coins in Fountain" (20th) (5 days) (7th wk), $3,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"High and the Mighty" (WB). Mighty $15,500. Last week, "Demetrius and Gladiators" (20th) (5 days) (3d wk), $5,500.

Paramount (Port-Par) (3,400; 65-90)—"Monster From Ocean Floor" (Indie) and "Great Jesse James Raid" (Indie). Mild $5,000. Last week, "Princess of Nile" (20th) and "Gorilla at Large" (20th), $6,300.

United Artists (Parker) (890; 90-$1.25)—"Caine Mutiny" (Col) (3d wk), advanced price. Smash $12,000. Last week, $14,000.

KANSAS CITY

(Continued from page 9)

help to houses with best air conditioning plants.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Genevieve" (U) (14th wk). Merry $1,700, and stays. Last week, $1,800.

Midland (Loew's) (3,500; 50-75)—"Hell Below Zero" (Col) and "Massacre Canyon" (Col). Moderate $8,500. Last week, "Indiscretion of an American Wife" (Col) and "Saracen Blade" (Col), medium $8,000.

Missouri (RKO) (2,650; 75-$1)—"High and Mighty" (WB) (3d wk). Unusually strong holdover at $11,000 and holds. Last week, rousing $15,000.

Paramount (United Par) (1,900; 70-90)—"Knock On Wood" (Par). Bulging $15,000 and holds. Biggest here in many months. Last week "He Walked by Night" (UA) and "Canon City" (UA) (reissues). Light $5,500, at 60c-80c scale.

Roxy (Durwood) (879; 65-85)—"Garden of Evil" (20th). First new process film in this house and first CinemaScoper made with new lens to play here. Great $10,000 and holds. Last week, "Black Horse Canyon" (U) (2d wk). Fairish $2,800.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)— "Tanganyika" (U) and "Pride of Blue Grass" (AA) Sturdy $15,000. Last week, Demetrius and Gladiators' (20th) (2d wk). Strong $1,500.

Vogue (Golden) (550; 75-$1)—"Henry VIII" (U) and "Lydia" (Indie) (reissues). Oke $1,800. Last week, "Importance of Being Earnest" (U) and "Queen Is Crowned" (U) (reissues), same.

BOSTON

(Continued from page 8)

"Apache" (UA) and "Lone Gun" (UA). Wound second week with $10,000.

Paramount (NET) (1,700; 50-90)—"Ring of Fear" (WB) and "Rocket Man" (20th). Not too strong at $10,000. Last week, "Gorilla at Large" (20th) and "Princess of the Nile" (20th), $11,000.

Pilgrim (ATC) (1,800; 60-95)—"Hell Below Zero" (Col) and "Outlaw Stallion" (Col) (2d wk). Sluggish $7,000 following below hopes $9,000 for first week.

State (Loew's) (3,500; 50-90)—"Flame and the Flesh" (M-G) and "Massacre Canyon" (Col). Modest $8,000 looms. Last week, "Apache" (UA) and "Lone Gun" (UA). Fair $7,000 for second week.

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Q. Can I install SuperScope without shifting my projection machines? **A. Yes!** SuperScope may be adjusted to right or left without moving projector.

Q. Can I change my screen ratio easily? **A. Yes!** With a "Twist of the Dial."

Q. Can I change from anamorphic to standard on a double bill, and back again, without removing my SuperScope lens? **A. Yes!** Absolutely, with a "Twist of the Dial."

Q. Can I install SuperScope without having to drill, tap or use special mounts? **A. Yes!** The SuperScope lens mounts on the present lens barrel and is tightened by one screw.

Q. Will I get a wide even picture without a falloff of light at the edges and corners of the screen? **A. Yes!** SuperScope projects a wide even picture up to 3 to 1 ratio.

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UNESCO Brings Together 12-Nation TV Directors, Producers to Swap Ideas; Soviet to Preem Color Nov. 7

By RICHARD PACK

London, July 20.

There's a new kind of international trade getting a big boost here this month, and it has nothing to do with debits, credits, and export and import balances. TV directors and producers from 12 different nations are swapping ideas and experiences in the first UNESCO "Study Course For Producers and Directors of Educational and Cultural Television Programs."

Despite the fancy tag, this is strictly a shirt sleeves session for the gents who plan the shows and call the shots in the studios and control rooms; not a speechmaking conclave for the striped pants and tophat set. With BBC as host, directors and producers from the U. S. A., France, Morocco, Italy, Canada, Belgium, Denmark, Switzerland, Japan, Netherlands and Germany (west zone) are discussing and analyzing common problems of production and programming at London's Lime Grove studios for three weeks. All these, plus the Soviet Union, which sent two delegates, one from Russia, another from the Ukraine.

It's the first time that anyone from Soviet video has ever attended a tv parley outside of USSR. Soviets just joined UNESCO in April, and decision to send video envoys to this tv idea swapshop was apparently a last minute decision.

Novelty of having USSR reps at an international gettogether like this took the spotlight in the first week's sessions. UNESCO set up a press conference for them the day after they planed in, and it drew heavy attendence from British papers. Soviet tv execs are Nicolai Skatchko, program director for tv in the Ukraine, and Sergei Novakoski, deputy programme chief for Moscow tv.

Russians claimed that color television will begin in their country on Nov. 7. "At first it will be experimental and available to only a few homes," they told British re-

(Continued on page 28)

Jerry Chester to NBC-TV

Jerry Chester has been appointed program coordinator of NBC-TV network programs.

As such he'll work closely with Sam Fuller, national program director, and Mike Dann, manager of television programming, and will be responsible for coordinating program effort and act as liaison between the program division and other divisions of the company.

Sterling Drug Back Into ABC-TV Fold

Sterling Drug has made its annual return to ABC-TV after a summer lapse with a buy of the web's Friday at 9:30 time, but the property it's going to install remains a mystery. It's to be a filmed whodunit show, reportedly being filmed overseas.

Show is virtually signed, but a D-F-S exec said there are still some wrinkles to be ironed out, one of them being the producer's plans to show the series theatrically overseas. The agencyite said the details may be resolved this week. Sterling over the past couple of years has sponsored "Inspector Mark Saber" on the web, but last year's series consisted entirely of repeats, and Sterling had to get a new package. Its old Wednesday at 7:30 time has been taken over by the first half of "Disneyland," and it has okayed the move into Friday night.

Same Time (Different Station) for 'T-Men' In Switch to ABC-TV

In one of those odd industry coincidences ABC-TV may install "Treasury Men in Action" in the very same Thursday at 8:30 spot it occupied on NBC-TV before ABC lured it away last spring. While the situation has occurred before, the case of "T-Men" stands alone because it will have been off the air for some six months when it settles back into its old time period if it does.

Unlike the case of a direct switchover of a show from one net to another, "T-Men" has been plotted all over the ABC map. But since the web has had difficulty in selling the Bernie Prockter package, any final slotting will have to await placement of commercial shows on the web. With ABC-TV approaching near-SRO, Thursday at 8:30 appears to be one of the only logical spots left. There are two half-hours open Mondays, but that doesn't figure; 8 p.m. Tuesday is open, but web would be wasting an expensive show opposite Milton Berle; Wednesday is open after 9:30, and that's a possibility; Thursday 8 to 9 is open, the most likely time for the show; and Friday at 10 is still open, but that's station time right now.

Web is researching the rating job "Justice," which replaced "T-Men" on NBC, is doing. Question is whether "T-Men" got its high ratings in that spot on its own merits or whether it was because of the holdover and leadin audience from Groucho Marx and to "Dragnet." ABC believes it was the show itself that pulled the heavy audience, and is looking very closely at the "Justice" ratings as the clincher on the argument.

Reynolds' Harness Racing

Reynolds Metals will pick up the tab on CBS Radio's exclusive on the Hambletonian harness racing classic for the fourth straight year. Goshen, N.Y., event takes place Aug. 4.

Charles Hinkle, of WHIO, the CBS affiliate in Dayton, will call the race, while CBS sports chief John Derr handles the commentary. Buchanan & Co. repped Reynolds on the deal.

Gildersleeve As Sat. TV Entry

With Pet Milk and "Original Amateur Hour" exiting the Saturday night 8:30 slot on NBC-TV, the network is planning to install a video version (on film) of the "Great Gildersleeve" in the time spot. It's an NBC property, with Willard Waterman repeating his radio lead. Original "Gildersleeve," of course, was Hal Peary, but he vacated the property in his switchover to CBS some years back.

Since it's the only half-hour time availability on the major networks between the prime 8 to 10:30 hours, NBC figures the line of potential clients will reach clear across the street, despite the formidable Jackie Gleason CBS competition in Saturday time, which was one of the factors in Pet Milk's decision to quit the period.

JOEL GREY'S BREAK-IN VIA KRAFT TV DRAMA

Although Joel Grey's projected tv'er for ABC still shows no signs of reaching the air, the young song-and-dancer will do a dramatic breakin on the network via tomorrow's (Thurs.) "Kraft Theatre" production of "Forty Weeks of Uncle Tom." He'll play the son of Carl Reiner, who incidentally appears to have little trouble in finding parts since the demise of "Your Show of Shows." He was featured on ABC's "Kraft" a couple of weeks ago as Sir Kay in the Edgar Bergen-starring "Connecticut Yankee."

Anent the Grey situation, he was recently repacted by the web, but that situation comedy series, on which a kinnie was made this winter, still hasn't been actively offered for sale.



SAMMY KAYE
Swinging into His First Jet Flight
Currently Swaying
HOTEL ASTOR ROOF
Swinging into ABC-TV on
August 5 for BRILLO
ABC-Radio
"SUNDAY SERENADE" and
"SERENADE ROOM"
Columbia Records Exclusively

Pet Milk 3-Show Buy; Cancels Out On 'Amateur Hour'

Pet Milk and the Ted Mackemceed "Original Amateur Hour" are exiting the Saturday night 8:30 to 9 slot on NBC-TV, with Sept. 11 as the final show for the sponsor. Pet Milk wanted to get off the opposite-Jackie Gleason rap, but with the web's SRO nightime there was no place to install the show, hence Pet's decision to cancel out on the time and the program.

Sponsor instead is channeling its coin into a three-way program identity in the fall. Along with Armour it will pick up the tab for the new George Gobel-variety entry in the Saturday night at 10 period on NBC-TV. Also, it will split the tab with Johnson's Wax on the CBS-TV "Life With Father" show that goes into the Tuesday night at 10 slot. Pet Milk is also buying into the morning Arthur Godfrey radio stanza on CBS.

$2,000,000 REYNOLDS METAL BILLINGS SHIFT

Chicago, July 20.

Reynolds Metals is shifting its tv billings next month from the Russel M. Seeds agency to the Clinton E. Frank and the Buchanan ad shops. Agencies, both of whom already hold pieces of the Reynolds account, will split the tv bookings which will hit close to the $2,000,000 mark next season with the regular Sunday night "Mr. Peepers" on NBC-TV plus three of the Max Liebman "spectaculars."

Reynolds tv biz was grabbed off by Seeds prexy Freeman Keyes back in 1952 when he snagged the Sunday night 7:30 NBC-TV half-hour as part of the deal which brought Red Skelton into the preceding period for Procter & Gamble, "Mr. Peepers" was rushed into the 7:30 berth when the Eddie Mayehoff "Dr. Corkle" show conked out.

Under the new setup the Frank agency will handle the time billings and work the commercials, with Buchanan billing the talent.

Oh, No!

Since it's generally assumed that anybody chosen as a regular on the major tv panel shows manages to keep abreast of what's going on in the world, particularly as it related to current national heroes, the admission of one panelist on one of the top nighttime programs last week that he had never heard of the Giants' Willie Mays must have come as a shocker to the millions of viewers.

The guy obviously wasn't kidding; he registered complete bafflement when the name was brought up and said he didn't know.

ABC Radio Into Symph Biz

ABC Radio is making provisions for the organization of an ABC Symphony Orch—provided the group can be sold to a sponsor. Web is pitching such a group as part of an overall "Symphonies of America" package, and has lined up 44 sidemen from the expiring NBC Symphony orch to serve if a deal goes through. It's after Leopold Stokowski to conduct the group, but hasn't received a reply yet from the conductor, who's now in Europe.

ABC proposal is to provide not only its own symphony group, but to stage local originations with orchestras in cities like Houston, Indianapolis and other points where the sponsor can tie in and merchandise on a local and regional level. Network's orchestra would originate either from a concert hall like Carnegie Hall in N. Y., if the sponsor is willing to foot the rental, or from a public auditorium like the Hunter College aud.

Meanwhile, the web is building up its staff operation, both on the classical side, with several musicians already having moved over from the NBC Symphony, and on the pop side, where it's organizing musicians into small combos, largely for its nighttime music-and-news formatting. Top jazzmen like Bobby Hackett, Billy Butterfield, Maury Feld and Peanuts Hucko have become ABC staff musicians, while on the classical side, there's men like concert pianist Earl Wild. Present staff, which numbers the network minimum of 65, would be expanded if the symphony plan goes through. Paul (Pops) Whiteman, veep in charge of music at the net, and Frank Vagnoni, its longtime contractor, have been implementing the staff changes.

Paschall Back to Coast

New Orleans, July 20.

Benton Paschall has resigned as v.p.-general manager of WNOE here after two years in the post. Resignation takes effect Sept. 1, with Paschall planning a return to Hollywood broadcasting, from which he came to take over the WNOE operation.

Station owner James A. Noe has brought James E. Gordon over from his v.p.-general manager post at WMJR to succeed Paschall. Pair will work together for the next few weeks, with Paschall's last job pushing Noe's application for Channel 4 here.

WSB's $1,500,000 Atlanta Facelift

Atlanta, July 20.

Work will be started within the next two weeks on a new $1,500,000 home for WSB-AM, FM and TV. Located on a hill overlooking historic Peachtree Street, the structure will house the latest electronic equipment, including full facilities for color telecasting.

Since Atlanta is centered in the Old South, the grandeur of antebellum Dixie will be evident in the achitectural design of the building. Eight massive, two-story high columns will adorn the front. There will be a skylighted central patio, open fireplaces, comfortable lounges and a library for visitors, and station use. In addition, there will be a spacious viewing gallery above the main studio and an outdoor studio for functional use.

J. Leonard Reinsch, executive director of WSB and other Cox radio and tv properties, announced that ground-breaking already had started on the project. The Austin Co., of Cleveland, has the construction contract and it is expected that WSB will be in its new home by next summer.

"We are still pioneering," said Reinsch: "We believe this beautiful building will not only enable us to continue to give the south the finest in television and radio, but will also serve as a major attraction to visitors from everywhere and will form a major contribution to Atlanta's civic development."

WSB indeed is a pioneer in its field. WSB radio was first in the south, starting operations in March, 1922, with 100 watt power. It now has 50kw on clear channel 750. WSB-TV, also a first in Dixie, began regular operations in September, 1948. Operating on Channel 2, it has 100 kw of power and its 1,062-foot tower is one of the tallest in the country.

John M. Outler, Jr., is general manager of WSB operations, with Marcus Bartlett as manager for television and Frank Gaither as manager on radio side.

Larry Wynn Exits WABD

Post of sales manager was left open last Friday (16) when Larry Wynn ankled WABD, DuMont key in N. Y. No replacement has been announced, and it is believed that general manager Norman Knight will double up on Wynn's ex-duties for an indefinite period.

Wynn has not announced his future plans yet. He joined the station in 1950 and after two years was appointed sales manager.

NARTB-TVA's '1-Roof' Target Of Station Reps

Reverberations against the decision to unite NARTB and TVAB plans for an "all industry" sales promotion unit are still being felt with questions now raised as to its legality. Tom Flanagan, managing director of the Station Representatives Assn., and some of the reps themselves have indicated that while webs and tele stations have common problems, the sales area is "distinctly separate and actively competitive."

Flanagan has noted that networks can solve their own sales problems independent of the stations' interest. "The real need is for a parallel organization to the networks, of similar scope and magnitude, which independently can do a top selling job for the stations themselves."

How the merger of NARTB and TVAB, to be brought into the meeting room again on Aug. 10 in Washington, is viewed under the Communications Act is considered one of the most important objections involved according to Flanagan. FCC chain broadcasting rules require competition, he observed. Now where networks and stations can cooperate in many ways, and he mentioned research as one, even the o&o stations must compete with parent outfits, according to law.

Flanagan cited from a report on the rules: "We conclude that it is against the public interest for station licensee to enter into a contract with a network, which has the

(Continued on page 26)

'Masquerade' Gets Fall ABC Sponsor

ABC-TV's bid for Wednesday night dominance via its "Disneyland" anchor advanced a step further this week when Remington Rand signed to sponsor "Masquerade Party" on the web at 9 p.m. Web now has "Disneyland" for American Motors, Derby Foods and American Dairy Assn. at 7:30; a revised Stu Erwin show for Chesterfield at 8:30 and "Masquerade" at 9. In contrast, this past season saw only one commercial show in the entire evening, "Mystery Theatre" for Sterling Drug at 7:30.

"Masquerade" will start Sept. 29, following completion of its summer run on CBS-TV as the fillin between "Red Buttons" and "December Bride" for General Foods. It's the first time the Ed Wolf package will air on a regular-season basis, having done summer service for GF for the past two years and Speidel the year before. Young & Rubicam set the deal.

ABC-TV's 200th Affil

ABC-TV signed its 200th affiliate last week, WGTH-TV, in Hartford. Web had only 81 outlets at the time of the United Paramount merger, in February of 1953, an increase of 147% in the size of the web.

Lee Jahncke, v.p. and assistant to the prez, said the web's coverage factor is now 98.9 of all tv homes.

DAYTIME RADIO RATINGS IN LEAD

Laugh It Up, Boys

When NBC prexy Pat Weaver proclaimed recently that Saturday night belongs to the comics, he probably didn't realize what he was inviting. For the upcoming season will find the network trying something never previously attempted—lining up six half-hour comedy shows back to back and running from 7:30 to 10:30 at night.

The uninterrupted comedy sequencing is made possible by the installing of the new "Great Gildersleeve" film series in the 8:30 to 9 slot being vacated by "Original Amateur Hour."

Thus the Saturday lineup will read as follows:

7:30—"Ethel & Albert."
8—The new Mickey Rooney situation comedy.
8:30—"Great Gildersleeve."
9—Imogene Coca.
9:30—Jimmy Durante alternating with Donald O'Connor.
10—The new George Gobel show.

'Marriage's' Annulment Poser

NBC-TV Has Summer 'Sleeper' On Its Hands But SRO Compels Its Axing

Situation pertaining to the Hume Cronyn - Jessica Tandy "Marriage," which is serving as a summertime filler on the NBC-TV schedule in the Thursday night at 10 slot, poses something of a problem to the network. Aside from the fact that the situation comedy is being used for weekly experimental purposes in color compatibility, it has also registered as the web's "sleeper" among the summer entries.

Sponsor interest has already been manifest—but even if the network succeeds in landing a client, the program is doomed for axing in a few weeks when "Lux Video Theatre" moves into the time. And because the network is SRO nighttime there's no period into which it can be moved.

Meanwhile Marc Daniels has stepped into the "Marriage" director spot following resignation, after two shows, of Jack Garfein, whose background is chiefly legit Garfein quit the show following differences of opinion as to how the tv show should be rehearsed and staged. Garfein said he could not "compromise my principles." Program is produced by Cronyn.

Jo Ranson
has a bright piece on
Omen in the Gloamin'
* * *
one of the many byline pieces
in the
9th Annual
Radio and Television
Review & Preview Number
of
VARIETY
OUT NEXT WEEK

Fred Coe Doubles Into Lux TV Show

Hollywood, July 20.

Fred Coe, producer of "Philco Playhouse," has been signed by J. Walter Thompson as dramatic tv consultant and will operate out of N.Y., continuing "Playhouse." His connection with Lux Video Theatre" will be purely advisory, with production lineup on the NBC-TV hour already set.

Cornwell Jackson, Coast radio-tv veep of the Thompson agency, will be executive producer. Cal Kuhl is producer. Rotating directors are: Buzz Kulik, Richard Goode, Earl Ebi. Fred Mackage, former producer of "Lux Radio Theatre," returns in that capacity in the Fall to replace Ebi.

IRVING-MANSFIELD INTO PACKAGING BIZ

When Irving Mansfield exits CBS next week, a year ahead of his contract, he will still have a $70,000 to $80,000 annual royalty yield from shows like Arthur Godfrey's "Talent Scouts"; from the new Betty Ann Grove-Merv Griffin summer show for General Electric (plus Jane Froman's GE show); and also an equity in "This Is Show Business" for CBS tv-films syndication.

After 8½ years with the network, Mansfield found himself a big money grosser, both as a salaried executive and from his royalty participation, but "unable to keep much of it after taxes," as he puts it. "So I'm setting up a packaging business, and by working for a wholly owned company I may be able to get a better share of my own earnings."

5 Agencies Can't Agree, So 'Double' Get Sponsor Axe

One of the lush accounts in daytime television, Campbell Soups' five-a-week sponsorship of "Double or Nothing," will fall by the wayside at the end of the month, reportedly because of a hassle among the agencies handling the Campbell account. Agencies were reported unable to agree on renewal of the half-hour daytimer, and so it's being dropped altogether.

Hassle presumably occurred as an aftermath of the shift from Ward Wheelock to five separate agencies this spring, with the official transfer of the account on current programs coming only this month. Agencies now repping the various Campbell brands are BBD&O; Leo Burnett; Compton; Hewitt, Ogilvy, and Dancer-Fitzgerald-Sample. With five half-hours a week, various brands were advertised and that's believed to be a factor in the axing. Radio version on ABC was cancelled a few months ago.

CBS still retains some good Campbell business, nonetheless, as a result of the soupery's swing toward the juvenile trade. Campbell a couple of months back bought "Abbott & Costello" for a CBS Saturday morning exposure and more recently picked up "Lassie" for a Sunday at 7 ride on the web. It's installed the Peter Lawford starrer, "Miss Phoebe," for the adult trade in its Friday at 9:30 ex-"Soundstage" spot on NBC. But this doesn't detract from the fact that the "Double or Nothing" defection leaves a gaping hole in CBS' daytime picture.

Kathy Godfrey Back

Kathy Godfrey is back on the video scene in N. Y. again. Sister of Arthur Godfrey starts a five-minute news strip via WPIX on July 26.

Miss Godfrey is the fifth new addition to the station's afternoon lineup within the last two weeks.

NETWORK SOAPS TOP NIGHTTIME

Trend toward equalization of daytime and nighttime radio rates among networks and stations should get added impetus from the latest Nielsens, which show nighttime network radio in its lowest estate thus far. Fact of the matter is that there are only two nighttime radio shows with ratings higher than the highest-rated daytimers.

Those toprated nighttime halfhours that pulled 25 or higher ratings in 1949 are now down below the average daytimer's today. "You Bet Your Life," in third place among nighttime shows in the first June Nielsen with a 4.8, is lower than two daytimers and tied with a third. "Stella Dallas" and "Backstage Wife," top it with a 5.0, and "Romance of Helen Trent" ties it with a 4.8. Only the top two nighttime shows, "People Are Funny" (5.5) and Jack Benny (5.4) top the highest-rated daytimers.

As a comparison, the fourth and fifth place nighttime shows are "Our Miss Brooks" with a 4.6 and "Hallmark Radio Hall of Fame" with a 4.5. The toprated show before noon, "My True Story," ranks with the fifth-rated nighttime show. "Lux Radio Theatre," in 10th place with a 4.0, has the same rating as "Breakfast Club."

More dramatic as a means of comparison is the fact that "Lux" in 1949 (same June 1 report) had an 18.1, the top-rated show on the air. Second-rated five years ago was "Suspense," with a 15.9. Today it has a 3.5, a rating that's eclipsed by most morning shows on CBS and ABC and most of NBC's afternoon segments. "My Friend Irma" is down from its 14.2 to a 3.4 (although it's still in the top 15). "Talent Scouts" was in 10th place five years ago with a 12.0; today it's also in 10th place, but with a 3.7. The difference is that today it's topped by two-dozen daytimers, including one of his own daytime segments and seven out of eight AC morning programs.

Daytime pattern is changing too, although here it's a matter of shifts among networks rather than general audience level changes. In the morning, ABC is fast overcoming CBS' longtime supremacy, having grabbed off six of the seven top morning ratings via a 24% increase over a year ago. ABC has a 4.1 average for commercial shows between 9 and noon, compared to CBS' 3.3 and NBC's 2.9. Web's "My True Story" tops the pre-noon lineup with a 4.5. CBS still is topdog in the noon-to 3 p.m. period, with "Helen Trent's" 4.8 as the topper. And NBC still reigns in the 3-6 period, with "Backstage Wife" and "Stella Dallas" as the top-rated daytimers with 5.0 each.

Betty Grable, James Doing 3 for Chrysler At 120G in TV Bow

Hollywood, July 20.

Betty Grable makes her videbut in the fall when she and her husband, Harry James, star in three hour-long Chrysler shows for CBS-TV.

They'll be backed by small jazz combos on the shows which Ralph Levy produces. They get $40,000 per show for three shows.

Chrysler series goes into the Thursday night 8:30 to 9:30 period starting in the fall, with the Coast-originating musicals getting a one-a-month slotting and N. Y.-originating dramas going in the other three weeks.

Phil Cohan to Ayer

Hollywood, July 20.

Phil Cohan, former CBS-TV producer, has joined the staff of the Ayer agency here. He will assist Glenhall Taylor, the agency's Coast head, on programs originating here.

Ayer deal is non-exclusive, and permits him outside producer assignments.

RCA's 21-Inch Tint Tube Steps Up Competitive Battle & Price War

Arnie Rosen &
Coleman Jacoby
urge
But Don't Get Us Wrong—
We Love Skolsky
* * *
a humorous byline piece in the
9th Annual
Radio and Television
Review & Preview Number
of
VARIETY
OUT NEXT WEEK

Competitive battle among the color set manuacturers should be on by this Christmas, resulting in a conclusive break in the log-jam that's held up commercial tint since the FCC okayed standards for the medium. Break will result from RCA's development of a 21-inch tricolor tube, which accompanied by a simplified chassis, will be on the market for the Xmas trade at a "competitive price."

RCA's announcement of development of the 21-incher, which gives a picture size of 250 sq. in., some 22% larger than the 205 sq. in. screen afforded by CBS' 19-inch tube, served to knock a little of the wind out of CBS' sails. For two weeks, CBS had been basking in the glory of trade reception of its 19-inch job, due for mass production this fall. And nary a peep out of RCA until Monday (19), when it announced that its new 21-incher will be demonstrated for the first time Sept. 15 at Lancaster, Pa.

That CBS-Hytron won't allow the RCA tube to go unchallenged is a matter of course. Question is, how soon can CBS come up with a 21-incher? Whatever the answer to that one is, fact remains that by this Christmas, the price war will be on both at the equipment and the retail level. RCA's new tube will be priced at $175, the same as CBS' and barring any performance quirks in the former's, CBS will have to come down to meet the competition. And RCA insiders say the RCA 21-inch set will be competitively priced. With Motorola's 19-inch set (employing the CBS tube) selling at $895, and RCA having reduced circuitry in its new chassis, it's assumed that RCA's new set will be priced below that figure.

New tube, development of which was announced by RCA electron-

(Continued on page 26)

Buttons Back To 'Haunt' GF As 'Mama' Rival

Negotiations are practically wrapped up for the Red Buttons switchover to the NBC-TV camp in the fall, following a week of huddles between the comic and network brass. Also near finalization is the Pontiac deal for Buttons to move into the Friday night at 8 period as successor to the Dave Garroway program.

Slotting of Buttons in the 8 to 8:30 segment as competition to CBS-TV's "Mama" poses one of those "how-could-we-let-it-happen" situations for General Foods. GF sponsors "Mama." It also sponsored Buttons last season in the Monday night 9:30 to 10 period on CBS but cancelled out, even though Buttons closed out the season with a big rating pull after going back to his original format.

What gives Buttons a distinct advantage in competition vs. "Mama" is his big kid draw, making the 8 o'clock period a natural for him, as against his ex-9:30 segment on CBS, although even in that spot he had a rating documentation of having kept the kids up.

CRONKITE ASKS OUT ON 'MORNING SHOW'

Final resolution of Walter Cronkite's status on "The Morning Show" will await the return of CBS-TV programming and news brass from out of town. Cronkite wants out if the show is to continue as an entertainment, rather than an information program, and he's given the web notice to that effect, pointing out he's a newsman rather than an emcee, and took on the chore under that understanding.

Basic issue of format, though, apparently is still to be decided. At the moment, show presents both news and entertainment, and although a stress on one or the other has been discussed, no decision has been made. Cronkite says he'll stay with the show if the web decides it's to be primarily an information segment. If not, he'll bow out, with his successor still to be determined. Prominently mentioned is Jack Paar, but virtually everyone under contract to the web is being considered.

'Today's' Hole-In-1 Pickup

NBC-TV's "Today" will carry a direct pickup of the annual Hole-In-One golf tourney to be staged at the Tam O'Shanter Club in Chicago, next month. Top U.S. golfers and from other countries will compete.

As usual George May, sponsor of the tourney, is donating $25,000 cash to the hole-in-one shooters.

$3,000-Per-Show Alex Segal Deal

Alex Segal has negotiated a new contract with ABC-TV, extending through August, '55, which assures his continuance as director of "U. S. Steel Hour." New pact provides for a hike in fee to $3,000 per show on the alternate-week dramatic showcase. Segal wound up his current season's activities with last night's (Tues.) Dorothy McGuire starrer, and leaves this week on a month's vacation (although show is staying on the air during August) before resuming in the fall.

David O. Selznick, incidentally, sought Segal for the directorial assignment (plus a co-producership) on the special all-network one-shot in the fall commemorating the electric companies' 75th anniversary, which Selznick is producing. However, it would have entailed a three-month shift to the Coast to tie all the components together (program will originate from CBS-TV City), so Segal nixed the offer.

$2,000,000 Miles Biz Heads NBC, CBS-TV Way

Geoffrey Wade agency toppers are in New York this week to finalize placement of some $2,000,000 of Miles Laboratories business in daytime network tv, with CBS-TV and NBC-TV the recipients. Huddles will cap off a series of network pitches that saw the brass, of all three major webs trekking to the Miles homeoffice in Elkhart, Ind., over the past four weeks.

Best bet is that Miles will pick up participations in the Bob Crosby and Robert Q. Lewis daytimers on CBS-TV, and two soapers on NBC-TV. Soapers will be selected at meetings this week.

VHF Grants to Get a Speedup, FCC Cuts Down Oral Arguments

Washington, July 20.

Speedier decisions on competitive applications for choice VHF channels may be expected as a result of a drastic revision by the FCC last week of its hearing procedures. From now on oral testimony at hearings will be held to the minimums, with applicants submitting their direct cases in written form.

Action may mean that new VHF stations may spring up much sooner than expected in such cities as Boston, Pittsburgh, St. Louis, Milwaukee, Toledo, Orlando, Fla., San Antonio, Indianapolis, and Oakland, Calif. New procedure will also be applied in hearings scheduled to start this month on the contest for UHF channel 20 in Washington, D. C.

So far, only a few VHF contests not resolved by mergers have reached final decisions although hearings on some were started nearly two years ago. Only last month, an examiner's recommendation was issued on the hearings for channel 8 in Portland, Ore., which began in October, 1952.

Under the new procedure, applicants will exchange exhibits relating to their experience in broadcasting, background and programming proposals and will no longer be required to submit information on the various categories formerly included in the criteria for comparative proceedings. In effecting this change, the Commission said, it is hoped that "henceforth the burden upon applicants as well as the volume of the hearing record will be considerably less than is frequently the case at present."

Direct oral testimony by applicants will be limited to (1) qualification and explanation of their exhibits and (2) substitution of material rejected by the examiner on grounds of competency or form rather than for reasons of lack of materiality or relevance.

The new procedure also provides for pre-hearing conferences both prior to and subsequent to the exchange of exhibits by parties to a hearing. The initial conference will include such matters as narrowing the issues, admissions of fact, stipulations, etc. The second conference will be for the purpose of reaching agreements to further expedite the proceedings.

Procedure will be applicable to cases previously designated for hearing if hearing conferences have not yet been held or concluded. It will apply to radio as well as tv applications.

Color TV Schedule

NBC

The Marriage — July 22, 10 p.m.

Today and Home (mobile unit pickup from B&O roundhouse in Baltimore)—July 23, 7 a.m. and 11 a.m.

WNBT

Here's Looking at You—July 19-23, 1:30 p.m.

WCBS-TV

Time for Color (film)—July 26, 5 p.m.

Lamb's $1,500,000 Slander Suit For Sutton 'Red' Rap

Memphis, July 20.

Edward Lamb, radio-tv and newspaper publisher who is slated for his innings before the FCC to defend alleged Communist charges, has now joined the heat brigade (104 daily) in Dixieland by leveling off a $1,500,000 slander suit against Rep. Pat Sutton (Dem., Tenn.), Stations WSM, WSIX, WLAC, WSM-TV and WSIX-TV of Nashville on the heel's of the Tennessee congressman's political talkathon staged in the Volunteer State capital earlier this week.

Sutton is opposing former crime-buster Sen. Estes Kefauver for the senior senatorial seat in the coming Tennessee Democratic primaries carded for Aug. 5 in this state.

The slander suit uncorked by Lamb, who owns and operates WICU-TV and WIKK, Erie, Pa.; WTOD, Toledo, and WHOO, Orlando, Fla., was the aftermath of Sutton's 27-hour political talkathon aired over the Nashville AM and tv outlets on behalf of his candidacy for the U. S. Senate post in Tennessee. Sutton also staged a similar talkathon several weeks ago over Memphis' eight AM and two tv outlets, which were estimated by local radio execs to have nipped his pockets about 15G's here and about another 12G's in Nashville for all out "one day" shots.

Sutton allegedely branded Lamb as a "known communist" during the Nashville radio-tv barrage. Lamb is said to be a long time friend of Kefauver's and Sutton pointed out in his charges that "the Tennessee senior senator had the use of Lamb's private plane" during his 1952 attempt to win the presidential nomination.

When Lamb heard of the "communist charges," he threatened the suit unless Sutton apologized. Sutton did apologize both in the state dailies and over the air and on tv.. The Nashville AM and tv outlets involved in the suit also "apologized publicly" to Lamb but the Toledo radio-tv operator and publisher said the "apology was not satisfactory."

Empire State Bldg. Wins Round No. 1 in Battle To Hike Antenna Fees

Empire State Bldg. won the first round of its battle to raise its rents on the antenna sites of New York's seven tele stations last week when N. Y. Supreme Court Justice Benjaman J. Rabin denied an injunction to the stations which would have placed the leases under rent control statutes.

Decision was based on the question of whether the individual leases for floor space and antenna structures in the building are subject to the Emergency Business Space Laws of N. Y. Justice Rabin ruled that while floor space leased falls under the law's jurisdiction, the "rider" or license for the antenna structure does not, and he therefore denied all the provisions of the injunction request.

Stations had asked (1) their leases be declared under the rent law's jurisdiction; (2) that they be declared not obliged to pay rent as long as the landlord does not supply a statement of emergency rent; (3) the court determine the emergency rent; (4) that the stations be given the right to recover excess rents; (5) the court ascertain whether arbiters are limited in fixing the rent to the maximum rental plus 15%; and (6) that the court restrain any arbitration proceedings.

Individual leases had expired last April, and the tenants signed on for another five years, with the proviso that the rent should be submitted to negotiation and failing that, to arbitration. Empire State and the stations had failed to reach agreement and the landlord submitted the matter to arbitration, to which the stations objeced. Pending an appeal by the stations, the arbitration proceedings will probably continue, and on the basis that decontrolled rents can be applied.

NBC Sings Happy O&O Tune in D.C.

Washington, July 20.

A substantial upswing in both radio and tv time sales by the NBC o & o stations here is reported by Washington v.p. Carleton D. Smith for the first half of the current year. Smith, who also serves as general manager for web's brace of capital stations, attributed the upbeat trend to the continuing expansion of the Washington area as a major market, now rated 10th in the country in population and second in income per family. He also cited increase in tower height of WNBW-TV and power boost to 100,000 watts, with an expanded coverage of 58%, as factors.

According to a report prepared by Joseph Goodfellow, stations' sales topper, both local and national spot business is steadily climbing in radio and tv, with the accent on increase in national sales. He reported that more than 40 advertisers used the NBC stations here for the first time in '54.

According to stations' statistics, WNBW showed an increase of 31.2% for the first six months of this year over the same period in '53, with last month's biz up 34.7% over June, '53. Radio station WRC-NBC, though trailing its tv sister

(Continued on page 26)

Emily Kimbrough In Shift to WNBC

Author and commentator Emily Kimbrough has severed her long-time relationship with WCBS, the CBS flagship in N. Y., and is negotiating with the rival NBC flag, WNBC. Miss Kimbrough and WCBS reached what was ostensibly amicable parting of the ways last when the station agreed to release her from her contract, but the current WNBC negotiations indicate otherwise.

WNBC deal hasn't been wrapped up yet, but it's virtually certain to go through. Still to be decided are the type and time of her exposure on the station. She occupied a 4-4:30 p.m. spot on WCBS for the past few seasons. In addition to her broadcasting activities, she's working on a new travel book for Harper's and is solidly booked as a lecturer. WCBS announcement of her departure, slated for Aug. 6, gave the press of outside activities as the reason.

NOTRE DAME U. BUYS A RADIO STATION

South Bend, Ind., July 20.

U. of Notre Dame has finalized a deal with the Universal Broadcasting Co. for the purchase of radio station WHOT here, subject to approval by the FCC. Terms have not yet been revealed.

The Rev. Edmund P. Joyce, Notre Dame exec veepee said the school will continue to use WHOT's downtown studios for the time being, but eventually the facilities will be moved on campus.

Bricker's Pro-Lamb Gesture

Washington, July 20.

Senate Interstate Commerce Committee yesterday (Mon.) told the FCC it ought to give Edward Lamb, Toledo broadcaster-publisher, a bill of particulars he wants on charges brought by the Government agency regarding his loyalty to the American government.

In a letter to Commission Chairman Rosel Hyde, Committee Chairman John W. Bricker (R-O.) said that a grant of the particulars to Lamb would be "in harmony with" the desires of the committee.

Bricker said that while his committee "does not hear appeals from the FCC nor does it try in advance to tell it what to do," nevertheless its members are "unanimous in feeling" that Lamb is entitled to receive "reasonably in advance" of the July 28 hearing date specific particulars of charges to be presented and witnesses to be called. (Hearing has subsequently been postponed until Sept. 15.)

Committee action is the outgrowth of a hearing last month on the nomination of Commissioner John C. Doerfer for a seven-year term. At that session, Lamb and his counsel, former Atty. Gen. J. Howard McGrath, testified that the Commission had refused to name Lamb's accusers and that the cards were "stacked" against them. Doerfer had disclosed he favored granting Lamb's request but was outvoted by Commission majority.

From the Production Centres

IN NEW YORK CITY . . .

John Tassos, formerly with Paramount Pictures in charge of national publicity for press and wire services and chief of Par's Washington publicity bureau, joined Kenyon & Eckhardt's promotion department as publicity director . . . **Galen Drake** taped his WCBS shows for the next two weeks and took off for a vacation Monday (19) in homestate of Iowa . . . WCBS publicity chief **Milton Rich** vacationing for two weeks . . . **Prowd A. Sloan** upped to assistant to the program director at WABC . . . **Bill Leonard** back from his Bermuda vacation to multiple duties at WCBS and WCBS-TV.

Thesp **Susann Shaw** and gabber **John Connelly** subbing for **Blossom Seeley** and **Benny Fields** for coming two weeks on WMGM "Mr. and Mrs. Show Business" . . . **Harry Wismer** will feature **Spencer Drayton**, chief of the Thoroughbred Racing Protective Assn. on "General Sports Time" on Mutual July 25 . . . Guesting on July 25 edition of WMGM's "American-Jewish Caravan of Stars" are **Jackie Kannon**, comedian, **Marilyn Ross**, pop singer, and **Robert Maxwell**, harpist . . . **Penny Olsen** of Mutual's "Johnny Olsen Show" cleffed album of religioso disks called "Hymns of Hope and Inspiration" . . . **Jeff Hunter** into Mutual's "Family Theatre" today (Wed.) . . . Wheatena inked for "Peter Roberts and the News" on WINS for 26 . . . **Hal Gold**, Mutual press info department, off on two week vacation.

At CBS writing dept.: Mgr. **Charles S. Monroe** commuting weekends to Southhold, L. I. . . . **Paul Affelder** cruising in St. Lawrence . . . **Gladys Finke** on holiday . . . ABC's **Sheldon Stark** has sold a mystery for pocketbook-publication in fall and meantime his Herald-Trib comic now syndicated to 60 papers . . . **James Furness** who was with a Danville, Va., uhf'er for six months, is back in Manhattan instructing at School of Radio Technique . . . **Albert Perkins**, managing editor of American Mag; **Leon Levine**, broadcast rep of Columbia U. and **Gustav Margraf** of NBC talent have been guest lecturers so far at NYU's Summer Radio-TV Workshop (18th year) . . . **Burton Paulu**, long connected with U. of Minnesota radio, has completed his one year in England on a Fullbright sholarship and will be returning soon to USA . . . **Charles Hepp** of the Rockdale Monument Co. at Joliet, Ill., in town last week—he's the only one of his kind, sells tombstones by air.

G. James Fleming, WLIB director of news and special events, ankles outlet shortly to accept professorship at Morgan State U., Baltimore. Will do weekly D.C. commentary for the N.Y. station from his new post . . . **Jocko Maxwell**, local sportscaster, starts vacation after July 24 stanzas. **Bob McGongagle** pinchhits via WWRL, and **Jay Anthony** for same guy on WNJR . . . Philip Morris veep **Harry W. Chesley Jr.**, named national chairman of the radio-tele-films committee of the United Community Campaigns of America, succeeding Association of National Advertisers radio-tv director **Joseph M. Allen** . . . WNBC-WNBT topper **Ham Shea** vacationing in Maryland . . . **Lowell Thomas** doing his CBS newscast from San Francisco and Los Angeles for the next two weeks . . . **Jerry Sharpe**, former deejay and copywriter at WFKY in Frankfort, Ky., joined the Jack Finck agency here . . . **Howard K. Smith** in from London to sub for ailing **Eric Sevareid** on the latter's CBS nightly news analysis . . . **Fay Martin**, former feature writer on the N.Y. Times, joined the script department of WHLI in Hempstead . . . WNBC-WNBT news chief **Bill Berns** to lecture July 30 at a girls' school in Lenox, Mass., on documenting news stories . . . Salt Lake City Tabernacle and Choir marking 25 years on CBS Radio this week . . . **John Hurlbut**, WNBC-WNBT A & P manager, off to Maine for two weeks.

IN SAN FRANCISCO . . .

Don Sherwood begins a new tv show, "Sherwood's Showcase," Thursday (22) on KPIX at 10:50 p.m. . . . **Jaime DeValle** in town for some local scenes for the CBS tv show "Line Up" . . . **Lenn Curley's** "Palace Personalities" show expands to two half hours a week on KFRC . . . **Susan Alex**, program director, resigning after six years at KSAN . . . **Arthur Fiedler** doing a Sunday longhair disk jockey show on KEAR during his appearances here with the Pops Concerts . . . KGO manager **Paul Schiener** named to the Frisco anti-aircraft defense committee . . . **Frank C. Baxter**, USC professor of English, in town to introduce his "Shakespeare-TV1" course on the Bay Area community tv station, KQED . . . **Al White** and **Len Peterson**, emcees of KNBC's "Masters of Melody" have opened a hamburger stand . . . ABC prexy **Bob Kintner** in town eyeing the new KGO-TV studios and suggesting a Sept. debut and housewarming . . . **Patty Pritchard's** Sunday KLX show now originating from the Pioneer Village. **Jerry Morton**, former KLX program director, handles the emcee chores . . . **Lee Giroux** out of the hospital and recuperating at Lakeville following his collapse after the KGO-TV Cerebral Palsy telethon.

IN CHICAGO . . .

Dan Martin heading up WBBM's new "Supermarketing" merchandising operation . . . Deejay **Jim Mills** to tour Europe and Africa next month with his tape recorder to pick up overseas music angles for his WGN and WIND strips . . . **Hal Smith**, Chi NBC promotion chief, vacationing in Colorado. Also taking their annual summer hiatus are **Chuck Wilson**, WGN promotion director, and Jim Hanlon, WGN public relations topper . . . **Freeman Gosden** and **Charles Correll** in last week showcasing their new "Amos & Andy" CBS airer to Chi agencies and the local press. Duo was accompanied on their rounds by veeps **H. Leslie Atlass**, **Lester Gottlieb** and **Guy della Cioppa**. While here Gottleib huddled with gospel singer **Mahalia Jackson** re her upcoming CBS show . . . **Dick (Two Ton) Baker** cited by the U.S. Treasury Department for his saving bond pitches . . . **Herschell Goodman** upped to copy chief at the Waldie & Briggs agency . . . **Ed Reynolds** new WAIT sales manager. **Stanley Matas** has departed his sales post at the AM'er to join the WBKB selling crew.

IN PHILADELPHIA . . .

Sid Gathrid, writer of the **Frank Brookhouser** radio and tv shows, is doing a movie chatter segment over WIP, nightly at 6:25, sponsored by Trans-Lux Theatres . . . **William Schwartz**, former director at WCBS, has joined production staff at KYW . . . **Roger W. Clipp**, general manager of the WFIL stations, has been named chairman of the radio and tv committee for the Pennsylvania week celebration . . . **Bobby Shantz**, pitching sensation of the All-Star Game two years ago, did the commentary on the game this year with a 15-minute segment over WPTZ . . . **Mel Levine** has been named assistant operations chief at WCAU-TV . . . **Walter Annenberg**, owner of the WFIL stations and publisher of the Philadelphia Inquirer, and Mrs. Annenberg flew to Paris for a seven-week vacation . . . **Rex Polier** is substituting for **Bob Williams**, vacationing tv columnist of the Evening Bulletin . . . Announcer **Johnny Wilcox**, of WIP's "Kitchen Kapers," is driving to California to visit his father.

IN WASHINGTON . . .

Ernie Tannen has resigned post of v.p. and sales manager of suburban station WGAY to become v.p. and general manager of WPGH, Pittsburgh, as soon as FCC approves sale of station to **John H. Kluge**, president of WGAY . . . WMAL-ABC staff announcer has been inked

(Continued on page 28)

TV PLAYWRIGHTS' FEES SOAR

Loyalty Oaths as 'Paranoic Hysteria'

FCC's proposal to require loyalty oaths from licensed radio operators was attacked yesterday (Mon.) as "paranoic hysteria" resulting from a "national malady" of McCarthyism.

In a petition opposing the plan, the American Communications Assn. told the Commission that "aside from the fact that every Government agency seems to feel itself under obligation to out-McCarthy the junior senator from Wisconsin, we can find little reason" for the procedure.

Opposition was also filed by the American Civil Liberties Union which urged a hearing on the proposal. RCA Communications, Inc., favored the plan in the interest of strengthening security protection in the vital radio field.

ACA objected on the grounds the Commission lacks authority, that the proposal is unconstitutional and that it is an unwise policy. If adopted, it contended, the FCC would be required to set up hearing procedures which would occupy more of its time and budget that all of its other functions combined.

Assn. declared that in addition to 730,000 holders of commercial radio operator licenses, proposal would affect 500,000 operators with restricted radio-telephone operator permits, most of whom are taxi drivers.

Berkeley Station Hits FCC Loyalty Oath; 'We'll Pick Who We Want'

San Francisco, July 20.

The FCC's "loyalty oath" amendment which proposes to fingerprint and question commercial and amateur radio operators and bar licenses from any who are members of the Commuist party or any organization required to register under the McCarran Act was attacked in a protest filed yesterday (Mon.) with the FCC in Washington by the Committee of Directors of KPFA, Berkeley.

Station affirmed its right to hire engineers and operators of its own choosing "based solely on their professional competence and not subject to discriminatory and irrelevant tests of opinion." Roy Kepler, station spokesman, said that in his opinion the station would back up any employee who refused to sign the "loyalty oath." The station has been in contact with the American Civil Liberties Union in New York and understands it is the only station protesting the FCC proposal so far.

KPFA is a listener-sponsored, non-commercial FM station operated by a cultural foundation, The Pacifica Foundation. It was recently in the news over a broadcast round-table discussion of marihuana smoking by a group of confirmed smokers which resulted in a request by the FCC for a report and the resignation of several members of the station's advisory committee.

The new FCC proposal would also make good moral character a proviso for holding a license and factors in establishing that character would be whether or not the applicant has been a member of listed organizations or convicted of a felony. Organizations advocating violent overthrow of the government are included in the proposed rules.

It is understood unofficially that several holders of licenses among

(Continued on page 26)

CBS-TV Executive Producer
(of color shows)
Richard Lewine
sez
It's Been a Colorful Year
* * *
a bright byline piece in the
9th Annual Radio and Television Review & Preview Number
of
VARIETY
OUT NEXT WEEK

Relay Service To 'Wide Open Spaces' Splits FCC Ranks

Washington, July 20.

Question of whether American Telephone & Telegraph Co. should provide relay service to bring tv into the "wide open spaces" or whether the local station should construct the facilities in order to hold down costs caused a split in the FCC ranks last week with Comr. John C. Doerfer voting against a majority decision to hold a hearing on a specific proposal.

In a strong dissent, Doerfer favored a grant of the application of KXJB-TV (channel 4) in Valley City, N. D., to construct microwave relay facilities to bring in network programs from Minneapolis at a cost of $250,000. The application was opposed by A. T. & T.

The KXJB proposal, said Doerfer, is apparently "the only way to develop live tv service with network programming in the wide open spaces. The record discloses that the applicable tarifs of a common carrier service are prohibitive under the circumstances. Although these tariffs may be reasonable as an overall schedule, they do not permit the economic development of a complete tv service in the sparsely settled parts of this country."

The Commission voted for a hearing on the application because

(Continued on page 26)

ABC's Break-Even For 2d Quarter

ABC operated at the break-even point during the second quarter of the year, the first time it has done so since the merger with United Paramount Theatres brought with it expanded investment in talent and equipment. Black ink operation was disclosed by AB-PT prexy Leonard Goldenson in a report to the stockholders, mailed yesterday (Tues.).

Goldenson had predicted at the stockholders' meeting in May that the web would operate at a loss during the second and third quarters. He said yesterday that the second quarter results "were somewhat better than I anticipated." He made no prediction as to the third quarter operation, but pointed out that most of the net's top shows have been renewed and new stanzas have been sold.

Marilyn Cantor To Preem WINS Disk Show

Marilyn Cantor, daughter of Eddie Cantor, has been inked to do an hour-long deejay stanza via WINS, N. Y., on Sabbath mornings. Deal will shove off July 25, and will be directed at "potential home buyers."

Five of the six availabilities on the 9-10 a. m. show have already been sold to real estate firms.

PHILCO PAYING UP TO $3,000

Fees for freelance playwrights have been soaring in television over the past couple of years, a survey shows, but they're still not high enough for the top craftsmen to throw away their typewriters and go into retirement. The plain fact is that for live tv at least, once the coin is paid him, that just about represents the maximum of his returns from the script.

If one out of, say, a dozen of his plays clicked on Broadway, he'd be in for a bonus boodle outside of the legit boxoffice — potential film, stock rights, a fee for tv usage, plus another bundle for handling the adaptation himself. But whether he hits or misses in video, he's stuck with the original fee save for such rare instances where he gets a Hollywood bid on the basis of what he's expressed for the home screens. The trouble with a miss in tv, however, is that there's a sponsor and an agency heckling him through the producer, and hence he may be deprived of representation on the show for some time to come, if not forever.

Nevertheless things are looking up for the television playwright, and most of this is due to the spade work of Fred Coe with his Philco-Goodyear Sunday night dramas out of the Talent Associates stable. Coe was one of the first to push for an increase in the fees for video dramatists, reasoning that "the word" is the thing with the players coming second. ("Television Playhouse" rarely employs star talent; has, instead, relied on the word-pushers, giving a picked group a given number of assignments per season. Whether by coincidence or not, this has resulted in the established fact that "Playhouse" has built up a number of playwrights whose names have become known to the public at large.)

As High As $3,000

Among the top echelon cultivated by Coe and Talent Associates for "Playhouse" are Paddy Chayefsky, Robert Alan Aurthur, Horton Foote. David Shaw, N. Richard Nash and Tad Mosel; others with regular exposures are Harry Muheim Sumner Locke Elliott, Mann Rubin, J. P. Miller and Andy Russell. Originals bring from $1,500 to $1,750, but occasionally much more, and adaptation rights run from 1,000 to $1,250. This is up from a year or so ago, when the base was pegged at around IG. Philco has paid as high as $3,000 and this figure may well become the average in a year or two.

Of other hour long shows, Kraft "TV Theatre" (NBC Wednesday, ABC Thursday) spends in the neighborhood of $1,250, though often as little as $850, but Alex Segal's Theatre Guild-U. S. Steel show shells out as much as $2,500 and its average is close to the $2,000 mark. That show is on every two weeks, however, and hence there's less of a burden when the outlay is so spread. Westinghouse Studio One and Robert Montgomery's show—competing with each other—shell out up to about $1,800 on an average. Montgomery was

(Continued on page 28)

BATTLE OF THE BOUTS

It's Now a 4-Way Gotham Hassle On Mon. Fisticuffs

Not only are the ABC and DuMont tele networks in competition over Monday night fights in New York as well as other cities, but two Gotham radio operations are in the battle now. Last Monday (19) audio indie WMGM carried its first fight in several seasons from St. Nicholas Arena. A few weeks ago, WINS, another N.Y. radio indie, began carrying the audio editions of the same bouts ABC-TV telecasts from Eastern Parkway Arena.

To complicate matters even further, ABC-TV's local radio sister is WABC, and it has no bouts. And WINS, carrying the ABC-TV fights, has a deal with DuMont to cross-plug programs for the next year.

Internal Strife Sweeps TWA On Eve of Strike Against TV Webs

Hollywood, July 20.

Although Television Writers of America will face its crucial test with a strike against the major networks set to begin tomorrow (Wed.), the writers' union continues to be torn by internal strife. Extent of the factional breach was pointed up this week by the resignation of Joel Murcott from both the executive board and the union itself.

Murcott resigned with a bitter blast against both the union and the networks, and his resignation left little doubt that the retention of Joan La Cour as exec secretary is still a decisive issue in the union. Miss La Cour had refused to testify about alleged pro-Communist activities before the House Un-American Activities Committee last November, and her retention at that time brought about the resignation of top officals of the union, both here and in the east.

Murcott charged that the pay scale offered by the networks is "not a network scale but a Joan La Cour scale." He declared that network strategy is to force the union into a strike to exploit its weakness. Networks, Murcott said, "are already paying more than they offered. This whole move in their part is to suck TWA into a strike to prove the union's weakness as a bargaining unit." Murcott said the networks and Joan Davis Enterprises are stalling in their negotiations because by Aug. 3 Screen Writers Guild can file to contest TWA's jurisdiction in the live television field.

Don't Sluff 'Em Off With Reruns
Sez
Robert M. Weitman
V.P. in Charge of Programs and Talent of ABC
* * *
an entertaining byline piece in the
9th Annual Radio and Television Review and Preview Number
of
VARIETY
OUT NEXT WEEK

Friday Night On TV Just One Big Celluloid Bundle

With the new Peter Lawford vidpix series going into the Friday night 9:30-10 NBC-TV segment as replacement for the axed "Campbell Soundstage" live entry, there will be but two major half-hour live shows remaining for the fall within the prime 8 to 10 p.m. periods on Fridays. The situation takes in all the major tv networks, not only NBC, and represents something of a celluloid record in terms of network programming.

The CBS-TV 8 to 8:30 attraction, "Mama," and the scheduled slotting of Red Buttons for Pontiac in the same time period on NBC-TV, will be the only live entries. Otherwise it's a field day (or night) for the champions of pix. NBC has "Life of Riley" at 8:30, "Big Story" at 9 and the new Campbell show at 9:30, while CBS rounds out the two-hour schedule with "Topper," "Schlitz Playhouse of Stars" and "Our Miss Brooks," all on celluloid. ABC's big Friday noise centers around "Ozzie and Harriet" and Ray Bolger, latter being shifted to Fridays. Both are pix.

LIEBMAN FINALIZES PRODUCTION STAFF

Max Liebman, between talent searches for his upcoming round of color specs on NBC-TV, has set the production staff for the once-a-monthers which start Sept. 12 with the Betty Hutton teledebut.

Liebman, of course, is producer-director, with Bill Hobin, longtime "Show of Shows" camera director, tapped to associate producer-director. Writing staff will comprise Billy Friedberg, Fred Saidy and William Jacobson. Hal Janis will supervise for NBC. Charles Sanford returns as musical director: Frederick Fox will design the sets between Broadway shows; Clay Warnick is choral director and Paul Du Pont is assistant to Liebman. No permanent choreographer this year—Liebman will use "guest" choreographers.

Frisco Ballcasts On TV Don't Hurt Gate

San Francisco, July 20.

Televised baseball doesn't hurt gate receipts, according to Damon Miller, President of the San Francisco Seals.

Seals' home games have been televised on KSAN-TV, the UHF station, all summer and, according to Miller, "has not hindered attendance. Interest has been kept at a high peak in the club by bringing the team into the homes of its fans."

KSAN-TV is making a strong pitch for the sports audience with baseball, boxing and wrestling.

Jack Gould Into CBS Info Post

Appointment of Jack Gould, radio-tv editor of the N. Y. Times, as information adviser at CBS, effective Aug. 2, will involve a switchover of Robert Strunsky, public relations director of CBS, Inc., into another division of the network. Gould, who has already resigned his Times job and is taking a two-week vacation before assuming his new duties, will handle most of the public relations work previously handled by Strunsky, in addition to operating in other general info areas on the corporate side of Columbia.

Gould, who held the radio-tv post for 11 years at the Times, is the second man to move from that slot into network public relations. Previously, Orrin E. Dunlap, Jr., ex-Times radio editor, left to join RCA (parent company of NBC) as Gen. David Sarnoff's public relations man. He is v.p. of RCA.

Gould's successor on the N. Y. Times hasn't been designated yet. Whether the management will bring in an outside man or move in someone now with the daily has yet to be determined. Decision will await return of managing editor Turner Catledge from Europe.

'Mr. D.A.' Back to Radio Via Ziv Syndication

"Mr. District Attorney" will return to radio in the fall after an absence of a couple of years, but this time as a syndicated rather than a network property and with David Brian in the lead instead of Jay Jostyn. Series will be syndicated by Frederic W. Ziv Co., which distributes the telepix version and holds all rights to the series via its buy last winter.

It's the third major radio property Ziv has launched in less than a year. First was "Hour of Stars," the Tony Martin-Ginger Rogers-Dick Powell-Peggy Lee starrer. That was followed by Red Skelton's five-a-week half-hour show. Production on "D. A." has already begun on the Coast under supervision of Ziv v.p. Herb Gordon and Henry Hayward.

JACK PAAR SHOW
With Betty Clooney, Johnny Desmond, Pupi Campo, Jose Melis; Hal Simms, announcer
Producer: Al Span
Director: Peter Birch
Writers: Paar, Jack Douglas, Larry Markes
30 Mins.; Sat., 9:30 p.m.
TONI CO.
CBS-TV, from N. Y.
(Leo Burnett Co.)

Jack Paar is a young comic with a bright future. Slated to take over the two-hour CBS-TV "Morning Show" shortly, Paar shows enough stuff on the ball to rate as a big factor in the regular fall-winter lineup. Handsome and personable, he delivers his gags in a casually offhand style that doesn't need a yock-a-second pace to click.

On the kickoff stanza of this summer series Saturday (17), Paar had some excellent material and solid support from the rest of the performers. He opened with a takeoff on nostalgic comics for a nice getaway and then racked up his biggest laughs with a clever parody on radio-tv commercials. In this routine, he received an important assist from Betty Clooney, Johnny Desmond, Pupi Campo and Jose Melis, all of whom also hold down the show's musical spots. Paar also told one joke-type story about a salesman with his easy approach, and, as if to accent the casualness, smoked a pipe during the narration. Paar also got a laugh at the finish when he brought on some stagehands for a bow, a routine lifted from the Victor Borge show but still effective.

Miss Clooney, who is sister to the better-known Rosemary Clooney whom she resembles facially and vocally, handled the current bestseller, "Little Things Mean A Lot," in okay style while Johnny Desmond scored on a dramatic version of "High And The Mighty." Both numbers were done in simple, but adequate settings. Melis was standout with his flashy piano technique on a Latin standard while bandleader Pupi Campo backed up nicely and supplied a couple of comedy touches with his mugging.

Plugs for Prom and Pamper were hammered home on film except for one direct pitch by Paar who seemed to step out of character for the "sincere" delivery. *Herm.*

GOOD MORNING
With Allen Ludden, Scotty Scott
Producer: Grant Tinker
Director: Roger Shope
60 Mins.; Mon.-thru-Fri., 8 a.m.
WABC-TV, N.Y.

Of concern in appraising "Good Morning" is whether the hour-long local stanza has enough varied elements to compete with network editions of "Today" or "The Morning Show." As a local deal, it naturally can't buck a large budget's subsequent advantages—large cast, film, remotes, polished scripting. But it does have two items—the slick talents of emcee Allen Ludden and the decorative assistance of Miss Scotty Scott—which together should be able to draw off a limited number of early New York's ayem videophiles from established NBC-TV or CBS-TV. What the o&o of ABC-TV is apparently banking on is that appeal is sufficiently large as compared to show's small budget to make it a profitable per capita sponsorship deal.

Casualness of Ludden and his sole regular cohort, Miss Scott, was interesting in session caught (19). They worked from a small and unadorned studio opening on the street, a point which they used advantageously on a couple of occasions. (Miss Scott opened the doors and stepped outside to deliver the weather alfresco—her chief job that day. Ludden opened the show from the street. Idea was so well carried off, there's still some doubt as to whether he hadn't just rushed out of a hack for the opening bell.)

Emcee pitched the news, played records and made small gab. Aside from the street shots, cameras were limited to the it-looks-like-an-unconverted-radio-studio-to-me locale. Shots moved from wall to clock (an important feature of any morning show) to a guest distaffer who was sculpting Ludden's head, and seemed never to be uninteresting. Of course, after several days of this it's conceivable that constant viewers might get claustrophobia. *Art.*

GAMBLE ON LOVE
With Denise Darcel
Producer: Robert K. Adams
Director: Harry Coyle
30 Mins., Fri., 10:30 p.m.
DuMont, from New York

"Gamble on Love" is a much more intriguing title than a show. It's a pretty dull quizzer that gets its only spark from the femcee Denise Darcel. Her talent, charm and accent, however, are wasted in a 30 minute hodgepodge of queries and plugs for the contributing prize donors.

Format is a contrived bit that brings on contestants who, as the press release says, "are married—about to be married or just in love." In another host's hands this could lead to some ribtickling stuff but, as it stands now, it only points up how miscast Miss Darcel really is. She's got a lot of bounce and spirit but her third-degreeing of the contestants is tiresome and completely lacking in wit or style. After the intro patter, the couples are asked some questions and a "wheel of fortune" is spun to indicate the size of the prize. It's apparent that nobody strained any gray matter to put this show together.

Why Miss Darcel got mixed up in the mess is, as she says throughout the show, "the jacquespot question." *Gros.*

THIS IS THE MIDWEST
With Fahey Flynn, Thomas H. Coulter
Executive producer: Les Weinrott
Producer: Harry Coon
30 Mins.; Sunday, 3:30 p.m.
WBBM-TV, Chicago

CBS' WBBM-TV and the Chicago Assn. of Commerce & Industry have joined forces in this Sunday afternoon documentary look-see at the Windy City's industries and institutions. First chapter (18) dealing with the meat packing industry was a neat blend of background gab and film scenes, indicating some care and planning. But it was all pretty much formula stuff, with few excitements to bring in anyone from the beach or away from the baseball telecast.

Anchor man is staffer Fahey Flynn, who turned in his usual competent job keeping the half-hour running smoothly. Sitting in as a regular is Thomas Coulter, exec director of the association, also handy with the patter. Guesting was Edward Wilson, chairman of the board of Wilson & Co., who made a good ambassador not only for his own firm but the entire packing industry.

Trio, with the aid of some stock and some specially shot film footage, traced various facets of the meat biz from hoof to home. Best sequence was the celluloid visit to a packing plant. Wider use of film, especially that shot to fit the format, would add more spice and interest. *Dave.*

CROSSROADS IN ASIA
With Lyman Bryson; Henry Cabot Lodge Jr., guest; others
Producer: George Crothers
30 Mins., Sun., 6:30 p.m.
CBS-TV, from N. Y.

This is a limited series of broadcasts, replacing "Man of the Week," with its object the exploration of U. S. foreign policy towards Red China. Introductory session last Sunday (18) on the whole was satisfactory, keeping abreast of the importance of the subject and its relation to our well-being.

Format of the series has Lyman Bryson, ex-Columbia U. prof, as moderator; a group of top newsman and correspondents as a panel, and a top official as guest. Opener found Henry Cabot Lodge Jr., U. S. Ambassador to the UN, undergoing a stiff, pertinent interrogation from a set of hep, alert scribes, and carrying himself off rather well. Panel grilled the Ambassador politely but firmly on such subjects as the U. S. attitude towards Red China, chances of the latter getting into the UN, and possibility of the U. S. vamping the UN if the Reds were admitted. It was vital stuff, intelligently set forth, for an important, interesting program. There was no gang-up of questioning or confusion, panelists waiting their turns to fire questions.

It was probably necessary, but the opener had too much background filmed stuff at the start, while the panel of four interrogators sat around. The men were also identified verbally by Bryson, before they even appeared on the screen, and never clearly thereafter. There were no name plates in front of the panelists, so that no one knew who these top men from the N.Y. Times, N.Y. World-Telegram, Time mag, etc., were. This should be corrected. *Bron.*

JUNIOR PRESS CONFERENCE
With Ruth Geri Hagy, others
Producer: Mrs. Hagy
Director: Lew Klein
30 Mins.; Mon., 9 p.m.
ABC-TV, from Philadelphia

Originating from Philadelphia, "Junior Press Conference" had been aired over the ABC-TV net, except for New York, prior to July 12. On that date WABC-TV, N. Y., net's flagship station, joined the other outlets carrying the show. Program's initial N. Y. showing was one that should whet the appetite of viewers to look in on future "Press Conference" sessions.

A group of four college students make up an interview panel, with Mrs. Ruth Geri Hagy acting as moderator. Each week a different guest, active in the molding of national and foreign policies, gets the going over by the collegiate body. On opening show, Sen. Ralph E. Flanders was on hand

(Continued on page 26)

PLAY MARCO
With Jerry Lawrence, Betty Hanson, Stan Chambers
Producer: Caples Co.
90 Mins., Sat., 10:30-12 p.m.
VICTORY PACKING CO.
KTLA, Hollywood

It was bound to happen and happen it did—a game to be played on tv by the Saturday night stay-at-homes with plenty of loot and for nothin'. There's no middle ground here. It'll either be a solid sensation or a dismal flop, the latter phase the result of a possible law-skirting gimmick, although KTLA's Klaus Landsberg says it's clean as a hound's-tooth.

If you've played bingo, keno or lotto you can play Marco without taking lessons. This gives it immediate universal appeal and we're professedly a nation of gamblers or like any other nation, making a fast buck the easy way. To play the game all one must do is to pick up a card at stores handling the sponsor's product (Thoro Fed pet food), fill out the numbers and mail the perforated duplicate to KTLA for filing and checking when five squares are filled horizontally, diagonally or vertically. "Ah," said a sharp observer looking for the gimmick, "you gotta pay three cents (postage) to play." That's not so because Emcee Jerry Lawrence, who incidentally did a fine job of briefing with a real cool blonde, Betty Hanson, at the scoreboard, explained that you can also drop it off at the station. Like the old boxtop mailer, which allows a "reasonable facsimile." Routed, the gimmick-chaser sighed, "that Landsberg thinks of everything."

Bingo did a thriving business in these parts before it was outlawed and this means a built-in audience of thousands. You can multiply that many times when it is considered how many more would play if the game was brought into their homes and for nothing, with loot to boot. Landsberg realized this and put out "a million cards" (Lawrence: "well, almost").

For those who play Marco here's how it goes: You sit at home with your card and cover the space if your number comes up on the ping pong ball blown out of the fish bowl. Five across either way you run to the phone and call a number. Each game has a different phone number so as not to clog the 15 lines juggled by Stan Chambers. First one in with the correct spread of beans, buttons or coveralls picks up the marbles. Largesse includes a '54 Studebaker, trips to Hawaii, and Las Vegas, tv sets, refrigerators, freezers, sprinkler systems, furs and other wearing apparel.

To win the Studie, called the "blackout" prize one must match up all 25 numbers called. No winner so it went over to next week. This is apparently the only prize that was bought (at a price). The others were promoted and the donors well repaid. To give off an idea of how well the loot was plugged, only seven games were played in 90 minutes. Victory Packing, the sponsor, has bought either a bonanza or a gold brick.

If the fad clears all legal obstacles associated with lotteries and the such or crusading bluenoses, who may view the game alarmingly as a gambling device, it will spread like a mid-life matron to every station in town. Not Marco, mebbe, but a reasonable facsimile thereof. Six other stations are in a bad way on late Saturday nights if it cuts through all the tape. This is one program they can't buck with an old picture. It wouldn't surprise if some national advertiser played it across a network with loot that would make Marco's look like a bus trip to Azusa. *Helm.*

NOONTIME EXPRESS
With Rog Awsumb
Producer-director: Fred Kaufman
Writer: Awsumb
30 Mins.: Mon.-thru-Fri., 12 p.m.
Participating
WMIN-TV, Minneapolis

Surefire small fry tv entertainment along familiar lines comprises "Noontime Express," a five-days-a-week half-hour show on which young and personable Rog Awsumb appears as the engineer Casey Jones. In that role he drives a prop locomotive that transports the kiddies to the lands of fun, cartoons, circus and fairies.

First stop was Cartoonland where the five-minute movie held the sort of laughs junior always relishes. Before departure Jones lunched and urged his viewers to do likewise. Through the power of suggestion he undoubtedly performed a good turn for those parents whose offsprings fight shy of food.

It's a tried and true format that probably never fails to enlist and please the moppet. *Rees.*

BOB KENNEDY SHOW
With Jerry Jerome orch, others
Producer-Director: Herb Homes
120 Mins.; Mon.-thru-Fri., 3 p.m.
Participating
WPIX, N.Y.

WPIX, N. Y. Daily News tele operation, was faced early in July with the prospect of having to fill the ankling Ted Steele's three afternoon hours with a new face or faces capable of holding onto the musician-gabber's faithful audience. Rather than depend on one man to fill Steele's sandals in (1) a variety segment for housefraus, (2) in a jamboree for teenagers and (3) a powwow-film fest for the littlest juves, station boss Fred Thrower spent a couple of weeks sifting the talent possibilities and firmly and wisely decided on three personalities, one for each of the segments involved. In at least two of the three programs under discussion here, the new faces proved that no one man is indispensable and in the third and most important case, that the replacement could be fine if he didn't try to emulate his predecessor too closely.

Shari Lewis as femcee for the tots in the last half hour of the day is just right. Allen Ludden, who's obviously in his proper climate, is a charmer in a thoroughly innocuous half-hour format for teenagers built around their dancing to pop disks. Bob Kennedy, a singer of some note, is the iffy instance. From the scattered segments of his two-hour-kickoff variety stanza caught in its second week on the air, he

DANCETIME
With Allen Ludden, Jeannie O'Brien
Producer-Director: Jerry Raker
30 Mins.; Mon.-thru-Fri., 5 p.m.
WPIX, N.Y.

was faced with a much more difficult problem than his two cohorts. Steele had established himself as the easy-going gabber for mother. Latter's personality and abilities fit beautifully into the "isn't he charming!" routine. Where teenagers and tots enter the picture is this: Almost a year ago, Thrower decided that Steele might be too much for women for three solid hours a day, five days a week, so he brought in tenagers and tots, figuring rightly again that a man with Steele's smooth tongue could hold its own with them too. While he was good with the kids, he wasn't a specialist as with mom.

Miss Lewis and Ludden came in with experience in their fields. They were at least on equal footing with Steele from the start. Kennedy had experience too, but of a more unspecific nature. He sang well, he'd played emcee before, but never as a filler in a job created by another man. When caught, Kennedy, trying to keep up with Steele, fell into his pattern. Steele is a mature man, who can speak in platitudes without the least fear of sounding pretentious. Kennedy, who looks and can't help acting not much more than a young 28 or 29, started doing the same thing. It didn't work. Since there's not much he or WPIX programmers can do to change the essential variety formula for filling 10 hours a week (games, chatter, guests, music), Kennedy would be considerably better situated if he built a personality commensurate with his youth. He has a good voice which he displayed, but he has a vibrancy that he kept fairly well hidden. In short, he should be more like himself than Ted Steele—better as a son than a father.

KARTOON KLUB
With Shari Lewis
Producer-Director: Mike Meltzer
30 Mins.; Mon.-thru-Fri., 5:30 p.m.
Participating
WPIX, N.Y.

Perhaps it was just a coincidence, but it was noted where there was a fraction more music in segments viewed of Kennedy show than when Steele had it. Tunalog, provided by Jerry Jerome, who had a couple of new faces added to his rhythm and blues combo, proved itself a continued must. Brand of music, and the personalities of individual tooters are refreshing, filling many empty spots.

Miss Lewis, as with a show she had on WPIX Saturdays, worked with two puppets, one of them a futuristically-attired fellow. The puppets are a solid gimmick. She has lots of charm and good sense, and handles juves well in any instance, but the dummies, being the size and simulated age of the attendees, seemed to be able to establish a rapport that would be twice as hard for an adult. "Kartoon Klub" interjected regular juve vidpix to surround Miss Lewis' chatter with kids in party atmosphere.

The Ludden "Dancetime" is still short on original entertainment aspects. However, he's a smooth fun-to-be with guy. *Art.*

Tele Follow-Up Comment

Ed Sullivan helped the Westchester Country Club mark its 25th anni on Sunday's (18) "Toast of the Town." The country club set seemed overwhelmed by the session and the impact on the home viewers was similarly strong.

Probably the most delightful section of the show was Carol Haney, dancer from "Pajama Game" who in conjunction with Pete Gennaro and Jimmy Hutchinson did some sprightly song and dance work. The number had sufficient bounce, humor and cleverness to achieve top results. Sullivan pointed out that Miss Haney, in a mishap prior to the show, was working with an anesthetized toe. Nothing was evident in her work to indicate that she was under a handicap.

The top novelty on the layout was the acro team of Vernon & Bunky. The act opens with the father and son doing some fancy acrobatics. The tow-headed, gum-chewing kid goes through some stunts. The father handles the moppet with considerable ease and skill, and the kids take these stunts unconcernedly. First kid is followed by another, who goes through a similar routine, and finally, the father does the exercises with a younger daughter. Topper comes when father balances a seven-month infant. There's laughs and applause-worthy tricks in this entourage.

As a matter of fact, Sullivan is apparently doing his best to maintain family life. Trumpeter Rafael Mendez triple-tongued his way through the theme of "The Brave Bulls" and was joined by his twin sons in a harmonic trumpet study.

The major name values were Vaughn Monroe and Doretta Morrow. Monroe baritoned his RCA-Victor disking "They Were Doing the Mambo" and "One of Those Things." He got good results. Miss Morrow, with a rendition of "My Darling" and with dance accompaniment to "Stranger in Paradise," hit a fine stride. With Monroe she knocked off "Shall We Dance." Gautier's Steeplechase closed for a novel curtain *Jose.*

Leslie McFarlane, one of Canada's brightest and most successful fiction writers of a decade ago, made a socko comeback via video with a play on Canadian Broadcasting Corp.'s top tv drama spot, "Playbill" (Tues., 9 p.m.). McFarlane's stint, titled "Countess Keller," was excellently handled by the three-principal cast: Paul Kligman, Katherine Blake and Margot Iassner. A less competent cast might have hoked and hammed this sort of script but their imaginative and understanding treatment held the viewer tight to the screen.

This was McFarlane's first fiction entry of any kind since he left the field to produce-direct documentary films for the National Film Board in 1946. Previously he had authored two novels, 300 short stories and 30 radio plays. While with the NFB (he's currently doing a film in Newfoundland) McFarlane has conducted a course in creative writing at Carleton College in Ottawa and is working on another tv drama, unscheduled.

"Countess Keller," set in today's Ottawa, told of an Italo-Canadian small grocer whose kindness to and friendship with a DP Austrian countess was shaken by his doubting wife. Minutes after he denounced the countess and demanded payment of her $16 grocery bill, her identity as royalty was proved by an old friend, a visiting concert pianist, who called on her during a one-nighter booking at the Capitol Theatre. *Gorm.*

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1954 AQUATENNIAL SHOW
With Art Linkletter, Jack Carson, Helen O'Connell, Curt Massey, Cedric Adams, Bob DeHaven, Ramona Gerhard, Joan Iden, Tony Grise, Bob Mantzke's Choralaires (70), Wally Olson's Orch (24)
Producer-Directors: Bob McKinsey, Ed Viehman, Jack Huston
Writer: V. A. L. Linder
120 Mins.; Sat. (17), 8 p.m.
Participating
WCCO, Minneapolis

With the WCCO radio station production staff again squarely on the ball there was no quality letdown in the unfoldment of this eighth annual salute to the Aquatennial, the summer mardi gras here, the livewire CBS station again doing well entertainment-wise for spectators and dialers as well as for itself.

The two solid hours of fun and music needs must have set agreeably with the approximately 10,000 who paid up to $5.50 per seat to attend it in the municipal Auditorium from where it was broadcast and the vast tuners-in audience. Even the occasional commercials hit a high level.

Compounded, as usual, of almost equal parts of comedy and song, the presentation went through its paces smoothly and swiftly, attesting the skill of all concerned with its preparation.

On this occasion Art Linkletter and Jack Carson stepped into shoes which in past years have been occupied by such topnotch stars as Bob Hope, Arthur Godfrey, Eddie Cantor, George Jessel, Victor Borge, Dennis Morgan, Ken Murray, Edgar Bergen and Garry Moore. Because they filled the brogans so satisfactorily was one of the reasons why WCCO was able to chalk up another of its many successes.

Linkletter found an enthusiastic response for his "People Are Funny" routines, gags and stories. Carson not only aided him with the funmaking, but also came through with his own yarns, songs and even a dramatic recitation to evident approval. Cedric Adams and Bob DeHaven, the station's own top personalities, did their bits, too, in stirring merriment.

The vocal end was more than capably upheld by bigtime chirpers Helen O'Connell and Curt Massey and local stars Joan Iden and Tony Grise along with Bob Mantzke's Choralaires, the last-named a Minneapolis feminine singing group that's on a par with the nation's best. Fancy organ contributions by a longtime favorite on WCCO, Ramona Gerhard, now a West coast star, found favor.

It all served to emphasize once more that WCCO enterprise and resources are enabling it to retain a prominent place in the airway picture hereabouts and to help keep radio very much alive locally despite tv's increasing vogue.

Bringing to the area again in this fashion showdom's stars, plugging the Aquatennial thusly and staging such a pretentious show so well and putting it on the air undoubtedly once more enhances the station's prestige, gains it much valuable publicity, increases its audience and improves its public relations. *Rees.*

LATER SHOW
With Bob Jones, Ed Davis, Bob Norman, Walt Cavanaugh
5 Hours; Mon.-Sat., 12-5 a.m.
KFAB, Omaha

Best allnight d.j. show in these parts is a new production, "Later Show," by four members of the KFAB staff. Idea supplants a taped program by Harry Packard that highlighted hillbilly music.

The entire quartet of Bob Jones, Ed Davis, Bob Norman and Walt Cavanaugh are capable d.j.'s, with Jones—the best platter spinner in this sector the past couple of years—taking over the long 12 to 2 a.m. stint. Others then come in for an hour.

Best patter, however, is by Norman, a station vet who has a style that made the Morgans and the Godfreys what they are today. He has guest cities (i.e., Ypsilanti, with first 10 postmarks from there getting a king-sized jug of hot, Omaha air); several contests (i.e., guess how hot it will be in Belgian Congo at high noon on Aug. 1 and win a real live program director, Lyell Bremser of KFAB); public bulletins (i.e., all four-legged pilots of two-engine airplanes have been recalled to active duty for submarine service in the Mississippi River for four weeks; correction, make that all two-legged pilots of four-engine planes; I am sorry if the error caused any inconvenience); prizes for novel ideas (i.e., a square apple for box lunches wins an Egyptian dictionary), etc.

This show should pick up plenty of listeners for KFAB. *Trump.*

Television Chatter

New York

Joan MacDonald, casting director for ABC-TV's "Center Stage," leaving for vacation until end of July . . . **Michael Dreyfuss** into Kraft tomorrow (Thurs.). Thesp ankling "Seven Year Itch," the legiter, two nights later . . . **Stanley Weber**, general manager for flackers Solters-O'Rourke off for fortnight in Maine.

Radio-TV Workshop of the Ford Foundation, producer of "Omnibus," has retained **Jack Perlis** as its public relations consultant for the third consecutive year . . . **Patti Pickens** replacing sister Jane on her WABC-TV show starting Aug. 8 while the latter vacations for four weeks . . . While **Paul Whiteman** conducts Gershwin concerts at Hollywood Bowl July 24 and in Denver, July 30, **Walter Kiernan** will emcee "Pops'." "On the Boardwalk" via ABC-TV . . . **Harry Townes** set for the lead in Sunday's (25) "Man Behind the Badge" on CBS-TV . . . **Grant Sullivan** into running part on NBC-TV's "Golden Windows" soaper, with **Barbara Cook** into spot role this week on the same show . . . **Scott Forbes** into a running part on CBS-TV's "The Seeking Heart" . . . **Edith Adams**, who's warbled on tv and in "Wonderful Town," sailed for Europe yesterday (Tues.) on the Liberte.

Caroline Burke, NBC-TV producer, returned from her Bermuda vacation the hard way—on a 72-foot yawl, "Gulf Stream" . . . ABC-TV veep **Alexander (Sandy) Stronach** on the Coast making agency calls with western division veep **Earl Hudson** and western director of tele **Don Tatum** . . . **Mel Allen** received the American Legion's distinguished service award for contributions to its membership drive . . . **Jessie McCarthy**, WNBT cooking expert, recovering from a lion bite incurred on her "Summer Living" show.

Chicago

Mary Hartline and **Cliff Soubier** of ABC-TV's "Super Circus" cast in Hollywood this week cutting film blurbs for Kellogg being shot by Cascade Films . . . Singer **Bill Hayes** guests on WNBQ's "It's a Curious Thing" tomorrow night (Thurs.) . . . WBBM-TV has launched a half-hour Sunday week-end news, weather and sports roundup with **Frank Reynolds** handling the news, **P. J. Hoff** the weather and **Bill Watts** the sports

Littlejohn Abroad To Scout News Facilities, Alert ABC-TV Staffers

Fritz Littlejohn, ABC-TV's manager of news and special events, left yesterday (Tues.) for a two-week tour of ABC news facilities in Europe and Egypt. First stop is Rome, with Cairo and a projected interview with Premier Nasser next.

Littlejohn will also hit Paris, Geneva and London before his return, huddling with Paris chief Bob Sturdevant, London topper Yale Newman and Rome chief Melton Davis. Primary purposes of the trip is to brief the web's European correspondents on the needs of the tv news operation, with all of the web's bureau chiefs heretofore having operated primarily in radio.

He'll also meet with stringers and Telenews camera staffers in those countries to brief them on what's needed. Web has no staff cameramen in Europe, but its agreement with Telenews enables the latter's staffers to do special work for the web. Littlejohn will go over fall news plans with the stringers, and also effect closer liaison between the camera teams and the ABC bureau chiefs.

BETTY FURNESS ON A BUSMAN'S HOLIDAY

Vacationing Betty Furness is doing her Westinghouse chores in Europe too. Pitchgal was guest of honor this week at a western Europe Westinghouse distributor convention in Paris, where she personally greeted the distribs, discussed product promotion and sat in on showing of a "Studio One" kinnie, "Camille."

Miss Furness flew to London July 6 (getting plenty newspaper play from the commercial tv-conscious British dailies) and made only one personal appearance, on the BBC simulcast "In Town Tonight." She then hopped to Paris for some sightseeing and the convention. She'll spend the rest of her trip in Cannes and Rome, returning to "Studio One" Sept. 6. June Graham's subbing during her eight-week absence.

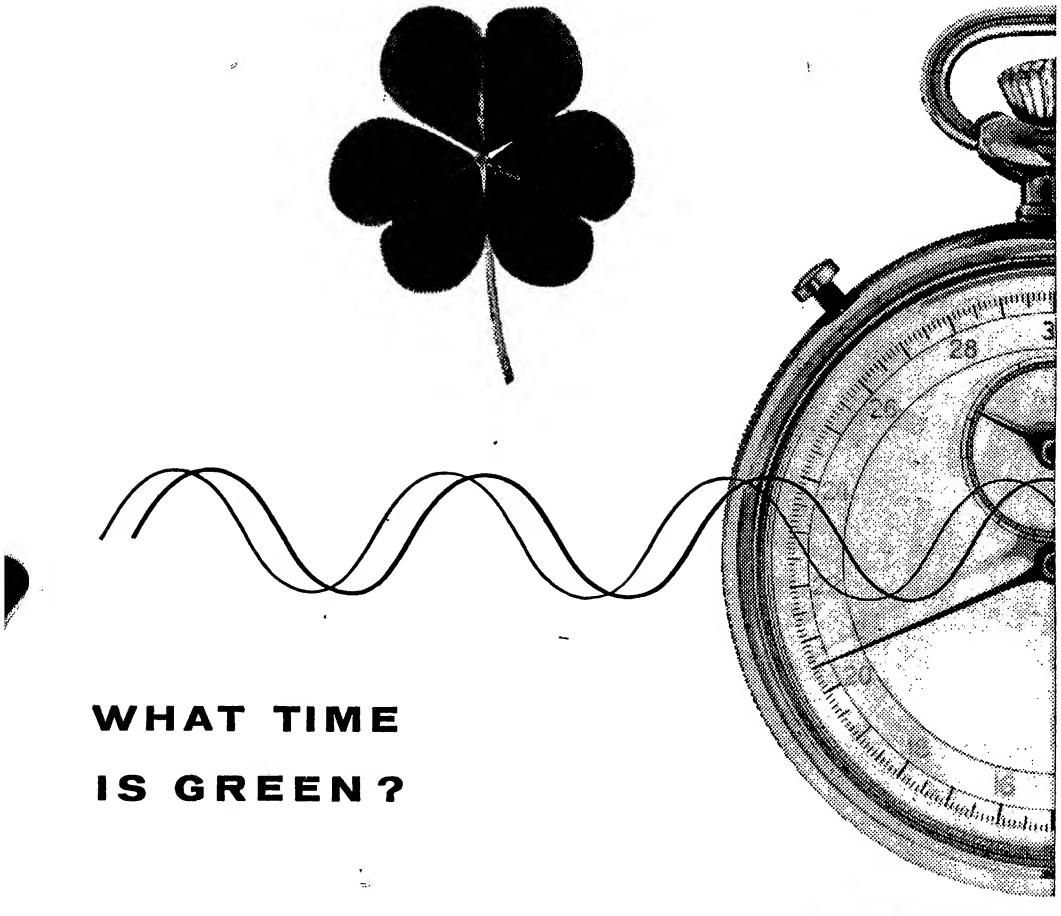
Push UHF Poser

Washington, July 20.

The Senate Interstate Commerce subcommittee held a three-hour exec session here today (Tues.) at which it decided to create an ad hoc committee of "outstanding independent experts on television" to study proposals on solution of the UHF problem.

Committee will be chosen before Congress adjourns, probably within next two weeks. Subcommittee also reaffirmed its position in favor of removing the 10% excise on all-channel tv sets, which it is expected to urge on the sub-committee in charge of tax revision.

Fort Worth—Joe Wallace of the WBAP publicity department has assumed the post of director of publicity, promotion and merchandising for WBAP, AM-TV-FM, following the resignation of former director, Howard Fisher.



In color television, the colors on the screen are determined in a special way. A reference signal is sent and then the color signals are compared with it. For example, when the color signal is out of step by 50-billionths of a second, the color is green; 130-billionths means blue.

For colors to be true, the timing must be exact. An error of unbelievably small size can throw the entire picture off color. A delay of only a few billionths of a second can make a yellow dress appear green or a pale complexion look red.

To ready the thousands of channel miles in the Bell System television network for color transmission, Bell Telephone scientists developed equipment which measures delay to one-billionth of a second. Equalizers placed at key points along the network insure that the signals keep on one of the world's strictest timetables.

This important contribution to color television is part of the continuing effort by the Bell System – which provides the television network – to meet the industry's needs for color transmission facilities.



To keep colors true in television, equalizers that correct off-schedule signals are put into place at main repeater stations of the transcontinental radio relay system.

BELL TELEPHONE SYSTEM

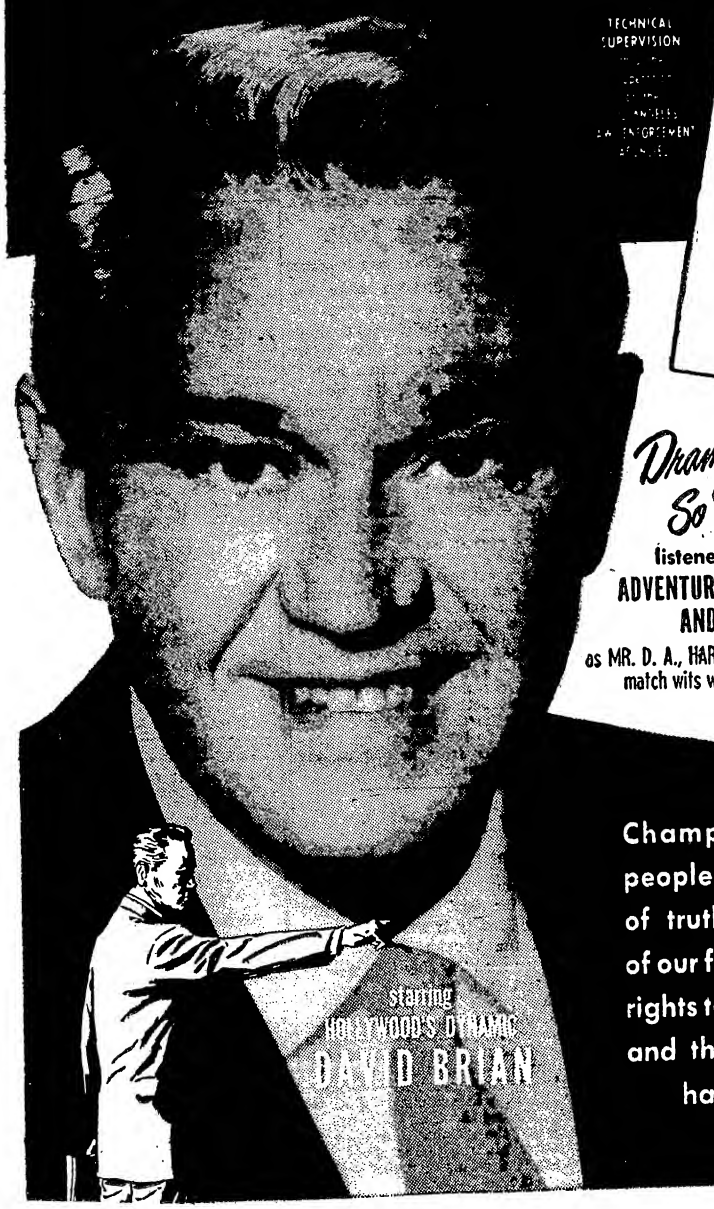
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HIGH RATINGS! 1st NATIONALLY in survey after survey* . . . for 12 years among the nation's top-rated shows.
*National Hooper and local Pulse ratings on request

LONG-TERM RENEWALS! Renewed for 12 consecutive years by one of the largest firms** in a highly competitive field.
**Name on request

SENSATIONAL SALES RESULTS! During this 12 year period, the sponsor's annual sales increased nearly 300%.***
***From $17½ million to over $45 million.

Dramatized So Vividly

listeners live the
ADVENTURE, EXCITEMENT AND ACTION
as MR. D. A., HARRINGTON, MISS MILLER match wits with the underworld

MYSTERY ON THE AIR is practically YOUR GUARANTEE OF SUCCESS!

HAVE YOU SEEN THE B.A.B. SURVEY* OF "THE CUMULATIVE AUDIENCE OF RADIO MYSTERY DRAMA PROGRAMS"?
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EACH HALF-HOUR A COMPLETE STORY WITH 5 SPONSOR IDENTIFICATIONS INCLUDING 3 FULL-LENGTH SELLING COMMERCIALS!

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NEW YORK HOLLYWOOD

Get in touch with us now . . . wire, phone, write for full FACTS ON THIS NEW SALES PLAN FOR ADVERTISERS!

Television Reviews

Continued from page 22

to answer a steady flow of intelligent queries pitched by the students.

Prime topic of discussion was the Senator's drive to have Sen. Joseph R. McCarthy removed from chairmanship of the Senate Committee on Government Operations and the Investigations Subcommittee. Questions thrown at Sen. Flanders hinged on the motivations behind his campaign against Sen. McCarthy and several other factors pertinent to the issue. Quartet of interrogaters demonstrated a knowledge of past and recent actions of Sen. Flanders as pertained to his attitude towards Sen. McCarthy.

In her position as moderator, Mrs. Hagy didn't intrude too much on the proceedings except to toss in an occasional clarifying question and to allot the floor to individual students. Collegians, for the most part, conducted themselves with reserve, holding their queries until given the spotlight. Students were from Sara Lawrence College, Princeton U., U. of Michigan and the U. S. National Students Assn.

Jess.

TEE-OFF WITH PROS
With Steve Davis, others
30 Mins.: Fri., 9:30 p.m.
TROY BUICK CO.
WTRI-TV, Albany
(Kellert)

Enterprise, imagination and promotion are reflected in program conducted by Steve Davis, sports-publicity director of new UHF station, in cooperation with Northeastern New York division, Professional Golfers Assn. Originally a sustaining and in recent weeks a commercial show, it combines live and filmed portions, for what is said to be the only program of its kind.

Films are shot on various Capital District golf courses, whose professionals appear in studio for demonstrations of clubs and strokes, as well as analyses of other fine points in the game. Tournament play is included in the photographed blocks. A "Golfer of the Week" award (tieins with "The Golf World" and Aschunet Balls) and area links news complete half-hour. Davis handles not only the interviews and commentary, but also the live plugs and most of those filmed.

His catch of leading men and women golfers is good. For last origination, Davis (with Camera Editor Bill Hartigan) went to Sagamore Hotel course at Bolton Landing, for a pickup of foursome—at the Governors' Conference—comprising Chief Executives Dan Thornton, Colorado, Frank S. Lausche, of Ohio, Arthur Langley, of Washington, and Lawrence Weatherby, of Kentucky. Thornton, rated the country's top golfing governor and a partner of Pres. Eisenhower when in Washington, was presented with an "Honorary Golfer of the Week" citation. Session, of interviews and kidding, displayed the human side of the name officials. More of their form might have been desirable. Bob Schechter, pro at the Brandt-owned course, appeared with quartet.

Davis also interviewed, in studio, Tom Gagen, of Schuyler Meadow Course near Albany. Segmentized, exchange was revealing, though slightly uneven. Program, in fact, suffered from too much jumping about. Smoother, tighter editing would be helpful.

"Tee Off" probably has a loyal, if limited, audience.

Jaco.

Relay Service

Continued from page 21

of a provision in its rules which allows broadcasters to construct their own relay facilities only "until such time as adequate common carrier facilities are available." A. T. & T. is currently constructing transmission facilities between Minneapolis and Fargo, N. D., and has offered to provide KXJB with service by late September on payment of an expedition charge of $22,000 which could be shared with station WDAY-TV in Fargo.

Primary reason given by KXJB for operating its own system was because of the expedition charge and the regular rates for A. T. & T. service. These would make it "not economically feasible" for the station to utilize the common carrier facilities, KXJB informed the Commission.

Despite the Commission rules, Doerfer felt that the circumstances of the KXJB situation justify "either an exception to the rule or a case-by-case approach until a feasible solution is found."

Aside from the conflict with its rules, the Commission wants to inquire into KXJB's financial qualifications, particularly in view of its past record of operating losses. The station has estimated the expenses of operating the relay service at $2,400 annually.

The relay would be built by KXJB's subsidiary, Dakota TV Network, Inc., with funds to be provided from the sale of 6% notes.

Loyalty Oath

Continued from page 21

the station personnel would definitely refuse to sign a loyalty oath or to submit to such examination.

The proposed ruling was termed "an encroachment on the freedom of the individual and the freedom of the press," by the KPFA committee. Their statement called upon the FCC "to show cause" for the proposal and pointed out that no act of espionage or sabotage "has to our knowledge involved an American radio station . . . the Commission has failed to show that there is a clear and present danger to the country from the exercise of the First Amendment freedoms by radio operators and stations."

In a further argument against the proposal, KPFA points out, "if the commission claims the power to exclude operators by political test, then it could also claim the power to exclude from the air broadcasters, guests, interviewers, etc., thus taking upon itself a censorship role. A fundamental part of KPFA's program is the presentation of a wide range of views on social, religious and political questions. In political discussions the station not only presents a range of Republican and Democratic views but also the views of anarchists, socialists, communists, as well as viewpoints from the far right. Under the proposed ruling, with its logical extensions, whether this service could be continued is in question."

The committee of directors of KPFA consists of Wallace Hamilton, chairman and public affairs director; Charles Levy, vice chairman and station manager; Gertrude Chiarito, secretary and Bruce Harris and Watson Alberts, engineers.

NARTB-TVA

Continued from page 18

effect of decreasing its ability to compete for national business."

Local retail biz and national spot biz, according to Flanagan, are "tangent at many points" and can readily be repped by one organization, but to him the feeling that stations and webs can live under the same sales roof is not facing reality. Under any new combined organization, he feels that the stations will not get the full representation they wanted when 105 of their execs voted at Chicago in May for a station-only sales promotion organization.

Flanagan accused the tele networks of "handcuffing" a station promotion unit. He said that they have disproportionate representation on NARTB matters. He said the same holds for radio's sales promotion unit, Broadcast Avertising. He said that since webs contributed more money to support these groups it seems that station needs can be readily voted down. As for the original TVAB, the SRA boss sized up the webs as not wanting competition for the national advertiser's dollar, and there would clearly be competition between national spot and network selling.

Flanagan called on tele stations "not to be bashful" in letting the men who are going to meet in Washington next month, "know exactly where they stand."

NBC's Happy O&O

Continued from page 20

station in increased revenue, showed an impressive 13.6% gain over last year in the January-to-June period, and a 15.4% increase in this June's take over last June. Past month's radio sales was heftiest since 1947, according to the report. Increased retail receiver sales and heavy auto radio listening by areas commuting population was cited as reasons for the upswing in radio sales. According to RETMA and NBC research figures, 99,564 radio sets were purchased in area in '53.

Talent, Managerial Shifts on Tap at WPIX

Though there have been very few personnel changes of late among WPIX's, N. Y., 178 or so staffers, there was a small rash of shifts and departures late last week. Chief among those to leave was Milt Kramer manager of the N. Y. Daily News video station's advertising - research - promotion setup.

Three or four other office personnel are on the way out within the next few days, including a continuity writer. As for talent, Jeannie O'Brien, teenage regular on "Dancetime," the afternoon show with Allen Ludden is leaving. Thrush Ellie Russell, hired as a temporary filler on Bob Kennedy's two-hour variety show is leaving also to make room for guitarist-canary Mary Osborne.

Memphis—George Faulder has resigned his post as station manager of WMPS, Memphis' ABC affiliate to head up the Champagne Velvet Beer distributorship here under the banner of Faulder's Distributing Co.

Inside Stuff—Radio-TV

The N. Y. Daily Mirror has been editorializing for a Telecity in Gotham, accenting "Speedy action is necessary if New York is to harvest this plum. The West Coast, which snatched the movie business away from New York a few decades ago, is making an all-out play for the television production industry. The time is now or never. The city should offer every help possible and make all concessions feasible to get Telecity off the drawing boards and into the building stage. We all stand to gain from it."

The Mirror's editorial led off "New York City has the once-in-a-lifetime chance of becoming the television centre of the nation. Blueprints for transforming the idle acres of Flushing Meadows in Queens into a $100,000,000 Telecity have been drawn up. Business men, labor leaders and spokesmen for a multitude of arts and professions have rolled out the welcome carpet for the project. Besides creating thousands of jobs here, the Telecity would pour many millions into the city's economy every year and would be a top tourist attraction for the entire country."

Ted Collins is bringing out a book on his "Cracker Barrel" political inserts on the now-demised Kate Smith show. Tome, being published via the David McKay Co., will be dedicated to the late Sen. Charles Tobey, one of the more frequent guests on the show (he made his last public appearance on "Cracker Barrel"). Collins is also negotiating with Sen. Estes Kefauver, another of the "Cracker Barrel" regulars, to write the foreword. Tobey was ranking minority member of Kefauver's crime committee when it was a tv "spectacular."

Former U. S. Attorney General James P. McGranery urged national action against comic books and tv crime shows in his opening speech at the five-day discussion conference on juvenile delinquency at Villanova College. "The comics have exercised a vicious influence on children of today, far in excess of what has generally been recognized by parents or educators who fail to analyze the condensed crime and violence they so luridly illustrated," McGranery said.

The same movement should be employed to police the television industry, "which in too many programs glorifies crime and lawlessness and presents gunplay as the mst desirable of skills," McGranery stated.

WNBT, the NBC-TV flagship in N.Y., has turned over kinnies of its "Princeton, '54" educational series for distribution by the Voice of America to tele stations and networks overseas. Series, which ran nine weeks, had Princeton faculty members lecturing on their various fields.

VOA will start distribution to England and the Philippines, later extending it to other countries. Films will go out at first in an English-only version.

Radio and tv stations with gross revenues under $200,000 will be exempt from jurisdiction of the National Labor Relations Board under new standards adopted by the agency last week. In the past, the Board exercised jurisdiction over stations of any size.

Theatres generally, it is indicated, are exempt from NLRB jurisdiction. While the new standards cover "multi-state enterprises," they provide that "jurisdiction will not be exercised over an establishment solely because it is operating under a franchise from national enterprises."

The standards also exempt public restaurants regardless of size or whether they are part of a multi-state chain.

Gross business for WNBC, the N.Y. flagship of NBC, has hit an alltime high for the first seven months of the year, according to station manager Ernest de La Ossa. Station is 6½% ahead of last year, which was the previous high mark, and July business is running 15% ahead of last July, the greatest single month in the station's history.

Bulk of the business comes from beverage, food, paper (Hudson Napkins' $1,000,000 deal), and automobile dealers.

RCA Color Tube

Continued from page 19

ics products division exec v.p. W. W. Watts, is shorter than the present tubes, weighs less, eliminates room glare and offers better picture contrast than present tubes, according to Watts. He said a new mask and mounting system improves efficiency of the tube, with the curved mask eliminating color impurities around the edge of the picture.

Demonstration at Lancaster will be for newsmen and licensees. In addition to the new tube, RCA will show a new chassis which employs simplified circuitry and fewer tubes than present sets. This too, should bring the price down eventually and also subdue consumer fears about the cost of servicing color sets.

Development of the tube and chassis, the forced competitive situation and the plethora of color programs both NBC and CBS are planning for the fall, should prove the finish to the logjam that's prevented color from getting off the ground commercially.

Murray's 'Better Late Than Never' on Monroe

Les Zimmerman, who books the talent for (and co-produces) the Arthur Murray tv show, has negotiated the Vaughn Monroe guest shot for next Tuesday (27), despite the fact that the latter's original booking, scheduled for last night (20), was checkmated by Ed Sullivan. Because Monroe guested on "Toast of the Town" last Sunday, Sullivan insisted that he respect the show's seven-day hiatus clause.

Murray was anxious to grab off the Monroe booking because he regards the "Doing the Mambo" number Monroe is featuring as a natural for his dancing school showcase.

WPTZ's $2,500 Hour

Philadelphia, July 20.

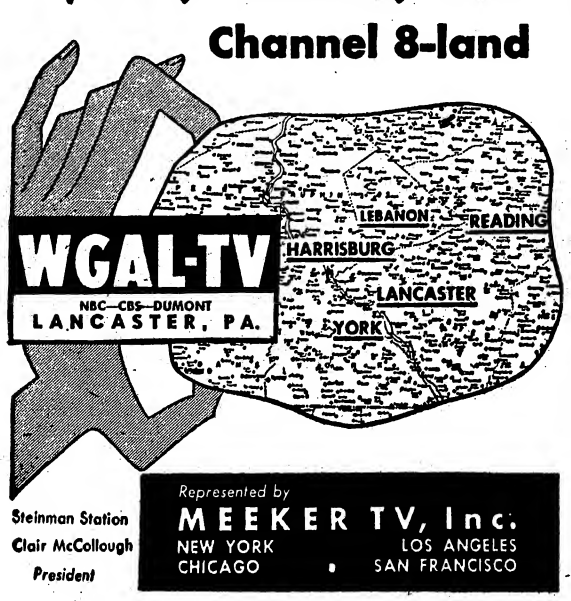
Television station WPTZ has upped its tariff to $2,500 per hour for Class "AA" time. Announcement of the new rate card (No. 10 for the Westinghouse station) was made by Alexander W. Dannenbaum Jr., commercial manager.

New rate structure, effective Aug. 1, advances program rates in Class "AA" "A" and "B" periods.


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Your Lucky Strike Hit Parade says:

"So long for a while"

And presents a special summer service

During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



P.S. Be sure to watch Your Hit Parade's summer replacement

"PRIVATE SECRETARY" STARRING **ANN SOTHERN**

Saturdays at 10:30 P.M. (N.Y.T.)
NBC Television Network

From the Production Centres

Continued from page 20

as commercial announcer for the CIO sponsored "News With John W. Vandercook" ABC airer, which has just been renewed for a second year . . . **James Christenat**, ex of WTOP-CBS, has joined staff of WMAL-ABC as radio staff production director . . . WWDC-MBS d.j. **Jack Rowzie**, an ex-traffic cop, has a new gimmick on his daily "Ride With Rowzie" airer—gifting motorists tuned in to show with $1 bills . . . **Joseph L. Brechner**, general manager of WGAY, has been named president of the Maryland-DC Radio-Television Broadcasters Association . . . **Ted McDowell**, account exec for WMAL-TV, has just wrapped up largest tv spot campaign on town's record by inking the John H. Wilkins Co., coffee roasters, for a record-breaking saturation campaign of 105 announcements per week . . . WWDC-MBS has listed 62 contestants for its current "Miss Washington" contest with the initial runoff held past Monday (19) . . . Mid-summer meeting of D.C. chapter of American Women in Radio and Television to be held Friday (23) at historic Arcturus-on-the-Potomac, home of NBC tv commentator **Esther Van Wagoner Tufty** . . . WRC-NBC femmecaster **Nancy Osgood** currently on a three week vacation, with local fashion editor **Patty Cavin** pinchhitting for her.

IN PITTSBURGH . . .

Sportscaster **Ray Scott** and his wife are driving to Las Vegas next week for a vacation . . . **Bill Brants** have named the new arrival Jeffrey Arthur . . . **Emil Beck**, weekend announcer at WMCK, has been promoted to staff on full time . . . **Alan Boal** has resigned as writer and narrator for Packaged Programs' "Pitt Parade" on WDTV and will devote the remainder of the summer to his deejay show on WBVP in Beaver Falls . . . **Joe Deane**, KQV platter-spinner, has taken his family to the Poconos for three weeks . . . Pittsburgh boy **Robert Finkel** signed for 13 weeks more as director of the **Eddie Mayhoff** tv series, "That's My Boy" . . . **Jim Westover**, KDKA announcer, and his wife, Milly, will see Cape Cod for the first time in August . . . **Will Disney**, Channel 2 salesman and also operator of the Little Lake summer arena theatre, and Mrs. Disney vacationing in Ocean City . . . **Gunnar Wilgs**—he's executive veep of KQV—celebrated their 23rd wedding anni. At same station, **Dave Scott** has chalked up 12 years on staff.

IN BOSTON . . .

WGBH-FM set to tape all of Boston Symphony Orchestra's major concerts at Tanglewood this summer for delayed broadcasts. Station will also tape student concerts, lectures and forums held at Berkshire Music Centre summer school for fall and winter broadcasts . . . WBZ-TV debuts local hour-long variety show, "Swan Boat," next Monday. Show, to be aired Monday through Friday at 9 a.m. will be hosted by **Nelson Bragg** with localites **Cindy Lord** and **Lindy Doherty** handling the vocalizing . . . **Lt. Com. John P. Kelly**, WEEI studio engineer, has been named Commanding Officer of the Naval Reserve Submarine Division 1-8 . . . **Bill Buchanan**, Herald's radio and tv editor, celebrated the first anni of his WVDA platter show, "What's Old," last week . . . WBMS moves from its present quarters at the Shelton Hotel, which was recently sold to Boston U., to the Hotel Somerset Aug. 1 . . . **George E. Probst**, radio and tv director of the U. of Chicago, has been named program director and assistant general manager of WGBH-FM and WGBH-TV. Latter station, Hub's channel 2 educational outlet, is expected to hit the air next fall.

IN MINNEAPOLIS . . .

Jack Lucas, with WCCO radio since 1946 and national sales recently, promoted to account exec on sales staff . . . WCCO-TV, which televised nearly all of the entire four-and-a-half-hour morning and afternoon U.S. Senate foreign affairs sub-committee's hearings here on proposed United Nations' charter changes, made audio portion of the exclusive coverage available to U. of Minnesota radio station KUOM for a complete broadcast. Portions of the filmed testimony also were recorded for WCCO radio for inclusion in some of the latter's newscasts . . . WCCO's current radio show as a local annual summer Aquatennial summer mardi gras attraction for live Auditorium audience and over air is its 16th annual such affair . . . WCCO-TV televised two and a half hours of local Aquatennial's elaborate opening parade July 17 . . . Station also will televise portion of New York Giants-Minneapolis A. A. Aug. 11 exhibition baseball game, all the tickets for which were sold in less than three hours after they went on sale and for which local baseball management estimated it could have sold 40,000 ducats instead of the 9,000, if the park here had the capacity. Video audience will have chance to see **Paul Giel**, former U. of Minnesota football and baseball idol and now a New York bonus twirler, making his first Minnesota appearance in a Giant uniform because he has been named to pitch the contest. Prior to the baseball telecast, WCCO-TV at 8 p.m. local time will televise the Pabst Blue Ribbon Moore-Johnson light heavyweight championship fight from Madison Square Garden, picking up the baseball game, scheduled to start at 8:30 p.m., immediately afterwards.

IN CLEVELAND . . .

NBC's **Johnny Andrews** emceed premiere of "Magnificent Obsession" . . . **Dick Barrett** upped from sales promotion director to WEOL manager, succeeding **Alex Buchan** who becomes administrative assistant to radio-chain operator **Charles Swayer** . . . **Doris D'Angelo**, assistant producer of Fairytale Theatre, subbing for vacationing **Ruth Allen** on WGAR's "Ladies Day" . . . WJW's **Pete Lee** and his Nanigans on European tour of Army camps . . . **Brooke Taylor** and **Herbe Greene** pacted by Pilsener Brew to do polo games on WNBK . . . WHK's **Pinky Hunter** and **Jack Graney** doing sports stint cross the board . . . **Joe Mayer** exited WDOK . . . **Dotie Gay**, **Rob Evans** and **Ted Smoot** named AFTRA convention delegates . . . New faces at NBC include **Jerry Liebman**, ex-Scranton, announcing, **Ken Stevens** and **Ralph Mayer** in film . . . WGAR again covering Ohio State Fair with special train deal planned for Columbus run . . . Pfeiffer suds picked up WXEL tab for half-hour Thursday 10:30 hot rod races . . . Carlings pacted both **Tom Manning** and **Lawson Little** to do two-hour WNBK telecast of Manakiki golf tournament and radio pitch with **Bill McColgan**, **Tom Armstrong** and **Henry Picard** over WGAR.

UNESCO Meeting

Continued from page 18

porters. "If it is successful, we will extend the service within a year."

700,000 Sets In Soviet

They asserted that USSR now has 700,000 tv sets, will have another million in a year. Also said they would like to exchange tv shows with BBC "if it is technically possible".

However, strongest impression on European video men here was made by American television shows which most of delegates saw for the first time. This was made possible by the fact that the American State Dept. Information execs had arranged for American nets to send kines to this UNESCO meet of top news and educational programs from the States.

Europeans were particularly impressed with quality technique and impact of American brand of tv news programs—there's nothing to equal them anywhere on this side of the Atlantic. Apparently Europeans had expected American news technique to be sensationalized, over-dramatic, and they were agreeably surprised to find instead balance and thorough treatment; plus vitality and showmanship.

Europeans also expressed great liking for American style of tv personalities for news programs, especially as contrasted with BBC pattern of avoiding personalities. As one delegate put it, "these American tv personalities are very simpatico."

Click of American kines with foreign tv reps cued American observers here to hope that the plan would soon be set up for American nets to send more kines abroad; if not for broadcast at least for study purposes; with thought that perhaps the State Dept. information project could hypo its current export of kines to foreign nations.

It's felt this could do much to correct mistaken and exaggerated slants many Europeans and Asians have about our video. When foreigners actually get chance to see our tv with their own eyes they usually are amazed at high calibre and impact of American brand of video; as contrasted with stuff they are always reading about "over-commercialization of American television, etc."

In turn, Americans here have been impressed with the earnestness; technical and artistic calibre of foreign tv programers and producers; and with community of problems that exists among all tv execs, even if the system over here is predominantly non-commercial.

"It's the same the whole world over" theme runs throughout this conference, as producers discover frequently that what they thought was a problem or a situation peculiar only to their own country, also confronts creative tv craftsmen in other nations as well.

Budget Problems

One American rep in a bull session with a French producer was beefing goodnaturedly about battles he and his colleagues sometimes have to wage in order to get bigger budgets for educational sustaining shows Stateside.

The American: "I bet you fellows over here have it easier getting budgets approved for educational shows, because you're 100% sustaining."

"Ah, no," said the French tv'er. "It isn't so; in our country educational programs make up ⅛ of all tv programs, but for my educational programs, I get only 8% of the tv program budget. It's a problem!"

Americans were also impressed with BBC use of filmed inserts in dramatic and other programs, and —as every American tv exec who sees British tv—with the amazing technical quality of BBC's tv film transmission.

However American reps, like delegates from most of the other nations here were not at all impressed with BBC's new daily 7:30 p.m. news strip which debuted here this week, and was vigorously drubbed by tv critics. Like the press, most of UNESCO "students" here apparently found BBC tv news dull and unimaginative.

News Big Europe Poser

News is apparently one of the major problems facing tv programers in Europe. Problem is not only one of getting more and better film, but even more basically one of treatment and technique.

Should a news program also be entertaining? How much live or how much film should an on-camera personality newscaster be used? Or only an off-screen anonymous voice (a la the BBC)? What's the best way to treat the "hard" news?

German Klaus Wahlo said his country doesn't have tv news shows yet because they apparently haven't found an effective method of doing them: But he said he's received some good ideas from these sessions, and he's going back to try and put them into action.

Dutch delegate D. G. Simmons said that European tv systems must not rely upon on regular newsreel services, but should soon set up some fast system for exchange of tv new clips among all European tv systems.

First week's sessions were devoted largely to problems of news, and documentaries, with second week's clinics taking up, starting July 12, adult education programs, school telecasting, children's programs, special events, and tv films.

Third week will use technique quite novel to tv conferences, with BBC alloting actual studio and camera facilities to UNESCO course delegates, so that they can transform theory into practice by actually producing some closed circuit shows cooperatively. Programs will be kined, and then analyzed and evaluated.

Dallas—J. William Brauer will head the new J. Walter Thompson Co. branch office here. He formerly managed the Des Moines branch.

TV Playwrights

Continued from page 21

in an enviable position in one instance, when he reportedly made a special deal with John O'Hara for the rights to "Appointment in Samarra," since O'Hara is a friend of his.

For the half-hour shows, Talent Associates is again among the leaders when it comes to playwright pay. Outfit's fees for the top men on "Justice" run to $1,100, but newcomers who need help from the production staff receive about $850. Armstrong's "Circle Theatre" is in the $1,000 class, but with TA inheriting this show for next season, the outlay will rise to a $1,250 top, with "secondary" scripters whose work needs doctoring getting a ceiling that graduates to about $850. Packager's "Jamie" series starring Brandon de Wilde brings $1,000 to such rotating scripters as Don Ettinger, Jerome Ross, David Shaw and George Bellak.

Among the other 30-minute displays, "The Web" and "Man Behind the Badge" pay $600 to $700. Some name playwrights repped on other shows have drawn as much as $1,500 for the 23 minutes their stuff is seen on the screen, and now and then a half-hour tv'er will pay $1,000.

In general, the full-hour shows don't shape so well in relation to the coin for the abbreviated efforts. But according to Ross Donaldson, NBC's director of writing services (concerned with literary rights and stories), remuneration is on the way up for all types and lengths of dramatic scripts. Routine rights are bringing from $500 to $800, but the field is gradually being exhausted, a fact which is certain to push writers of originals to the fore and up their fees.

One producer is spending nearly 10% of his total budget for half-hour scripts but that's because he's aiming at a renewal for a show that is, not yet past the danger point.

Denver—Starr Yelland, on KOA as an announcer and newscaster for 14 years, has moved to KLZ radio and tv as director of sports and special projects. He will continue to broadcast on radio the Colorado U. football games, making the 12th year he has covered these games.



Balaban to Supervise WABC-TV Daytime Shows

Bill Balaban, assistant programming director at WABC-TV, the ABC-TV Gotham flagship, has been named supervisor of all daytime programming at the anchor station. He'll handle all shows from sign-on (now 8 a.m.) to 7 p.m. (network takes over at 7:15).

Balaban joined the station last winter as director of sports and special events, moving up to his present post under program chief Rod Rodner a couple of months later. He came from WBKB, where he was a sports director.

Dallas—Howard Fisher has been named director of radio and television for the Rogers & Smith agency. Formerly director of promotion and publicity for WBAP-TV, Fort Worth,



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Have a nice evening . . .



More people spend their evenings watching TV than doing anything else, including going on hayrides. The evenings coming up, however, are going to be a problem.

For while TV is a big boy now, it still needs a GUIDE. In fact, it needs a GUIDE more than ever.

TV is like a telephone. In the old days you could call Central (remember her?) and say, "Susie, be a good girl and get me Jane up at the Oxtail Crossroads." But today you need a directory. There are just too many people, too many changed numbers, too many Janes at Oxtail Crossroads (which is now occupied by four huge apartment buildings. With antennas).

TV GUIDE is to television what the directory is to the telephone. But with pictures—and larger type—and color—and a new, accurate edition every week.

Time was, for instance, when 8 p.m. Tuesday meant Berle, just as 7 p.m. back in the really old days meant *Amos 'n' Andy* and everybody stop.

But times have changed.

Tuesday at 8 p.m. this season means Berle most of the time, Raye part of the time, Hope some of the time—and confusion all of the time. Aided and abetted by Red Skelton.

Or dig this, if you will. One network will do a 90-minute spectacular every fourth Saturday and every fourth Sunday, although actually it will be doing a special every other week because the first fourth Saturday will come the second week after the first fourth Sunday. Or is it the other way around?

Except that every other Sunday it will be Jack Benny, if you can remember that on the Sundays in between it will be Ann Sothern. But which is which Sunday?

Every other Saturday, of course, it will be Jimmy Durante, and every *other* Saturday, Donald O'Connor.

If you can use a slide rule intelligently, somewhere in there you will find Imogene Coca, *My Favorite Husband*, *Mister Peepers*, Ed Sullivan, *The Comedy Hour*, Jackie Gleason, Mickey Rooney and Herb Shriner.

Not to mention countless local shows and their little way of coming and going with the regular irregularity of the Times Square shuttle.

Statistics prove that it takes the average viewer 13 weeks to learn how to use a slide rule—which is a good statistic except it doesn't take into consideration the rather devastating effect of a trade practice known as option dropping.

People who can't use a slide rule—and that includes most people—use TV GUIDE.

Consider these facts:

TV Guide is read and consulted by more than 2,000,000 television families each week.

TV Guide is the *only* national magazine which is used and read and thumbed through seven days a week, several times a day.

TV Guide is the *only* national magazine which tells the reader who is on what channel, at what time, with which supporting players doing whose story along what lines.

TV Guide is the *only* national magazine in which your ad leads the reader directly to your show at the precise time he is most willing and ready to be led.

It's nice to have a GUIDE around the house.
It's even nicer—and more profitable—to be in it.
That way, everybody gets to have a nice evening.

TV GUIDE's Fall Preview Issue, to be dated September 25, will go far in bringing order out of the confusion in viewers' minds. Let a TV GUIDE representative explain how a schedule of program promotion advertisements commencing in the Fall Preview Issue can give your program investment the support it deserves.

Fall Preview Issue Closing Dates	*Space*	*Copy*
National Section		
Four-color	August 6	August 13
Two-color, Black & White	August 20	August 27
Regional Program Sections		
Black & White	September 3	September 10

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TV GUIDE

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This **VARIETY** *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

LOS ANGELES — *Approx. Set Count*—1,730,000 — *Stations*—KNXT (2), KNBH (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Badge 714 (Myst)	KTTV	NBC	Sat., 7:30-8:00	27.6	54	50.8	Harry Owens	KNXT	8.9
2. Waterfront (Dr)	KTTV	UTP	Tues. 7:30-8:00	21.1	39	54.0	See It Now	KNXT	12.2
3. Superman (Adv)	KABC	Flamingo	Mon. 8:30-9:00	20.8	32	64.8	Talent Scouts	KNXT	15.4
4. Amos 'n' Andy (Com)	KNXT	CBS	Tues. 8:00-8:30	19.6	32	60.9	Milton Berle	KNBN	15.4
5. Annie Oakley (W)	KTTV	CBS	Tues. 7:00-7:30	16.7	43	38.8	Range Rider	KNXT	4.8
6. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	15.1	25	58.8	Jackie Gleason	KNXT	21.3
Lone Wolf (Adv)	KTTV	UTP	Sat. 8:00-8:30	15.1	25	60.9	Jackie Gleason	KNXT	21.4
8. Dangerous Assignment (Adv)	KNBH	NBC	Fri. 10:00-10:30	13.5	25	53.2	My Friend Irma	KNXT	14.6
9. My Hero (Com)	KTTV	Official	Wed. 9:00-9:30	13.3	21	64.9	Kraft TV Theatre	KNBH	19.2
10. Kit Carson (W)	KABC	MCA	Mon. 7:30-8:00	13.0	29	44.5	Studio One	KNXT	13.0

BOSTON — *Approx. Set Count*—1,150,000 — *Stations*—WBZ (4), WNAC (7)

1. I Led Three Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	21.1	71	29.8	Baseball	WBZ	8.7
2. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	19.5	55	35.5	Stories of the Century	WNAC	15.6
3. Racket Squad (Adv)	WNAC	ABC	Sat. 10:30-11:00	17.8	38	46.5	Your Hit Parade	WBZ	28.7
4. Liberace (Mus)	WBZ	Guild	Sun. 1:30-2:00	16.7	85	19.7	Pride of the Family	WNAC	3.0
5. Mr. District Attorney (Adv)	WNAC	Ziv	Tues. 10:30-11:00	15.6	53	29.3	City Detective	WBZ	13.7
6. Badge 714 (Myst)	WNAC	NBC	Sat. 6:00-6:30	14.1	69	20.4	Cowboy G-Men	WBZ	6.3
Boston Blackie (Myst)	WNAC	Ziv	Fri. 10:30-11:00	14.1	34	41.8	Cavalcade of Sports	WBZ	33.3
							Sports; Greatest Fights	WBZ	21.9
8. City Detective (Myst)	WBZ	MCA	Tues. 10:30-11:00	13.7	46	29.3	Mr. District Attorney	WNAC	15.6
9. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	12.2	68	18.0	Hopalong Cassidy	WBZ	5.8
10. Cisco Kid (W)	WNAC	Ziv	Thurs. 6:30-7:00	10.4	68	15.2	Life With Elizabeth	WBZ	4.8

ATLANTA — *Approx. Set Count*—340,000 — *Stations*—WSB (2), WAGA (5), WLW-A (8)

1. Racket Squad (Adv)	WSB	ABC	Sun. 10:00-10:30	29.6	81	36.4	Hour of Decision	WLW-A	4.3
							Sky Theatre	WLW-A	3.9
2. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	18.1	42	42.7	Godfrey and Friends	WAGA	22.5
3. Badge 714 (Mys)	WLW-A	NBC	Wed. 8:30-9:00	15.0	26	58.0	Baseball	WSB	24.6
4. Boston Blackie (Myst)	WLW-A	Ziv	Wed. 8:00-8:30	14.6	27	54.3	Strike It Rich	WAGA	21.1
5. Cisco Kid (W)	WAGA	Ziv	Tues. 7:00-7:30	13.2	42	31.4	Milton Berle	WSB	16.1
6. My Favorite Story (Dr)	WAGA	Ziv	Tues. 10:00-10:30	12.9	42	30.4	Newsroom	WSB	13.6
7. Mr. District Attorney (Adv)	WSB	Ziv	Fri. 7:00-7:30	12.3	42	29.6	Mama	WAGA	9.6
8. Kit Carson (W)	WLW-A	MCA	Sun. 5:00-5:30	12.0	34	35.7	Meet the Press	WSB	23.1
9. Liberace (Mus)	WLW-A	Guild	Mon. 7:30-8:00	9.6	23	38.9	Godfrey's Talent Scouts	WAGA	22.0
10. Wild Bill Hickock (W)	WSB	Flamingo	Sat. 5:30-6:00	9.3	56	16.5	Lucky II Ranch	WLW-A	5.9

LOUISVILLE — *Approx. Set Count*—330,000 — *Stations*—WAVE (3), WHAS (11)

1. Liberace (Mus)	WAVE	Guild	Wed. 9:30-10:00	31.3	61	51.4	Blue Ribbon Bouts	WHAS	24.7
							Bouts; Sport Spot	WHAS	15.3
2. Ramar of the Jungle (Adv)	WHAS	TPA	Tues. 7:30-8:00	22.0	81	27.3	Arthur Murray Party	WAVE	5.3
3. I Led Three Lives (Dr)	WHAS	Ziv	Thurs. 7:30-8:00	20.7	58	36.0	Pee Wee King	WAVE	15.3
Superman (Adv)	WHAS	Flamingo	Sun. 6:00-6:30	20.7	85	24.4	News; Weather	WAVE	5.3
							Martha Wright	WAVE	2.0
5. Kit Carson (W)	WAVE	MCA	Sun. 5:00-5:30	18.7	80	23.4	American Week	WHAS	4.7
6. Cisco Kid (W)	WHAS	Ziv	Sun. 5:30-6:00	17.3	87	20.0	Pop the Question	WAVE	2.7
7. Gene Autry (W)	WHAS	CBS	Tues. 7:00-7:30	17.0	84	20.3	Green Light	WAVE	3.3
8. Cowboy G-Men (W)	WAVE	Flamingo	Sun. 4:00-4:30	15.0	79	19.0	Adventure	WHAS	4.0
9. Mr. District Attorney (Adv)	WHAS	Ziv	Fri. 10:00-10:30	14.7	38	39.1	Gold Theatre	WAVE	24.4
10. Waterfront (Adv)	WAVE	UTP	Sat. 9:30-10:00	10.4	26	39.7	Hollywood Theatre	WHAS	29.3

DAYTON — *Approx. Set Count*—300,000 — *Stations*—WLW-D (2), WHIO (7)

1. Badge 714 (Myst)	WLW-D	NBC	Mon. 9:30-10:00	25.8	51	50.2	Studio One	WHIO	20.9
2. Boston Blackie (Myst)	WLW-D	Ziv	Tues. 9:30-10:00	21.3	40	53.4	Baseball	WHIO	26.1
3. Mr. District Attorney (Adv)	WLW-D	Ziv	Wed. 9:30-10:00	21.2	45	47.2	Blue Ribbon Bouts	WHIO	28.5
							Bouts; Sport Spot	WHIO	18.0
4. City Detective (Myst)	WHIO	MCA	Fri. 9:30-10:00	20.7	51	40.6	Cavalcade of Sports	WLW-D	22.0
							Sports; Greatest Fights	WLW-D	14.4
5. Life With Elizabeth (Com)	WLW-D	Guild	Thurs. 9:30-10:00	18.0	49	49.2	Place the Face	WHIO	28.7
6. Kit Carson (W)	WLW-D	MCA	Sun. 5:00-5:30	16.7	83	20.7	Press Conference	WHIO	2.0
7. Waterfront (Adv)	WHIO	UTP	Sat. 9:30-10:00	15.1	27	56.0	Your Hit Parade	WLW-D	38.6
8. Liberace (Mus)	WHIO	Guild	Thurs. 10:15-10:45	14.6	40	36.6	Army-McCarthy Hearings	WLW-D	20.9
9. Annie Oakley (W)	WLW-D	CBS	Sun. 2:00-230	13.4	83	16.0	Good Ship Zion	WHIO	2.6
10. Death Valley Days (W)	WHIO	McCann-Erickson	Mon. 10:15-10:45	12.1	35	34.4	Army-McCarthy Hearings	WLW-D	20.7

'VACATION WITH PAY' VIDPIX

Zahler's Tintpix—From a Wheelchair

Hollywood, July 20.

First 13 in a new series of color telepix on sewing have been completed here by Gordon Zahler, owner of the Zahler Music Library and son of Columbia Pictures' late musical director, Lee Zahler. Sales campaign on the low-budgeted daytimers starts this week, with the series already sold to the Woodward & Lothrop Dept. Store in Washington and also in Hartford. Films are being pitched at department store sponsors, via direct campaign and ads in tradepapers paid for by Cohama Fabrics, Talon Zippers and McCalls Patterns.

Zahler does his production chores from a wheelchair on the set at Centaur Studios. He's a paraplegic, paralyzed from the neck down, whom doctors said would never live after he broke his neck at 14. He uses a specially-made pair of earphones supplied by the telephone company to conduct most of his daily business.

Series stars Elizabeth Chapin and is directed by Ron Ormond, with Joe. L. Bentz and John J. French as associate producers. Second cycle of 13 will start late next month. In addition to the sales of the series already made, seven other department stores have been given options on the pix.

Roach Jr. Buying Out Pop?

Says 'T'aint So, But Coast Reports It as a Longrange Deal

Hollywood, July 20.

In the face of authoritative reports from both here and New York, Hal Roach Jr. denied this week that he's in the process of buying out his father. It's understood, however, that it's being done on a longrange basis with annual payments being made to Roach by Roach Jr.

Son operates the busiest telepix production enterprise here, far eclipsing his father in terms of film output. Roach Jr.'s budget for this year was up above $8,000,000, and in addition to properties already on various networks, he's got a partnership operation in effect with ABC-TV under which he provides properties for network or syndicated sale on an exclusive basis with partial financing from the web.

Laine 3d Starter In Vidpix Network

KTTV (Los Angeles) general manager Dick Moore's plan for a western regional vidpix network took another step forward this week when Moore bought his third telepix series for spot booking, Guild Films' upcoming Frankie Laine series. Moore bought the films for 10 markets and a September start.

Under Moore's plan, KTTV picks up choice film for the western markets, then sells it to a regional sponsor. For stations cooperating with KTTV, he secures top product and a sponsor. For the sponsor, he secures good clearance on top stations. Moore previously bought Telefilm Enterprises' "Inspector Fabian" and Hollywood Television Service's "Stories of the Century."

For Guild, sale is an important one, since it's presold a region before it even has a pilot of the series in the can. Moore picked up the pix from rushes he saw on the Coast, where the initial pic of the Laine-Connie Haines starrer is shooting. Cities included in the deal are Los Angeles, San Francisco, San Diego, Bakersfield, Sacramento, Santa Barbara, Fresno, Seattle, Spokane and Portland. It's a $200,000 annual billings bundle, and the deal is for a firm 52 weeks.

Foley Back in Vidpix

Packager George F. Foley, who had a whirl at vidpix syndication some months back, is in the field again, this time via a new producing company, Gothic Films. Gothic has taken over the old Seaboard Studios on E. 69th St. in N.Y. and will produce industrial films and commercials. George F. Foley Inc., Foley's packaging firm, will continue in program production.

Foley heads the new outfit. John DiSponsio will be studio manager and Frank Jewell sales chief.

Still Picture Service

Photo-Library Inc., one of the top agencies for stock illustrations and still picture stories, has set up a film division to service stations, agencies and producers. Division will be headed by producer Roy Pinney and will rep the cooperative effort of more than 70 cameramen.

TV Film Directors In New England 1st To Organize

Boston, July 20.

Group of tv film directors met here last week to form the first association of film directors in the country. Group comprising all the station filmmen in New England, proposes to form a National Assn. of TV Film Directors to standardize filmroom operating procedures and to work with distributors in achieving better film and print quality.

Spearheading the association is William Cooper, film director of WJAR-TV in Providence, who was named acting chairman. Others at the meeting were Jim Pike of WNAC-TV, and Carl Lawton of WBZ-TV here; Bob Dykeman of WHET-TV, Providence; Elliot Weisman of WKNB-TV, New Britain; Ernest Olivieri of WNHC-TV, New Haven; Bill Kerkos of WCSH-TV, Portland; Dick Bolander of WMGT-TV, Pittsfield; Ken Smith of WAYN-TV and Milt Slater and David Walker of WWLP-TV of Springfield; and Norman Locke of WWOR-TV, Worcester.

Next meeting of the group will be in Boston on Sept. 28.

Bob Lawrence Outfit Also Into Animation As Trend Continues

Robert Lawrence Productions, N.Y. based telepix commercials and industrial producer, has set up its own animation company on the Coast in association with Grant Simmons and Ray Patterson. New company, Grantray Animation Inc., will work in conjunction with Lawrence on the latter's commercials in cases where combined animation and live-action and complete animation are called for.

Lawrence said the outfit was formed because of a growing trend toward animated commercials on the part of sponsors and agencies. Equally important for the future, he said, are color commercials, where animation gives a greater degree of color control than live-action tint footage. Move is another indication of a trend among producers to set up their own animation facilities

BERMUDA GETS NEW INDUSTRY

By GEORGE ROSEN

Bermuda, July 20.

There's something new under the Bermuda sun—the first new industry to invade the Island since the onion struck paydirt here. It's Atlantic Productions (Bermuda) Ltd., the newest thing in vidpix operations which, sitting "smack in the middle of location," as prexy Bob Mann puts it, and with one of the smaller islands all to itself, is as enviable a layout as anything of its kind to be found in the Hollywood vidfilm marts.

Although actual production starts rolling this week, with two series shooting concurrently ("Mandrake the Magician" and "Charter Boat," based on Philip Wylie's "Crunch and Des" Satevepost yarns), the translating of Darrell's Island into a vidpix reality had its inception at least two years ago. What is all the more remarkable is that, single-handedly, Mann (ex-CBS program development) maneuvered Bermuda's vested interests and its most distinguished citizenry from a role of resistance to any U. S. pix encroachments into one of active participation in the new venture. With more than $1,500,000 in capital at work in getting the initial two vidpix series off the coral ground and into the U. S. distribution marts, about 50% represents Bermuda capital on its highest level. These include such eminent Bermudians as Stanhope Joel sportsman, financier and owner of vast South American gold and diamond interests; J. C. Tucker, managing director of the Bank of Bermuda; Sir Eldon Trimmingham, chairman of the Bank of Bermuda; Sir Howard Trott, outstanding Bermuda financier; H. D. Butterfield, managing director of the Bank of H. N. Butterfield & Co; Sir H. N. P. Vesey, chairman of the Finance Committee of the House of Assembly; Capt. the Right Honorable N. B. Dill, member of Parliament and attorney for the Bermuda Government.

Thus Bermuda's guardian fathers are in show business for the first time, a situation brought about by Mann's reasoning that few places offer such ideal advantages for shooting vidpix—notably in climate, scenic factors and economic production of films that would have true outdoor production values. From a standpoint of exterior shooting, a study of the past 20 years of Bermuda weather conditions vs. Hollywood weather disclosed the fact that 73% of Bermuda days had optimum shooting conditions, whereas Southern California had only 70% (not allowing for smog). Plus the fact that Bermuda provides an exotic foreign locale for production near enough to sources of American talent (160 minutes by plane from New York) to make it economically possible to use American actors and avoid the pitfall of most foreign production —accents.

Maurice Evans Among Stars

Maurice Evans is scheduled for arrival for an installment of "Charter Boat," and Atlantic is in negotiation with other top performers, writers and directors who

(Continued on page 32)

Gordon Knox
Pres. of Princeton Film Center
discourses on
Local TV's New Friend—
Public Service Films
* * *
an interesting editorial feature in the
9th Radio and Television Review and Preview Number
of
VARIETY
OUT NEXT WEEK

WABC-TV N.Y.'s Most Film-Happy Station; Flock of New Entries

WABC-TV, the Gotham flagship of the ABC-TV net, appears on its way to becoming N. Y.'s most prolific filmbuyer. Station last week signed on "Adventures of the Falcon" from the NBC Film Division and "I Led Three Lives" from Ziv, both on 52-week firm deals. Buys follow by a few weeks pacting of "Victory at Sea," "Hopalong Cassidy" and half-a-dozen other properties for early evening time.

"Falcon," "Three Lives" and "Victory" will go into late evening periods, probably 10:30 to 11. Station is sitting out the web's fall programming arrangements so that it can set its schedule, and thus far the 10:30 periods open are Sunday, Wednesday and Friday. But the station is still bidding for two other pieces of national spot business, and there's a possibility that these might go into the 10:30 slots forcing the others into some other time.

Two shows being pitched for are Ballantine's "Foreign Intrigue" and Rheingold's "The Star and the Story," both of which are being ousted from their 10:30 WNBT time. Problem here again is ABC-TV's fall lineup. If the web provides top programming in 10 p.m. strip, the station should have no trouble in wooing over the two breweries. Final disposition of the two properties in N. Y. will probably await the outcome of ABC's fall program pattern.

"Three Lives" also moves over from the NBC-TV flag, where it was sponsored last year by Ronzoni and Sano ciggies. Both sponsors have been given a first refusal on the new batch of 26 on WABC-TV. Sale was made direct to the station by Ziv, with the refusal agreement being okayed by the station.

Sharpe's Quickie Abroad

Telepix entrepreneur Don Sharpe appears to extend his propensity for whirlwind activities to his travel schedule. Sharpe is in Europe visiting four key cities, and he's sandwiching all four into five days. He's o.o.ing the potential market there for syndicated film and also looking at facilities for shooting in color.

He arrived in N.Y. Thursday (15), hopped to London Saturday, was in Rome Sunday and in Munich yesterday (Tues.). He arrives in Paris tomorrow (Thurs.), then returns to London Sunday (25) and gets back to Gotham next Wednesday (28).

NBC Film Division Throws in Sponge On Newsreels

NBC Film Division has called it quits on syndication of the web's daily newsreel service. It's reached an agreement with International News Service whereby the INS-Telenews daily service will be made available to the NBC subscribers.

Film Division veep Carl Stanton said decision to get out of the newsreel business is due to the fact that the footage supplied stations is first used on network news showings, making it "incompatible with the requirements of many local tv shows." Film Division will continue, however, to syndicate its "Weekly News Report," which is in some 76 markets.

While the official statement didn't mention the fact, it's common knowledge that video newsreel operations aren't on a paying basis anywhere. CBS-TV Newsfilm has frankly admitted that its service is a red-ink item, but it's continuing strictly on the basis of being a goodwill venture and an opening wedge for sale of other properties to stations. Similarly, INS-Telenews and United Press-Movietone are reported still in the red on their daily newsreel service.

SNADER PACTS PANDIT FOR TELEPIX SERIES

Hollywood, July 20.

Louis D. Snader, who launched the Liberace telefilm series, has signed organist Korla Pandit for a series of 52 half-hour musical vidfilms which will go before the cameras late next week. LeRoy Prinz, Academy Award winning film director, will direct the series.

Pandit was a big local favorite a few years ago with shows on KTLA, KTTV and KECA. He has since shifted his operations to San Francisco.

Series, to be filmed under the Snader Productions banner, will be lensed so that the film can be split to make 104 15-minute segments if desired.

Phillips' 27 Markets On Ziv's '3 Lives'

Ziv has pacted Phillips Petroleum to sponsor the upcoming second-year production on "I Led Three Lives" in four additional markets, bringing the total for the oil firm to 27. Phillips wants the series in 40 markets within its distribution area, when and if the markets become available.

Firm, via Lambert & Feasley agency, picked up the series for a late September start in Salt Lake City, Miami, Amarillo and Tampa-St. Petersburg. Ziv also landed a N. Y. spot for the show, selling it to WABC-TV (see separate story).

ABC-TV Mulling 'Pilot' Showcase

ABC-TV is mulling the idea of showcasing four of its vidpix pilots via on-the-air exposure in September, in a package experiment similar to its live "ABC Album" of last spring, which resulted in sales of "Jamie" on ABC, "Justice" on NBC and "Colonel Flack" on DuMont. In this case, however, all the pilots are house packages, produced by Hal Roach Jr. for the web under its partnership setup with Roach.

Four pilots involved are "Code 3," "Guns of Destiny," "Alias Mike Hercules" and "It Seems Like Yesterday." Roach turned out "Guns" last Winter; the other three are new. Web wants to slot them on Wednesday at 8:30 for a four-week span begnning late in September, probably Sept. 29. They'll serve as a warmup for the incoming "Stu Erwin," which will occupy the spot for Chesterfields. At the same time, they'll provide a leadin for "Masquerade Party," which starts on Wednesdays at 9 for Remington a month before Erwin goes into his new spot.

Web figures they'll serve as good programming material for the interim period, yet at the same time will excite interest in themselves as properties for potential clients, especially if public reaction is good.

Mercury Artists Sets Signe Hasso Series

Mercury Artists Corp., Gotham talent agency, has entered the telefilm production field via a Signe Hasso starrer, "Classic Stories of the Year." Three of the half-hours have already been completed under the production reins of Barney Ward, who's president of Ward-Villani Productions and a veep of the Huntington Hartford tv agency.

Jerry Rosen, Mercury's exec v.p., is handling the package and will begin the sales push in about three weeks.

Godfrey Irks CBS

Continued from page 1

frey's morning tv stanza by a half-hour, with Garry Moore taking over 10 to 10:30.

The yet-showman, not unknown for his uninhibited, free-wheeling expressions on both the daytime and nighttime shows, in recent weeks has been given to some ad libs of an intimate nature, some of it with boudoir and/or Chic Sale connotations. Last week he was free with the usage of "jerk newspapermen" as an expression in defi of some of the recent press blasts. When he ad libbed "eight years with the wrong network" he addressed himself to Frank Parker that "maybe some of these jerk newspapermen will make capital of it" so he called it "eight years before the microphone," to spotlight his CBS network longevity.

He asked Frank Parker also about "how many times should one forgive a guy for being drunk on the job" and Parker observed "about two times," whereupon Godfrey said, "well, it was seven times so he's been fired." The gauntlet to others who get drunk on the job has been construed by some that, henceforth, anybody let out might be suspect in the public eye as having been dismissed for drunkenness than for possibly some other reason. Godfrey also cracked about not "caring who marries whom, who has babies, etc." but observed he preferred it if "they had babies with their husbands."

Overemphasis

Arthur Godfrey upset the dignified sanctums of 485 Madison Ave. again Monday night (19) on his "Talent Scouts" Show. Served up some Lipton's onion soup, he opined that there's nothing like a bowl of hot soup on a hot night.

He proceeded to eat a couple of spoonfuls, then let out a kingsized belch.

FRANK LEAHY TELEPIX SET TO ROLL AUG. 15

Production on the new Frank Leahy telepix series starts on the Coast Aug. 15, with Francis D. Lyon, who directed "Crazy Legs Hirsch" and "The Bob Mathias Story," set to produce and direct the series. Warren Lewis was previously named executive producer of the package, which Don Sharpe, created and ABC-TV is bankrolling.

Dr. Ralph Bunche has been set for one of the shows, in which Leahy, the former Notre Dame grid coach, interviews personalities and narrates dramatic vignettes on their sports careers.

Cochran on Mat

Hollywood, July 20.

Screen Gems, Columbia's television subsidiary, has asked the Screen Actors Guild to take action against Steve Cochran, who is accused of refusing to report for retakes on "Trip Around the Block," for the Ford Theatre series. A few of the tv scenes were damaged in the laboratory.

KIEPURA-EGGERTH TO SHOOT TINTPIX ABROAD

Opera singers Jan Kiepura and his wife, Marta Eggerth, have secured German financing for a series of 26 half-hour color musical telepix to be filmed in West Berlin, West Germany and in Vienna and to star the duo. Berlin bankers are backing the series, which will be produced by Kiepura.

Series will also feature opera stars, dancers and musicians from the Berlin, Vienna and Hamburg stage. Each half-hour would comprise a separate story set to music. Kiepura is also considering tieing three half-hours together for a feature film for theatrical release in Europe only.

Kiepura flies back from Berlin to N. Y. at the end of the month to recruit a staff and initiate negotiations for distribution of the telepix. He returns to Europe in mid-August to start production.

Denis Back to Africa For New TV Film Series

Armand Denis, the Belgian explorer and vet filmmaker, is in Africa making a new series of adventure films for the BBC. Unlike his previous pact with the British network, the new one allows for commercial showings of the films in the U. S.

Denis is in Africa shooting the series, with Warren D. Devine, who headquarters in Detroit, repping him on American sales. Denis, aside from his telepix, has made several features on Africa for major Hollywood studios and was technical adviser to Metro during shooting of "King Solomon's Mines."

Bermuda Vidpix

Continued from page 31

will take alternate cracks at the "vacation with pay" Bermuda-made vidpix.

Atlantic has taken over "lock, stock and barrel" the small Darrell's Island, just outside Hamilton. This was formerly the Bermuda seaplane airport, completed in 1946 at a cost on excess of $1,000,000. The huge terminal building was abandoned six months later when airlines switched to land planes and the facilities have since lain idle. The two large waiting rooms in the terminal building have already been converted to sound stages, one 50 by 75 feet, the other 32 by 80 feet. One unique feature is the fact that actual exteriors outside the building will be used instead of the conventional "backing" by opening up huge ceiling-to-floor windows. Dressing rooms, cafeteria, storage, machine shops, carpenter shops, make-up rooms, office space, now make Darrell's Island a beehive of activity heretofore completely foreign to Bermuda. In the fall the vast 150 by 100-foot steel hangar will be converted into two large stages.

What is particularly unique about the Bermuda island setup is the flora and fauna natural habitat which, with the aid of only a few props, permits for every conceivable type of land and water location shooting generic to the adventure-type formats of the Wylie and "Mandrake" series. One section of the tight little island has already been converted into a propped-up street of store fronts suggesting either a waterfront section or a pioneer town. Another section of the island is being uprooted and replanted for either jungle scenes or more tame outdoor footage. But basically, it's the nature-in-the-raw that gives the whole project its greatest appeal.

Mann functions as producer and creative head. He has brought into the company as one of his partners John Allen (ex-Lever Bros. radio-tv manager), who is exec veepee in charge of administration. More than 40 permanent staffers are allied with Atlantic—representing an international crew of American, British and Bermudian technicians. Mann worked out an amicable arrangement with IATSE to supply certain key American technicians and even though it's a three-nation crew at work here, the international relations are entirely harmonious. Films will bear the IA label.

Key personnel include production manager Richard van Hessen, until now production asst. to David O. Selznick abroad and for 20 years chief sound technician at RKO studios; camera director is Gerald Hirschfeld; art director is Dick Sylbert. Director of the "Charter Boat" series is Allan Neuman, with Wil Jason directing "Mandrake."

This is no fly-by-night venture, with Mann committed to initial 26-week series on both the "Mandrake" and Wylie pix, both of which lend themselves to the Bermuda background. Distribution of "Mandrake" has already been arranged with ABC Film Syndication via the John Gibbs agency. (Latter is being used as a clearing house for booking actors, directors, writers). Though no distribution setup has yet been arranged for the Wylie pix, production is going ahead. (There is already more than 30,000 feet of preliminary footage prior to official start of lensing on both series this week.)

Chosen as leads in the "Mandrake" series are Coe Norton in the title role; Woody Strode as Lothar, Lisa Howard as Narda. On the Wylie series Don Gilson plays Crunch with Lin McCarthy as Des. Company even has acquired its own motor launch (the Poseidon) which, in fact, is the "central figure" in the "Charter Boat" series.

Atlantic vidpix operation has become so "integrated" into the Bermuda scenery, even at this early stage, that the Princess Hotel is "on location" with the hotel dock to become familiar footage.

Memphis—Dick Whitmore has been named commercial chief of WCBR, Memphis daytime indie which recently geared full program operation to the Negro audience and talent-wise. Whitmore was formerly associated with WHHM here for nearly four years.

Governor Gets 'Drummond' Pix

One of the biggest packages of feature films made available in recent months has been acquired by Governor Television Attractions. Arthur Kerman-topped distribution firm has picked up eight "Bulldog Drummond" films originally made by Paramount, 45 features produced by Hal Roach, 52 Laurel & Hardy two-reelers, 80 Charlie Chase two-reelers and some 300 assorted shorts.

Package was wrapped up in two separate deals, one with Joseph J. Felder, president of Congress Films, which recently acquired the "Drummond" pix from Par and assigned them to Governor, and the other with Regal Television Pictures topper Moe Kerman, who owns the other properties. Miscellaneous shorts include musicals, comedies and travelogs, with such names as Harry Langdon, Patsy Kelly, Irvin Cobb and ZaSu Pitts.

Same Client, Same Vidpix On Second Go-Around

Two local sponsors are mulling use of the same 26 vidpix two years running. Consideration involves Interstate's Hans Christian Andersen juve series. Show is presently syndicated in 20 markets, 10 of which were picked up within the last two months.

Since there are only the original 26 films in the Andersen series, dairy sponsors in Washington and Baltimore figure that the string is good for a second go-around in September. Belief evidently is that there is sufficient change and addition to juve tele audience to justify such a move.

Since releasing the product in May, Interstate has sold "Little Rascals," 10 and 20-minute prints of the old "Our Gang Comedies," in five markets, latest being Duluth. Interstate prexy G. Ralph Branton recently assigned for Coast labs to make prints for "Little Rascals."

Tinted Italo Puppets As Operatic Vidfilms

New Italian-produced series of 13 half-hour color films with puppets performing excerpts from operas is being offered to key agencies by Erberto Landi, agencyite and packager who up to now has concentrated on presentation of Italian-language features on key stations in the east. Landi plans to peddle the series simultaneously to tele and to theatres.

Series is being produced in Rome by Arrigo Colombo. Pilot's been shot and is in the U. S. (it's a treatment of "Barber of Seville"), while script material has been readied on the remaining 12. Series is narrated in English by the puppet master.

TV'S Own Supply

Continued from page 1

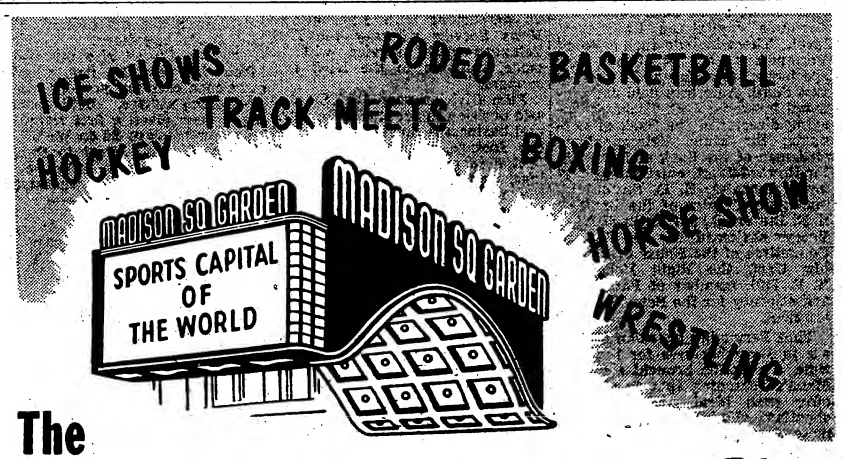
$14,000,000 from a syndicate headed by Matthew J. Fox. Thus, in that relatively short period, according to the exec sources, the market price dropped $4,000,000.

Reason lies in tv's greatly strengthened programming position. There's an abundance of product specially filmed for the medium, particularly half-hour shows, at present in comparison with the just-growing-up status of the telefilm field for a few years back.

Further, networks and key stations are set with program skeds far in advance and working in feature pix has become increasingly difficult except in the near-midnight time slots.

That tv is no longer the Klondike it was represented as being was rammed home recently to both Samuel Goldwyn and David O. Selznick. Goldwyn office in N.Y. had sounded out video sources concerning sale of a group of his vintage pix (which he had gifted to his wife, Mrs. Frances Goldwyn). The available money was so surprisingly small that a decision was made to reissue the product to theatres instead.

Ditto Selznick, who had his sights on much taller coin than tv would yield. Consequently, Selznick's films, too, are being re-run in theatres.



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Jocks, Jukes and Disks

By HERM SCHOENFELD

Dimitri Tiomkin Orch: "High & The Mighty"-"Dial M for Murder" (Coral). The theme from the pic, "High and the Mighty," could be biggest film number hit since "The Song From Moulin Rouge." It's a beautiful melody and the whistling chorus adds considerable impact. **Leroy Holmes'** version for MGM and **Victor Young's** slice for Decca are likewise excellent and should nab a big share of the spins. The theme from the film, "Dial M," is fair.

Nilla Pizzi: "Malasierra"-"Lamento Borincano" (MGM). Two interesting sides from the soundtrack of the Italian film import, "Hell Raiders of the Deep." "Malasierra" is a haunting ballad in a Latin format. Italo songstress Nilla Pizzi renders it effectively, but English lyrics would probably help it for the U.S. pop market. Likewise for the flip side, another fine piece of material.

Four Aces: "Dream"-"It Shall Come to Pass" (Decca). Four Aces come up with another neat platter in this coupling. "Dream" is a pretty ballad with the right kind of rhythmic handle for this combo. Reverse is also well-suited for this group, but the impact of this tune will probably suffer from the plethora of religioso-type songs recently.

Mindy Carson: "You Could'a Knocked Me Over"-"Only a Bridesmaid" (Columbia). "Knocked Me Over" is brightly rendered by Mindy Carson, one of the better songstresses on wax who is still looking for her first smash. This tune is okay material for Miss Carson, but is not likely to bowl 'em over. "Bridesmaid" tells a familiar story in uninspired style.

Larry Albert: "From the Sea Came the Fish"-"The Apartment Song" (Mercury). These sides are the kickoff comedy efforts written by Jerry Lieberman for Merc and it's not an auspicious start. Both are done in Yiddish dialect with several distasteful references that aren't compensated for by the laughs, of which there are a paucity. Larry Albert handles the vocals in the usual style for this genre of disk.

Boston Pops Orchestra: "Look Sharp - Be Sharp" - "Candlelight Waltz" (Victor). "Look Sharp" is frank adaptation of the Gillette razor jingle even to the title. That's surprising as is the fact that the Boston Pops was assigned to slice it. Arthur Fiedler's group gives it a rousing ride. Flip is in a quieter mood, a pretty waltz lushly interpreted.

Margaret Whiting: "An Affair of the Heart"-"How Long Has It Been" (Capitol). "Affair," a class song with a fine melody and literate lyric, supplies Margaret Whiting with one of her best sides in some time. She gives it a warm, sensitive reading and the side stands up under repeated spins. This could be one of those numbers that are "too good," but jocks should give it a ride. "How Long" is an okay slow-tempoed balled.

Jane Russell: "One Arabian Night"-"Pamper Me" (Coral). Film actress Jane Russell has good pipes for special material numbers and she gets a cute one in "Arabian Night," a hokey exotic-type song with snake-charming flutes in the background. "Pamper Me" is a conventionally tailored Latin-flavored rhythm number.

Four Bells: "Hey Nita!" (New-Disc): "Hey Nita" is a rhythm tune that's not too original, but it's a catching entry that gets a firm treatment by the Four Bells, a smooth vocal combo. On the flip of this new label (a Bell Records subsid), songstress Anne Lloyd registers okay on "When I Needed You Most," a nice ballad with a strong beat.

Eydie Gorme: "Chain Reaction"-"Sure" (Coral). Eydie Gorme can get a lot of spirit into a song so the driving pace of "Chain Reaction" would appear to be right up her alley. It doesn't quite come off, however. Thrush's piping spirit and song's drive blend into a frantic slice full of sound and fury. She stands better spinning chances on the more sedate "Sure" on the backside. It's a neatly constructed ballad and she works it over in expert style.

Alec Templeton: "Big Ben Bounce"-"Ida" (Atlantic). Heretofore relegated to the rhythm & blues field, the indie emerges with a nifty slice for the pop field with Alec Templeton's coupling of "Big Ben Bounce" and "Ida." Templeton's keyboard style is exciting and "Big Ben Bounce" gives a good chance to show off his fingerwork. It'll get plenty of spins. Templeton's interpretation of "Ida," the flipover, is bright and inventive.

Jack LaDelle: "When My Baby Smiles at Me"-"Forever" (Columbia). Fact that Jack LaDelle is a one-man band and a one-man vocal group isn't as impressive on wax as it is in person. Not with triple tracks and other disking gimmicks, anyway. Workover of oldie, "When My Baby Smiles at Me," and newie, "Forever," has a nice old-fashioned quality that should appeal to the juke clientele as well as the jocks. Incidentally, he gets a triple billing on each side.

Betty Madigan, MGM songstress, booked into the Stage Coach Inn, Hackensack, N.J., for six days starting July 27.



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Longhair Disk Reviews

Tchaikovsky: Concerto No. 1 (Angel; $4.95). Very agreeable performance of the w. k. work, vigorous, fresh and yet poetic. Young pianist Geza Anda displays sure technique and a romantic style in a clean, unsentimentalized version, and the Philharmonic Orch under Alceo Galliera lends sturdy support.

Bethoven: Sonatas No. 21 in C & 23 in F Minor (Capitol; $5.70). Accomplished pianist Sascha Gorodnitzki lends forceful character and drive to the "Waldstein" (No. 21) and "Appassionata" (No. 23), although latter is a driving, sometimes too pounding, version. Strength sometimes overshadows poetry.

Alec Templeton Improvises (Remington; $2.99). Appealing disk has pianist Alec Templeton improvising on waltzes and operettas by Strauss and music-works of Offenbach. Templeton's arrangements are his own, but there's no horsing around, tunes being played attractively, tastefully for a very pleasant, relaxing album.

Schubert: Quintet in A (Epic; $5.95). Felicitous performance of the w.k. "Trout Quintet" by the Amsterdam Piano Quintet, who play with clarity and precision, as well as beauty. There's especially fine keyboard work and string support in the lovely fourth ("Trout") movement.

Mozart: Symphonies No. 35 & 40 (Bluebird; $3.10). Good, pop-priced versions by the London Mozart Players, under Harry Blech, of two standards, the G Minor (No. 40), a perfect gem of a classical symphony, and the darker-hued but no less attractive "Haffner" (No. 35).

Brahms: Sonata in F Minor, Op. 5 (Westminster; $4.95). Im-

(Continued on page 41)

Best Bets

DIMITRI TIOMKIN ..... **HIGH AND THE MIGHTY**
(*Coral*) ..... *Dial M For Murder*

What Dealers Don't Know, Hurts Them

By RALPH J. GLEASON

San Francisco, July 20.

Long playing jazz may be the one division of pop records which is growing fastest, is potentially the dealer's most promising new adjunct, and suffers the most from the least critical surveying. It is probably literally true that with regard to LP jazz, dealers don't know what will sell and what won't sell. They feel far less confidence in their judgment and information on the jazz LP's than with respect to the run-of-mine stuff. It is particularly clear that the "young crowd" are as avid about the jazz LP stuff as horsepark devotees are avid about the daily scratches.

Hidden away under the crush of releases are lots of excellent stuff right now. Indeed it's almost a case of there being an embarrassment of riches. Consider these recent items:

Chet Baker Sings (Pacific Jazz). This kid is hot on the jazz circuit and that will sell this LP even though as a vocalist he leaves a lot to be desired. There's good Baker trumpet, too, and the accompaniment is fine. Quality is hi-fi.

Charlie Parker (Clef). Eight sides by Parker with Max Roach, Al Haig and Percy Heath, all stellar jazz men. Parker has a big following in hip circles and these are right up their alley. Recording is hi-fi.

Flip Phillips (Clef). "Jumping Moods" is the title and all sides jump. Four are by a big unit; four by a small one. All have top flight Flip solos and the small band sides offer Oscar Peterson and Barney Kessel to boot. Recording is fine.

Bob Brookmeyer (Storyville). Tenor man Al Cohn is also heard on five sides which feature the valve trombonist currently the rage in cool circles. Recording is good but not hi-fi and the performances are excellent. Should be a strong modern jazz item.

Teddy Charles (Prestige). Bob Brookmeyer is featured with Charles. He doubles from valve trombone to piano. Recording is good but not hi-fi and the performances are excellent modern jazz. Another strong one.

Stan Getz Quintet (Roost). Album title is "Chamber Music" which it may be but Mozart wasn't like this. It's solid fare for modern jazz fans, contining some great Getz and some exciting solos by guitarist Jimmy Raney.

Jazz In Sweden (Prestige). Jimmy Raney, a solid modern guitarist, and a bunch of Swedish cats plus some Americanskas recorded in Sweden early this year. Bassist Red Mitchell and pianist Sonny Clark are heard as well as some of Sweden's top rank jazzmen. Good for modernists. Recording okay but not hi-fi.

Bud Shank Quintet (Nocturne). Shorty Rogers compositions played by a group of L. A. cats including Rogers and Shank. Flute and fluglehorn are heard plus rhythm. Recording is hi-fi and the flute, a

(Continued on page 36)

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of July 9-15, 1954

Don't Worry 'Bout Me	Mills
Friends And Neighbors	Jungnickel
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
Hit And Run Affair	Duchess
I Can't Believe That You're In Love With Me	Mills
I Could Have Told You	United
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Isle Of Capri	Harms
Joey	Lowell
Knock On Wood—†"Knock On Wood"	Famous
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Make Her Mine	BVC
Man That Got Away	Harwin
Man Upstairs	Vesta
Oh, Baby Mine (I Get So Lonely)	Melrose
Some Day	Famous
Steam Heat—*"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
Three Coins In Fountain-†"Three Coins In Fountain"	Robbins
Wanted	Witmark
Who's Afraid	Advanced
Young At Heart	Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

Cat Dancin'	Moonlight
Cross Over The Bridge	Laurel
Don't Worry 'Bout Me	Mills
Farewell For Just A While	Goldsen
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Goodnight, Sweetheart, Goodnight	Arc
Green Years	Harms
Hey There	Frank
Hit And Run Affair	Duchess
Hold 'Em Joe	Folkways
I Don't Hurt Anymore	H & R
I Love Paris	Chappell
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
Jones Boy	Pincus
Little Things Mean A Lot	Feist
Lost In Loveliness	Chappell
Love Him So Much I Could Scream	Marks
Man That Got Away	Harwin
My Friend	Paxton
River Of No Return	Simon House
Slowly	Cedarwood
Some Day	Famous
Steam Heat	Frank
Three Coins In The Fountain	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
When I Needed You Most	Pincus
With All My Heart And Soul (Anema E Core)	Leeds
Young At Heart	Sunbeam

† *Filmusical.* * *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	**LITTLE THINGS MEAN A LOT (12)**	*Kitty Kallen* ..... *Decca*
2.	**THREE COINS IN THE FOUNTAIN (9)**	*Four Aces* ..... *Decca*
3.	**HERNANDO'S HIDEAWAY (7)**	*Archie Bleyer* ..... *Cadence*
4.	**HAPPY WANDERER (10)**	*Frank Weir* ..... *London*
5.	**SH-BOOM (1)**	*Crew Cuts* ..... *Mercury*
6.	**LITTLE SHOEMAKER (3)**	*Gaylords* ..... *Mercury*
7.	**CRAZY 'BOUT YOU, BABY (3)**	*Crew Cuts* ..... *Mercury*
8.	**I'M A FOOL TO CARE (1)**	*Les Paul-Mary Ford* .... *Capitol*
9.	**IF YOU LOVE ME (REALLY LOVE ME) (11)**	*Kay Starr* ..... *Capitol*
10.	**IN THE CHAPEL IN THE MOONLIGHT (1)**	*Kitty Kallen* ..... *Decca*

Second Group

LITTLE SHOEMAKER	*Hugo Winterhalter* ..... *Victor*
GOODNIGHT, SWEETHEART, GOODNIGHT	*McGuire Sisters* ..... *Coral*
I UNDERSTAND JUST HOW YOU FEEL	*Four Tunes* ..... *Jubilee*
SOME DAY	*Frankie Laine* ..... *Columbia*
I UNDERSTAND JUST HOW YOU FEEL	*June Valli* ..... *Victor*
WANTED	*Perry Como* ..... *Victor*
MAGIC TANGO	*Hugo Winterhalter* ..... *Victor*
IN A GARDEN OF ROSES	*Joni James* ..... *M-G-M*
STEAM HEAT	*Patti Page* ..... *Mercury*
GREEN YEARS	*Eddie Fisher* ..... *Victor*
HIT AND RUN AFFAIR	*Perry Como* ..... *Victor*
SH-BOOM	*Chords* ..... *Cat*
MY FRIEND	*Eddie Fisher* ..... *Victor*
HAPPY DAYS AND LONELY NIGHTS	*Fontane Sisters* ..... *Dot*
MAN UPSTAIRS	*Kay Starr* ..... *Capitol*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

PAYOLA WIDESPREAD, WIDE OPEN

The Payola That Pauperizes

The music biz payola has reached ridiculous and dangerous proportions. It's about time it was curbed.

It is one thing for a potent marquee star to want a "piece" of a picture or a play, but the manner in which many a fringe scavenger "cuts up" and cuts-in on a disk is way off base. Fundamentally it's dishonest, although it has been an occupational larceny which the music men themselves inspired from the cradle days of Tin Pan Alley. In the heyday of vaudeville a headliner got a per-copy royalty, if not a pro rata participating share in the basic copyright. In the heyday of the bands, the orchestra leaders were prolific cut-ins. Before that, the many touring burlesque shows had new pieces of scenery contributed gratis to the producer as inducement for keeping a song "in" on the sundry burlesque "wheels."

Now comes the record vogue, and with it the disk jockey, the vocalists and instrumentalists, and even the diskery insiders who are more than strongly suspect of having "deals," favored "pipelines" to this or that publisher or artist, and other fancy considerations which may be "entertainment," "presents" and the like.

It reaches its nadir when artists get favored consideration or self-authored and/or self-published tunes. And the extreme payola is that chirper who will only wax stuff in which she has a proprietary right in the basic copyright.

An artist is worthy of his and her hire. But beacoup! This has been a time-honored principle in the best show biz tradition, and in which VARIETY has long been acknowledged a prime champion in behalf of the artist.

But it is economic and professional suicide to hamstring the singer's own professional potential, and from the viewpoint of the diskery it is decidely a costly handicap. All of the majors do business into the millions, and no million-dollar business should countenance such sharpshooter practices.

The record business has come a long way in recent years. The post-World War II period has transcended in economic gross and net profit anything that has ever preceded it in the phonograph recording industry. Revolutionary sound reproduction techniques have pyramided one on the other, from the new speeds to full-range and high-fidelity recording improvements and refinements.

A freak network of disk jockey showcasings have (1) put some of the platter-chatterers into impresario importance; and (2) projected certain personalities into household words.

From nowhere have come singers who, overnight, achieved fame and with it fortune because, as they became household words, their marquee values for films, radio-tv, niteries, vaudeville and the like improved.

These artists are lucky people indeed. They are the recipients and beneficiaries of a pyramiding combination of resources and values, of which they perhaps reap the greatest direct share.

On the Shakespearean premise of the-play's-the-thing, certainly the basic songwriters and publishers—splitting the statutory 2c royalty between them—will never achieve Fort Knox proportions from a 1,000,000-platter hit. The diskery does better, as its net profit from an 89c disk permits for a greater margin of profit. But certainly the artist, cashing in on the creative values of the "right" song and the record company's merchandising resources, reaps the most vivid direct and indirect rewards. Directly Joe Blow becomes Joe Glamor with just one click. The direct reflex values on salaries for personals is old hat in and out of the trade by now.

The obligation, therefore, once that impact has been achieved by happenstance or otherwise, is for the artist to insure future values to any and all who contract for his or her artistic services. That means the best songs delivered in the best manner. Such quality standard brooks being defeated if there is compromise on material selection because of some private side-change chicanery. It's penny-ante stuff that must undermine sounder economic values. The diskeries need not be party to it.

And as for the other payolas—well, that's still another story.

Abel

ASCAP Renews Overseas Deals

Paris, July 20.

The American Society of Composers, Authors & Publishers has renewed its reciprocal deals with the French licensing society, SACEM (Societe Des Auteurs, Compositeurs et Editeurs de Musique), and the Italian society, SIAE (Societe Italiana Degli Autori ed Editori). Pacts call for ASCAP to collect performance coin for the foreign societies in this country, while they will do likewise for ASCAP pubs and writers in their areas.

In recent years, ASCAP has been making non-exclusive deals with the foreign collection societies. Broadcast Music Inc. has similar pacts with the Italian and French societies to cover BMI music overseas and foreign music published by BMI affiliates here.

Goldberg to Brief Decca's Field Staff On 20th Anni Plans

In preparation for the extensive 20th anniversary merchandising program being projected by Decca Records, sales chief Sid Goldberg and his assistant, Claude Brennan, will hit the road this week to brief the company's field personnel. The sales execs will hold five divisional meetings across the country, starting in Newark for the eastern division Friday (23), and then hitting Chicago, Cleveland, Los Angeles and New Orleans.

Decca is planning to kick off its anni promotion with several major albums, among which will be the wax biography of Bing Crosby. Latter will be a $27.50 package consisting of five 12-inch longplay platters and made up of new and old Crosby platters.

Songstress Chris Martin inked to a Derby Records deal.

DISKERY EXECS IGNORE DEALS

The payola in the music biz is not only widespread, it's wide open. That's particularly true in the artists & repertoire phase of the disk operation, where the angles are being sharpened these days virtually in full public view. What's more, the diskery execs don't seem to care what deals their subordinates are making, because it's now regarded as an accepted part of the music biz pattern.

Payola, in fact, is no longer the right word to describe the situation, since it's not simply a matter of a straight cash payment which gets a favor done for a publisher. They're still taking hot stoves, of course, but some of the a&r boys have developed cut-in refinements that are almost legitimate.

A favorite technique these days is for an a&r man either to have his own publishing firm or have some "working relationship" with an already established firm. With this type of alliance, it's not surprising when release lists show favoritism to one or another publisher. In a recent case involving a rhythm & blues a&r man, three out of four releases were tunes from his own firm. That was putting money directly into his own pockets in a direct, flagrant manner.

A couple of a&r men are now also songwriters. Either directly

(Continued on page 41)

Victor Execs Hit Road For Major 'LD' Promotion; Marek Sees Big Potential

The RCA Victor pitch for business will see a convergence by all department heads on its distributors in a move to achieve greater market saturation. "For one thing," says George R. Marek, manager of the company's general artists & repertoire, "with 13,000,000 new players now on the market, maybe it's not such a big trick to hit a 1,000,000-copy platter, which is less than 10% of the market. Maybe we can and should do twice that, considering the large potential." The exec task force will concentrate on the "Listener's Digest" disk-instrument package.

RCA prexy Frank M. Folsom's move to take the phonograph and record business out of the television consumer products' division, and putting James M. Toney in charge of merchandising, is regarded within the company as a "brilliant move." It gives the record and phonograph end of it a stature all its own, and not the also-ran aspect it had when it was just part of the mammoth tv business. The results have already evidenced themselves on the affirmative side.

Flock of Victor execs hitting the road include Toney, Larry Kanaga, Howard Letts, Bill Bullock, Bill Alexander, Allan Kayes, Bob Yorke and others from both the disk and instrument division. Marek will leave the following week and will cover the company's Coast distribs, with the initial session in Los Angeles July 26.

SEIDEL VICE ELLIOTT AS RCA SUBSID VEEP

Robert A. Seidel, vice-prexy of RCA's Sales & Service subsidiaries, has been promoted to veepee of RCA's Consumer Products division. RCA prez Frank M. Folsom announced the Seidel appointment last week, to fill the vacancy created by the resignation of Joseph B. Elliott.

Elliott, exec vice-prexy of RCA, left the company to rejoin Schick Inc., as president. He left RCA 10 years ago to become v.p. of Schick and he has been a director of that company since 1950.

Seidel joined RCA in 1949 after serving as vice-prexy and comptroller of W. T. Grant Co.

NAMM Conv. Biz Slides This Year: Some Major Diskers Brushing It Off

Chicago, July 20.

The 53d annual trade show and convention of the National Assn. of Music Merchants wound up last Thursday (15), a slight disappointment over previous years in terms of both dealer attendance and exhibit space purchases.

Certain elements in the industry decried the continued avoidance of the conclave by major diskeries, many of which have been cold-shouldering the four-day sessions for several years, although RCA Victor, Capitol, Mercury and London turned out for this meet along with several smaller diskeries. From the disk standpoint, the biggest event of the conclave was RCA's announcement of its "Listener's Digest" series.

On the other hand, instrument manufacturers seemed generally satisfied with turnout and results. Instrument sales this year was predicted by past NAMM prexy Russell B. Wells to come close to last year's record take of $325,000,000. Wells said it would probably not be more than 3% off of last year's figure. Optimistic makers of musical instruments foresee another record year if fall returns hold the pace of last season.

Wells predicted a sharp upbeat in tv and hi-fi sales this fall, especially since most of the fly-by-night discount dealers have been thinned out of the picture.

New Officers

Newly elected officers at the convention were topped by former NAMM vice-president Earl Campbell, who succeeds Wells as president. Wells becomes chairman of board of directors. New v.p. is Paul E. Murphy of Steinert & Sons, Boston, Mass.; secretary, H. T. Bennett, head of Bennett Music Co of Santa Barbara, Calif., and treasurer, Ben F. Duvall, gen-

(Continued on page 41)

Two's a Crowd

Moondog, the blind Broadway character who beats out rhythms in doorways, is challenging Cleveland disk jockey Allen Freed on his use of "Moondog" as a nickname. Freed is a rhythm & blues jockey who has been promoting sellout "Moondog" concerts through the east.

Attorney Abner Greenberg is repping Broadway's Moondog (Louis Hardin) in his solo claim to the monicker.

'Anni Waltz' In Claim on Play Of Same Name

The value of a song title as a property right is again being spotlighted in the current hassle between the writers of the tune, "Anniversary Waltz," and the producers of the current Broadway comedy by the same name. Widow of the late Al Dubin, Mrs. Helen Dubin, and Dave Franklin, writers of the tune, are filing a claim against Joseph M. Hyman and Bernie Hart, the producers of the show, for "unfair competition" in using the song title without paying for it. Mayfair Music, an E. H. Morris subsid, publishes the tune. It's now a standard ballad.

In a similar case recently involving the legit musical, "By the Beautiful Sea," Shapiro-Bernstein, publishers of a 1914 song by that title, get a $100 weekly fee for the use of the title from Arthur Schwartz and Dorothy Fields, co-writers of the legit score. Claim in the "Anniversary Waltz" case is that it's common practice for both legit and pix producers to pay for the use of song titles.

Philip Wattenberg (& Wattenberg) is handling the action for the songwriters.

Tunesmiths' Suit Vs. BMI May Come to Bat Much Sooner Than Expected

Rally of the Songwriters of America, which is underwriting the suit of 33 songsmiths against Broadcast Music Inc. and others on antitrust charges, drew over 150 tunesmiths to the Hotel Astor, N. Y., last week for a briefing session on latest developments. John Schulman, attorney for the cleffers, reported that the case may come to trial much earlier than expected because the calendar in the Federal Court is clearing up rapidly. It was originally expected that the trial would come to bat late next year.

Both Schulman and John Jacob Loeb, chairman of the songwriters group, read excerpts from the record to buttress their contention that a monopoly relationship exists among BMI, the broadcasters and RCA Victor and Columbia Records. At the present time, the case is in examination-before-trial stage, with the BMI side expected to wind up its examinations of songwriters shortly.

The songwriters' case is being financed by the writers via voluntary deductions from ASCAP dividends. It was reported that collections are up to par and that there's enough coin in the war chest to sustain the suit for another three years.

Bandleader Jan Brunesco, a fixture at the Carnival Room of the Sherry-Netherland Hotel, N.Y., for the past five years, is set for the summer at the Hotel Henry Perkins in Riverhead, L.I.

Packaged Goods Key To Big Take

"Packaged goods" is the key phase in record company planning for the upcoming fall-winter push. That's where the big dollar volume biz is and that's the field getting prime concentration by diskery artists & repertoire and sales execs.

At the annual sales meets held by several of the top disk companies during the past month, distributors pressed homeoffice execs for more album product. According to the distribs, the albums get top display in retail outlets and the phonograph equipment interest that's become nation-wide have skyrocketed sales of packaged product.

The disk companies are continuing their buildup of their classical lines, but this season will see an extra added push in the pop album field. On most of the major labels, the pop artists, who've heretofore confined their output to single releases, are being prepped for special package items.

The diskeries aren't brushing off the pop single releases in their packaged goods stress. They figure the pop product will take care of itself.

Legit Classics On Wax

Caedmon Records, a N. Y. outfit specializing in poetry platters, is planning fall release of a four-disk package under the title of "Monuments of Early English Drama." Included will be both full-length versions and excerpts from a half-dozen early stage classics.

Burgess Meredith is heading the cast roster, which also includes Frank Silvera and John Pavelko, among others. Howard Sackler directed the series.

Berlin on 'America'

Continued from page 1

flags make a profit. Perhaps I can best illustrate what I mean when I proudly told the then Undersecretary of War Robert P. Patterson in 1943 that 'This Is the Army' had just turned its first $1,000,000 profit. The Cabinet officer told me, 'That's not important; we have a lot of money in the U.S. Treasury; what's important is the morale job'. And later when we topped the $8,000,000 figure for Army Emergency Relief, I fully realized just what he meant."

Time Was Wrong

Berlin recounts that he scrapped "God Bless America" when he first wrote it for "Yip Yip Yaphank," the World War I soldier show, because "I felt it was wrong for soldiers from Camp Upton to be walking out of the Century Theatre, with doughboy packs on their backs, marching off to war in France—of course they loved America! There was no reason then to publish such a song.

"But when I got back from London in 1938, where 'Alexander's Ragtime Band' had just opened, and it was just after Munich, I felt a very strong urge to write 'Thanks America!,' but I tore it up—it was like a bad editorial set to music. I then recalled 'God Bless America' and I rewrote it. I underline *rewrote* because in 1918 it went:

God bless America, land that I love,
Stand beside her, and guide her
To the right with a light from above.
Make her victorious on land and foam
God bless America, my home sweet home.

Making It Right

"It is obvious that the word 'right' had to be changed. Whereas in 1918 we had John Golden and Winchell Smith's 'Turn to the Right,' a big Broadway legit hit of the day, 'right' then meant the right road. In 1938 there was a right and left, and it all had a different political significance. Also, we were not thinking of war, so 'victorious' was extraneous, and in making this change it became a better song, to wit:

Stand beside her and guide her
Through the night, with a light from above.
From the mountains, to the prairies,
To the oceans, white with foam
God bless America, my home sweet home.

Berlin cut out "make her victorious on land and foam," because America was praying for peace, despite the Hitlerian march, and when Ted Collins wanted a song for Kate Smith to be sung on Armistice Day, 1938, she introduced it. Berlin recalls that "Ellin, Nick Kenny and I heard that first rendition over the radio in my office and when she finished, even through the gimmick they used to get a 'big hand' at the end of a show in those days, there was that additional something that made me feel that this song was not just another song."

The N. Y. Times on Sunday (18) editorialized on "Mr. Berlin's Medal," in part, as follows:

"In 1917 a well-known songwriter found himself in the Army as a private soldier. This gave a gifted newspaper headline writer a chance to slug his story 'U. S. Takes Berlin.' Subsequently Irving Berlin, the hero of this episode, rose to be a sergeant and in two wars proved himself one of the most useful soldiers and ex-soldiers the entertainment world has ever produced. Last Friday, President Eisenhower signed a bill giving him a gold medal 'in recognition of his services in composing many popular songs, including 'God Bless America.'

"Irving Berlin has not only given the public music that it loved, he has also given his time and talents in two wars. All the royalties of 'God Bless America,' and they have been considerable, went to a trust fund for the Girl and Boy Scouts of America. Every penny of the proceeds of 'This Is the Army,' produced in 1942, went to the Army Emergency Relief. For these and other reasons, there couldn't be a more popular law than the one that now gives Mr. Berlin his medal. May he wear it for many years to come."

The N. Y. Herald Tribune on Monday (19) editorialized, "A Medal For Mr. Berlin," in part as follows:

"It is not every day that the Congress of the United States votes to bestow a gold medal on a songwriter. But neither is it every day that a songwiter of the stature and character of Irving Berlin comes along. In honoring Irving Berlin, Congress was thinking less of his success as a songwriter—though a Congressman undoubtedly appreciates a good tune as much as the next man—than of his contribution to American morale, military and civilian, in two world wars. Patriotic songs by Irving Berlin have become part of the nation's musical heritage, and one of them, 'God Bless America,' is almost an Assistant National Anthem. Mr. Berlin, who began his career without wealth or favor, a lad on the East Side of New York, has learned first hand of the opportunities and rewards that help make up the American dream. In return, he has placed the country in his debt, and can wear its latest symbol of honor with pride."

Best British Sheet Sellers

(Week Ending July 10)

London, July 13.

Cara Mia .....Robbins
Things Mean a Lot...Robbins
Little Shoemaker.....Bourne
Happy Wanderer....Bosworth
Secret Love...Harms-Connelly
Wanted .....Harms-Connelly
Friends, Neighbors ....Reine
Idle Gossip .....Bron
Heart of My Heart...F.D.&H.
Young at Heart.....Victoria
Oh, Baby Mine.....Maddox
Someone Else's Roses..Fields

Second 12

Cross Over Bridge.New World
Changing Partners ...Mellin
Never Land....Keith Prowse
Don't Laugh At Me.....Toff
Such a Night.....Sterling
The Book .....Kassner
Make Love to Me.....Morris
Coins in Fountain.....Feist
Bimbo .....Macmelodies
Dream, Dream, Dream..Feist
D'dw'd Stage.Harms-Connelly
Story of Tina....Macmelodies

Wallington Joins Granz

George Wallington, jazz pianist and composer, has joined Norman Granz's stable of jazz artists. He'll cut for the Norgran label with a trio.

Tunes in his first album include six originals which Mills Music is publishing.

What Dealers Don't Know

Continued from page 34

new jazz kick, sounds fine. Big item for modern jazz buffs.

Wingy Manone ("X"). A batch of sides made by Manone in the mid-thirties with some 52d street refugees. Collector's items, excellent album notes and some surprisingly good solos by Wingy and clarinetist Joe Marsala.

Round Midnight (Storyville). Vocalist Teddi King sings broodingly through six tunes accompanied by pianist Beryl Booker. It's mood music jazz with some attraction for modernists. Recording is good but not hi-fi.

Beryl Booker Trio (Discovery). Good piano by the gal pianist and good tenor by Don Byas. Recorded in France, quality is almost hi-fi. Booker is comer in jazz circles and this could sell.

Han Is Hip (Discovery). German pianist, a gal named Jutta Hipp, and three other European poll winners in eight modern jazz offerings. They're very good and indicate the rising level of European jazz. Modern fans will dig. Recording good.

Dizzy Gillespie-Charley Christian (Esoteric). Early bop from Minton's and Monroe's Uptown House. Recorded on portable equipment, the sound is definitely low-fi but the interest is great as Christian is dead and this is early Gillespie. Modern fans of historical bent will want this. Album notes give an interesting view of the birth of bebop.

Bernard Peiffer (Norgran). The number one French pianist on eight sides recorded in Europe and released there but heard here for the first time. Recording comes through fine, the performance is excellent and this example of Gallic jazz is fit to rank with anything we do here. Progressive piano cats will love it.

Don Byas (Norgran). Eight sides, mostly slow ballads, recorded in France. Byas has been absent from the U. S. A. scene for some time. He makes a strong bid for popularity here. These are good middle period jazz. Recording is excellent.

Ballet Orch to Vox

The New York City Ballet Orchestra and its maestro Leon Barzin were added to Vox Records' longhair roster this week. Pact will run for three years.

Orch's initial release is earmarked for the fall.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loveman's)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	Dallas—(Whittle Music)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	Kansas City—(Katz Drug Co.)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	**KITTY KALLEN** (Decca) "Little Things Mean a Lot"	3	2	2	2	2	9	1	2	..	2	2	1	6	6	4	3	2	1	2	1	1	3	174
2	2	**ARCHIE BLEYER** (Cadence) "Hernando's Hideaway"	1	3	4	..	3	..	2	1	..	6	1	2	3	2	2	1	1	3	1	2	2	2	167
3	5	**CREW CUTS** (Mercury) "Sh-Boom"	4	1	1	..	..	1	5	4	2	..	8	8	1	3	3	2	10	5	..	5	10	1	124
4	3	**FOUR ACES** (Decca) "Three Coins in the Fountain"	2	5	6	3	1	..	4	..	..	4	3	3	2	..	..	6	..	2	10	4	4	4	113
5	4	**FRANK WEIR** (London) "Happy Wanderer"	6	..	..	4	4	..	..	3	..	..	5	4	5	..	..	4	3	4	3	3	5	5	96
6	7	**GAYLORDS** (Mercury) "Little Shoemaker"	5	8	10	..	..	2	3	10	..	..	..	6	8	9	1	..	..	..	7	6	7	9	63
7	5	**KAY STARR** (Capitol) "If You Really Love Me"	..	..	..	..	6	..	..	9	..	3	6	5	..	..	..	..	4	6	5	9	6	7	55
8	8	**FOUR TUNES** (Jubilee) "I Understand How You Feel"	..	6	..	..	..	..	..	..	..	1	..	7	..	..	..	..	..	7	..	7	..	8	30
9	12	**KITTY KALLEN** (Decca) "Chapel in the Moonlight"	7	9	7	..	..	4	..	..	4	..	..	..	..	8	10	..	..	..	..	..	..	..	28
10	11	**CREW CUTS** (Mercury) "Crazy 'Bout You, Baby"	..	4	..	..	..	..	..	..	..	..	..	10	..	1	..	..	..	..	..	..	..	..	6	23
11A	19	**McGUIRE SIS.** (Coral) "Goodnight, Sweetheart"	8	..	..	..	..	..	..	7	6	..	..	..	..	5	..	7	..	..	..	..	..	..	..	22
11B	14	**JUNE VALLI** (Victor) "I Understand How You Feel"	..	..	..	..	..	..	..	..	9	..	4	..	..	..	..	..	..	..	..	6	..	3	..	22
13	16	**ROSEMARY CLOONEY** (Col.) "Hey There"	..	..	..	10	..	3	..	..	3	..	..	..	..	..	..	10	..	..	..	..	10	..	..	19
14A	16	**CHORDS** (Cat) "Sh-Boom"	..	..	5	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	16
14B	9	**FRANK SINATRA** (Capitol) "Three Coins In the Fountain"	..	..	..	..	..	..	..	5	..	..	..	..	..	4	..	..	8	..	..	..	..	..	..	16
16A	..	**PAUL FORD** (Capitol) "I'm a Fool to Care"	9	7	..	..	..	..	..	..	10	..	..	..	..	..	7	9	..	..	..	..	..	..	..	13
16B	..	**LES BAXTER** (Capitol) "High and the Mighty"	..	..	8	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
18A	10	**PERRY COMO** (Victor) "Wanted"	..	..	..	..	9	..	..	..	..	..	7	9	..	..	..	..	..	..	..	8	..	..	..	11
18B	..	**LE ROY HOLMES** (M-G-M) "High and the Mighty"	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	11
18C	..	**JACKIE LEE** (Mercury) "Isle of Capri"	..	..	..	5	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	11
21	..	**DEAN MARTIN** (Capitol) "Sway"	10	..	..	..	..	5	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
22	..	**HUGO WINTERHALTER** (Vic.) "Little Shoemaker"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	8	..	..	..	..	..	9
23	13	**FRANK SINATRA** (Capitol) "Young at Heart"	..	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	8	..	8
24	23	**FRANKIE LAINE** (Columbia) "Some Day"	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	7	..	..	..	9	..	..	7
25	..	**VAUGHN MONROE** (Victor) "They Were Doing the Mambo"	..	..	..	..	..	8	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837	PAJAMA GAME Broadway Cast Columbia ML 4840	GLENN MILLER STORY Film Soundtrack Decca DL 5519	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352	SINCERELY, LIBERACE Liberace Columbia BL 1001

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	KITTY KALLEN (Decca)	Little Things Mean a Lot / Chapel In The Moonlight
2	2	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
3	5	CREW CUTS (Mercury)	Sh-Boom / Crazy 'Bout You, Baby
4	3	FOUR ACES (Decca)	Three Coins In The Fountain / Wedding Bells
5	4	FRANK WEIR (London)	Happy Wanderer
6	7	GAYLORDS (Mercury)	Little Shoemaker / Isle of Capri
7	6	KAY STARR (Capitol)	If You Really Love Me / Man Upstairs
8	10	FOUR TUNES (Jubilee)	I Understand How You Feel
9	8	PERRY COMO (Victor)	Wanted / Hit and Run Affair / There Never Was a Night
10	..	LES PAUL-MARY FORD (Capitol)	I'm a Fool to Care

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LITTLE THINGS MEAN A LOT	Feist
2	3	*HERNANDO'S HIDEAWAY	Frank
3	2	*THREE COINS IN THE FOUNTAIN	Robbins
4	8	†SH-BOOM	Hill & Range
5	4	*HAPPY WANDERER	Fox
6	6	*LITTLE SHOEMAKER	Bourne
7	5	†IF YOU LOVE ME (REALLY LOVE ME)	Duchess
8	7	*I UNDERSTAND JUST HOW YOU FEEL	Jubilee
9	..	*IN THE CHAPEL IN THE MOONLIGHT	Shapiro-B
10	10	†CRAZY 'BOUT YOU, BABY	Sunbeam

'Sackbut,' Electronic Answer to Petrillo, Hits Clinkers in Can.

Ottawa, July 20.

National Research Council of Canada, a government organization, has come up with a new attempt at electronic music, made by a unique instrument billed as "the remarkable sackbut of Dr. Le Caine," said to be able to reproduce any musical sound from delicate to deep. Its inventor, a musician member of NRC's sound staff, is Dr. Hugh Le Caine.

Members of the American Federation of Musicians, who have been quaking in their shoes since they heard of the German effort at "synthetic" electronic music to which a whole day of recent festival of music at Cologne was devoted, can relax now. Both types were demonstrated—the "sackbut" live, the "synthetic" recorded—on Canadian Broadcasting Corp.'s weekly half-hour "Canadian Scene" Sunday evening (11), and both were pretty terrible; although the sackbut did produce some uncanny likenesses of individual notes, both on wind and string, and even imitated fairly well a snatch of Harry James' "Trumpet Rhapsody."

But in sustained passages the difference was excruciatingly obvious. Dr. Le Caine himself boldly essayed the trumpet solo from Clyde McCoy's "Sugar Blues," but the attempt, though recognizable, was crude. So was a passage of chamber music. And a little composition of his own, called "Sackbut Blues," sounded as though rendered by a combo of alley cats, coyotes and laryngitic jackals, with an occasional obbligato from a contrapuntal cougar.

The two recorded selections from Northwest German Radio were even worse. The longer, which Dr. Le Caine tentatively compared to Schoenberg, was instrumentally limited to chipped pop bottles and a rusty crosscut saw.

Thom Benson, producer of the show, explained that the "sackbut" (actually a biblical instrument something like a trombone—the name was swiped because it was obsolete and catchy) has a keyboard like an organ, whereas the German instrument is more like a telephone switchboard, and that the sound comes from electronic tubes.

Sosnik's Instrumentals

Robbins Music, of the Big Three, will publish three of Harry Sosnik's new instrumentals in an educational folio series for school orchestras.

Tunes are "Beauty Through the Night," "Tango Chino" and "Turquoise Waltz."

Instrumentals Lead 4-1 in Alltime Faves

St. Louis, July 20.

A poll conducted by St. Louis deejay Harry Stone, on WIL show, "Make Mine Music," found that eight out of 10 all time favorite disks are instrumentals, surprising in these days when the country-round rage is for vocal artists. Stone had asked listeners to submit a list of 10 records they would choose to be stranded on a desert island with for the rest of their lives.

Results were (1) "In the Mood," Glenn Miller; (2) "Moonlight Serenade," Glenn Miller; (3) "String of Pearls," Glenn Miller; (4) "Boogie Woogie," Tommy Dorsey; (5) "Blue Tango," Leroy Anderson; (6) "September Song," Stan Kenton; (7) "I Can't Get Started," Bunny Berigan; (8) "I Believe," Frankie Laine; (9) "Begin the Beguine," Artie Shaw; (10) "That's My Desire," Frankie Laine.

MGM Adds 2 Singers

MGM Records stretched from N. Y. to L. A. last week to add two new crooners to its roster.

Jesse Kaye, diskery's Coast rep pacted Rush Adams, while Harry Meyerson, artists and repetoire chief, inked Billy Fields in Gotham.

Music Copyright Tangle on 'Kismet' Has More Plot Than the Legiter

Gold Every Way

Publisher Jack Gold is expanding his activities. On the upcoming Cadence Records release of "Ev'rything" and "A Kiss Should Mean We're Sweethearts" with The Four Esquires, he's repped as writer, performer, publisher and manager of the group. Gold cut the sides as demonstration disks but Archie Bleyer, Cadence prexy, tagged them for release and pacted Gold and his group to a year's deal with minimum eight additional sides.

Gold's first Cadence sides are due to hit the market this week.

A music copyright tangle involving the Chet Forrest-Bob Wright adaptation of the Alexander Borodin score to "Kismet," so far as the possible British production is concerned, has pyramided into an intrigue rivaling an Oriental musical comedy plot. It focuses around the original Boosey & Hawkes (Britain) claim that it has a proprietary right in the Borodin score under the European copyright statutes which protect an author for life plus 50 years after death—unlike the American statuatory limit of 56 years. However, in this instance it focuses around Rimsky-Korsakoff and Glazounov who completed some of the Borodin tunes and they are protected under the life-plus-50-year's statute.

Eventually Chappell & Co., which has been deputized by Frank Loesser (Frank Music, which publishes the "Kismet" score) to clear the British rights, acquired "Kismet" for England. Originally Boosey & Hawkes' demands were for 2% of the London gross; a $30,000 advance, and 25% of the film rights. Chappell's claims will not be as fancy, but the complication is not as great considering that Louis Dreyfus, head of the British Chappell's, and Rodgers & Hammerstein are frequent partners in Williamson Music's London productions of American musical comedy hits, including works by R&H.

Loesser doesn't want to operate through Williamson Music (which is both Rodgers & Hammerstein's publishing house and also a legit producing outfit in the West End).

Besides, Alfred Drake, star of the original Broadway production, has his own ideas. Drake is said to be anxious to do it in London—and this winter possibly through Jack Hylton's production aegis.

Billy Rose, whose Ziegfeld Theatre is making around $6,000 weekly from its incumbent "Kismet" run, is reported offering further concessions. Drake is said to be adamant to bow out Jan. 1, 1955, because of the holiday stretch; per contract he could exit this coming December.

Drake doesn't want to wait until 1956. He has the London production sayso, a la Mary Martin's deal with R&H for "South Pacific" in the West End although, in her case, there was the added fillip of wanting to "redeem" herself because of the Noel Coward fiasco, "Pacific 1950," a few seasons prior thereto.

There the matter rests, with Harold Ornstein for Loesser and Howard Reinheimer for R&H in the legal act. Latter is delayed because of the untimely death of his 19-year-old son in an automobile accident.

Emarcy, Merc Jazz Label, Buys Two Wax Catalogs; Plans Fall Album Push

Hollywood, July 20.

Masters acquired from two defunct jazz labels, National and Keynote, will put Emarcy Records, the Mercury subsidiary, heavily into the jazz field later this year with a series of albums. Outfit has already released a Billy Eckstine single, etched about six years ago, as the forehunner of new Eckstine albums. Emarcy acquired more than a score of Eckstine masters when it took over the National Catalog.

In the masters acquired in the deal are etchings by Bill Harris, Woody Herman, Red Norvo, Chubby Jackson and a few Sarah Vaughan sides.

Emarcy will begin releasing its new albums for the fall trade. Label will use the Eckstine, Herman and Norvo packages to make a hefty initial impact in the jazz field.

Meantime, hefty schedule of jazz recording sessions is being lined up on the coast by Mercury, with cutting slated to get underway next week. Label's jazz topper Bobby Shad is en route here from New York to supervise the dates. Understood Shad will concentrate on album stuff in the initial sessions, spotlighting such Coast talent as Maynard Ferguson and Herb Geller.

NORM NEWELL EXITS PHILIPS LABEL IN BRIT.

London, July 20.

Norman Newell, artists & repertoire chief of Philips Records here, has resigned from the company. It's understood he has had an offer from U. S. Columbia and, pending official announcement of this, he is personally supervising recording sessions for Marlene Dietrich and a spoken Noel Coward set for the American Columbia market.

Newell was a&r man for Columbia here previously and joined Philips two years ago when they launched their record division. With him from Columbia came recording executive Leonard Smith and it is a split between these two which has now caused Newell's resignation.

Scopp O'Seas on Big 3 Biz; Levy, Bourne Back in U.S.

Mickey Scopp, executive assistant to Big Three general manager Abe Olman, headed overseas this week to join his boss in England. Olman arrived in London last week and plans to huddle with the Robbins, Feist & Miller subsids and affiliates in Europe. Olman also plans to set up a Big Three subsid in Germany.

Meantime, Lou Levy, head of Leeds Music, and Saul H. Bourne, Bourne Music head, arrived back in the U.S. this week after European trips. Levy went to England to finalize his partnership split with Jimmy Phillips in Peter Maurice Music.

Soria to Step Up RCA's Plant in Spain After Talks With U.S. Execs

Gabriel Soria, head of RCA Victor's new plant in Madrid, flies back to Spain next week after homeoffice huddles on the mechanics, repertoire, artistic recording abroad, exchange of U. S. tapes for local pressing in Spain, and the like. Right now a Victor crew is recording local talent in Spain, but the big business will be the opening up of the Iberian market for U. S. wax works, longhair and pops.

Soria has been in intensive huddles with RCA international veepee Meade Brunet, artists & repertoire manager George R. Marek, as well as General David Sarnoff and Frank M. Folsom.

He has been exploring the new U. S. manufacturing developments of RCA players and techniques, and it is expected that Victor's Spanish operation will go into high in a month or so after Soria returns to Madrid.

7th R&H Night, American Pgm. in Lewisohn Windup

The six-week summer symph season at Lewisohn Stadium, N.Y., will wind up this year with the seventh annual "Rodgers & Hammerstein Night" concert July 31. Program will include selections from the team's Broadway hits.

Final concert will follow an all-American program conducted by Virgil Thomson during the final week.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH														MIDWEST														FAR WEST					TOTAL POINTS
						Bill Silbert—WMGM—New York	Jerry Strong—WMAL—Washington	Al Ross—WBAL—Baltimore	Norm Prescott—WORL—Boston	Tal Hood—WFGM—Fitchburg	Don Sherman—WLYN—Lynn	Bud Wilson—WTXL—Springfield	Larry Brownell—WKBW—Buffalo	Lou Barile—WKAL—Rome	Jack Bennett—WSPN—Saratoga Springs	Paul Flanagan—WTRY—Troy	Joe Deane—KQV—Pittsburgh	Joe Hyder—WADK—Newport	Jack Williams—WBRC—Birmingham	Frank Tucker—WCOV—Montgomery	Bob Clayton—WPIN—St. Petersburg	Pat Chambers—WFLA—Tampa	Bob Watson—WQXI—Atlanta	Jerry Kay—WTIX—New Orleans	Jack Gale—WTMA—Charleston	Bill Dawson—WAKE—Greenville	Gene O'Bannon—KONO—San Antonio	Roger Clark—WNOE—Norfolk	Ray Schreiner—WRNL—Richmond	Bill Anson—WAIT—Chicago	Sandy Singer—KCBG—Cedar Rapids	Don Bell—KRNT—Des Moines	Don McLeod—WJBK—Detroit	Carl Shook—WJIM—Lansing	Wayne Stitt—WHB—Kansas City	Chuck Norman—WIL—St. Louis	Bill Dawes—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	Maurice Jackson—WVKO—Columbus	Rudy Ertle—WTOL—Toledo	Freddie Vigder—WISN—Milwaukee	Frank Pollack—KOOL—Phoenix	Larry Finley—KFWB—Hollywood	Bill Previtt—KDEF—Albuquerque	Bruce Vanderhoef—KDYL—Salt Lake	
1	1	18	Kitty Kallen	Decca	*Little Things Mean a Lot	..	1	1	..	..	..	6	4	1	1	..	..	2	5	1	2	..	2	..	2	..	1	..	..	..	2	1	2	2	2	3	4	3	1	4	..	..	1	5	3	224
2	3	12	Four Aces	Decca	*Three Coins in Fountain	..	..	4	..	..	..	2	1	..	4	3	..	1	2	3	3	4	4	..	..	1	2	6	4	..	1	3	..	1	3	..	7	2	3	..	..	5	..	2	2	202
3	2	12	Archie Bleyer	Cadence	*Hernando's Hideaway	..	2	3	..	..	..	5	..	5	2	6	..	3	1	..	1	2	3	4	1	..	..	..	..	4	..	5	..	3	1	1	..	7	2	3	..	..	..	..	1	8	180
4	6	4	Crew Cuts	Mercury	†Sh-Boom	..	3	..	1	..	1	..	6	9	5	..	..	9	10	8	..	7	..	..	..	7	4	..	..	5	6	2	1	..	4	2	1	..	10	1	..	..	..	3	1	147
5	5	5	Gaylords	Mercury	*Little Shoemaker	..	..	..	6	6	6	1	..	..	..	..	7	5	9	..	..	5	..	..	4	8	..	..	..	3	7	10	6	..	10	7	5	1	5	5	1	..	..	4	6	126
6	7	8	Eddie Fisher	Victor	*Green Years	1	8	..	..	..	..	3	..	..	3	..	..	4	..	5	6	..	7	2	..	4	..	3	..	2	3	..	..	6	..	..	..	..	..	2	..	..	7	9	..	112
7	15	6	Joni James	M-G-M	†In a Garden of Roses	..	..	9	5	..	..	..	..	..	..	9	5	7	..	..	..	8	..	3	..	5	..	1	..	..	..	..	..	4	..	..	..	6	..	..	..	..	4	6	..	..	71
8	17	6	McGuire Sisters	Coral	†Goodnight, Sweetheart	3	10	10	..	..	..	..	..	..	..	4	..	6	..	..	..	..	9	..	5	3	..	..	1	8	..	..	9	..	..	..	2	..	8	8	..	..	..	..	..	..	68
9	13	4	Kitty Kallen	Decca	*Chapel in the Moonlight	..	7	..	3	1	..	..	10	..	..	1	4	..	..	..	..	..	8	9	9	..	..	..	..	..	..	..	..	8	..	..	..	10	..	10	2	..	..	..	7	65
10	10	13	Betty Madigan	M-G-M	†Joey	7	..	6	..	..	..	4	..	..	8	7	..	8	..	..	5	3	..	6	8	..	..	5	..	10	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	57
11	9	15	Kay Starr	Capitol	†If You Really Love Me	..	..	5	..	..	..	..	..	..	6	..	..	..	..	6	4	..	..	..	..	..	6	..	..	1	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	50
12	23	6	Frankie Laine	Columbia	*Some Day	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	6	..	8	..	..	..	..	..	9	..	..	4	..	..	4	..	..	4	..	..	..	..	..	7	..	43
13	25	5	Eileen Barton	Coral	†Sway	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	7	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	36
14	28	9	Patti Page	Mercury	*Steam Heat	..	9	7	..	..	..	8	5	..	..	..	..	..	6	10	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	6	3	8	10	36
15	32	11	Crew Cuts	Mercury	†Crazy 'Bout You, Baby	..	5	..	..	..	..	..	2	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	2	..	9	..	..	..	10	..	..	..	..	9	..	..	..	..	..	5	35
16	24	2	Vaughn Monroe	Victor	*They Were Doing Mambo	..	6	..	2	5	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
17	30	3	Rosemary Clooney	Columbia	*Hey There	10	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	9	28
18	8	12	Four Tunes	Jubilee	*Understand How You Feel	..	..	..	..	..	..	..	..	..	7	..	..	..	7	..	..	..	..	..	7	..	..	..	..	8	..	..	10	..	..	..	..	..	..	7	3	9	10	..	..	27
19	45	2	Les Baxter	Capitol	*High and the Mighty	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
20A	13	5	Dean Martin	Capitol	†Sway	..	5	..	8	..	..	..	..	..	..	..	..	..	..	..	..	10	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	25
20B	..	4	Hugo Winterhalter	Victor	*Magic Tango	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	7	..	..	..	23
22A	17	9	June Valli	Victor	*Understand How You Feel	..	..	..	..	..	..	9	..	3	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	3	..	..	..	9	..	..	..	10	..	..	6	..	22
22B	4	14	Frank Weir	London	*Happy Wanderer	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	4	..	..	7	..	..	..	..	..	..	..	..	..	..	22
22C	17	5	Nat (King) Cole	Capitol	*Make Her Mine	6	..	..	..	..	..	..	..	9	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
25A	..	1	LeRoy Holmes	M-G-M	*High and the Mighty	8	..	..	10	..	..	..	..	..	10	5	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
25B	..	3	Georgia Gibbs	Mercu	*Wait for Me, Darling	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
27	..	1	Mitch Miller	Columbia	†Napoleon	..	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	21
28A	27	3	Les Paul-Mary Ford	Capitol	†I'm a Fool to Care	..	..	..	..	..	..	..	..	8	..	..	..	..	7	..	9	..	..	..	10	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
28B	..	4	Jo Stafford	Columbia	†Thank You for Calling	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	1	..	..	10	..	9	..	..	..	..	6	..	..	..	..	9	..	..	..	..	..	18
30A	33	6	Eddie Fisher	Victor	*My Friend	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	6	..	..	7	..	..	..	..	10	..	..	..	..	..	..	..	..	18
30B	..	1	Jerri Southern	Decca	†Joey	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32	16	7	Perry Como	Victor	†Hit and Run Affair	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	8	..	..	..	..	..	6	10	..	10	..	..	16
33A	..	1	Chords	Cat	†Sh-Boom	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
33B	..	1	Dean Martin	Capitol	*Money Burns a Hole	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35	..	2	Fontane Sisters	Dot	*Happy Days-Lonely Nites	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	15
36A	30	2	Johnny Desmond	Coral	*High and the Mighty	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	..	..	..	..	4	14
36B	21	6	Perry Como	Victor	†There Never Was a Night	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	13
38A	33	3	Connie Boswell	Decca	*If I Give My Heart to You	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	5	..	..	6	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	13
38B	33	5	Hugo Winterhalter	Victor	*Little Shoemaker	..	..	8	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40A	12	23	Perry Como	Victor	*Wanted	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	8	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
40B	20	13	Henri Rene	Victor	*Happy Wanderer	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	11
42A	..	1	Joe Foley	Jubilee	*All or Nothing at All	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42B	..	9	Four Aces	Decca	*Wedding Bells	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	10
44	41	15	Kay Starr	Capitol	†Man Upstairs	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	10
45	..	11	Gaylords	Mercury	*Isle of Capri	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	10	..	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	9

The Next
Smash Instrumental
Novelty!

LOOK SHARP-BE SHARP

and

Candlelight Waltz

10/49-4219

Boston Pops Orchestra
Arthur Fiedler Conducting

RCA VICTOR
FIRST IN RECORDED MUSIC

A "New Orthophonic" High Fidelity Recording

New Beat for Tin Pan Alley

Continued from page 1

again and in 1924-25, a majority of pubs, spearheaded by Mills Music, settled in the Brill Bldg. on Broadway at 49th St.

Changing Times

Now the current music biz spread stems from the new modus operandi of the industry. Pubs no longer need large office space, with cubbyholes for the contactmen, and piano rooms for artists auditioning new material or tunesmiths peddling new songs. The contactman staffs have dwindled over the years, the publishers get few visits from artists and the songwriters sell their songs primarily via demonstration disks. In a throwback to yesteryear's music biz operation, however, Joy Music recently renovated its offices in the Brill Bldg. to include a large piano room, but this is an exception to the rule. Many pubs are scouting smaller office space and preferably away from the Tin Pan Alley sector.

Few Calls for Copies

Reasoning behind the decentralization is that the pubs no longer need to be jammed in the same building, as they were in the heyday of the music biz in order to make it easy for artists prowling new songs or professional copies. Virtually all the new songs now are showcased in the artists & repertoire offices of the record companies and today over-the-counter traffic in professional copies is practically nil. Pubs today seldom print up cuffo sheets until a song breaks out via a disking and even then the calls for copies are minute by comparison with the old days.

In the move away from such latter-day Tin Pan Alley edifices as the Brill Building (1619 Broadway) and the RKO Building (1270 6th Ave.), the pubs have gone in for offbeat office decor. Many new offices are being set up as a combination office-living room. The routine office props are there, but the something new that's been added are Castro convertibles, refrigerators, bars, cooking ranges, etc. "There's no need to be uncomfortable while you're doing business," one pub pointed out.

Some Pubs Stay

Some of the major pubs are still sticking to their old hangouts. The cost of a move for many of them would be prohibitive since they need the large space for the voluminous sheet music stockpile they keep on hand. E. H. Morris Music, however, wound up a long-time tenancy in the Brill Bldg. recently to consolidate its operation in new space on West 51st St. Still sticking to the Brill Bldg. are such vet firms as Mills, Joy, Bregman, Vocco & Conn, and Paramount-Famous Music. Latter, however, also got into the consolidation act by vacating some of the extra offices it had acquired on the sixth floor. In the RKO Bldg., such vet operations as Chappell and Shapiro-Bernstein remain, but Leeds ankled the building for space near Eighth Ave. E. B. Marks is now the only music pub in the RCA Bldg. (6th Ave. wing) as the Rockefellers want no more agents and pluggers in that edifice. The Warners' Music Publishers Holding Corp. have long since relocated in the Look Bldg. on Madison Ave.

There's been plenty of relocating going on since the first of the year and the newer and smaller firms are continually prowling for new space in the reconverted brownstones in West 50s. This may become the new Tin Pan Alley as was West 46th St. in the 1920s, following the abandonment of West 28th St.

Five New Toscy Platters For Fall Victor Release

Although Arturo Toscanini has retired from his maestro chores, the 87-year-old conductor will be represented with five new platters in RCA Victor's fall longhair release. Toscanini works will include his versions of "Falstaff," "The Masked Ball," Shubert's Ninth Symphony, a group of Wagner selections and one platter of familiar classical selections.

Other works to be released in the fall will feature Artur Rubinstein, Leopold Stokowski and Charles Munch.

Col Passes Nat'l Sale Meet for Local Confabs

Columbia Records is abandoning its annual conclave this year in favor of separate regional meetings.

Col is all set with its fall disk push plan, but figured that smaller confabs would be more effective in getting its line across. The Col districts managers are due in New York at the end of this month to be briefed on the upcoming releases and promotion plan.

Longhair Tinge

Hollywood, July 20.

If nothing else, Les Baxter's new waltz album for Capitol Records will have a definite longhair tinge.

Batoneer will have no less than eight concert-masters in his orchestra, including the concert-master of the Los Angeles Philharmonic Orchestra. Others are from the various film studio orchestras.

THE HIGH AND THE MIGHTY
7 BIG RECORDS
M. WITMARK & SONS

SONG FROM THE CAINE MUTINY
I Can't Believe That You're In Love With Me
by JIMMY McHUGH and CLARENCE GASKILL
MILLS MUSIC, INC.
Recorded On All Major Labels

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Seattle—(Capitol Music)	TOTAL POINTS
1	2	*Little Things Mean a Lot (Feist)	1	3	3	3	1	4	2	1	2	2	2	97
2	1	*Three Coins in Fountain (Robbins)	2	2	1	1	2	..	1	3	1	1	1	95
3	3	*Hernando's Hideaway (Frank)	4	1	4	2	3	3	8	2	3	3	6	82
4	4	*Happy Wanderer (Fox)	7	..	2	4	4	7	..	..	4	4	7	49
5	8	*Little Shoemaker (Bourne)	3	5	..	..	7	..	3	5	..	9	4	41
6	6	*My Friend (Paxton)	5	..	5	8	5	6	..	..	5	5	..	38
7	..	†Sh-Boom (H&R)	6	6	..	..	..	..	6	9	..	8	5	26
8A	7	*I Understand (Jubilee)	..	7	..	6	..	..	10	..	8	..	3	21
8B	5	†Really Love Me (Duchess)	..	..	..	5	6	..	..	8	7	..	8	21
10	13	*Hey There (Frank)	8	4	..	..	9	..	..	7	..	..	..	16
11	..	*Magic Tango (Chappell)	..	..	..	..	..	2	5	..	..	..	..	15
12	..	†Goodnight, Sweetheart (Arc)	..	..	..	..	8	5	7	10	..	..	..	14
13	15	*Chapel in Moonlight (Shapiro-B)	9	8	8	..	..	..	..	6	..	..	..	13
14	..	*High and the Mighty (Witmark)	..	9	..	..	..	1	..	..	..	..	..	12
15	10	†Joey (Lowell)	10	..	..	..	10	..	9	4	..	..	..	11

ASCAP SETS UP STAFF TO AID AM-TV STATIONS

American Society of Composers, Authors & Publishers is no longer resting on its catalog and has started an overall program to increase its value to its customers. Initial step was taken last week with the formation of a new station relations staff to service radio and television stations.

New staff will operate in the field and will be under the direct supervision of Samuel E. Feldman, assistant sales manager under ASCAP's sales chief, J. M. Collins. Personnel comprises John T. Campbell, in Boston; Fred N. Brown, Atlanta; William J. Barzen, Chicago; William E. Fox Jr., Dallas, and William S. Hoffman, San Francisco. All of them have been associated with ASCAP in some sales capacity.

Staff's function will be to assist the radio and tv stations with their programming and licensing problems and establish a more personal relationship with ASCAP customers.

Laine, Cleve. Symphony To Salute Carl Fischer

Frankie Laine's date with the Cleveland Symphony Orchestra Aug. 5 will be a salute to his late accompanist Carl Fischer. Concert will feature a medley of tunes on which Laine worked with Fischer as well as latter's original symphonic composition "Indian Symphony."

Fischer, who was an Indian, worked on the piece for 15 years and completed it only two weeks before his death. Victor Young, who edited the final work, will conduct the orch. Columbia Records, for whom Laine records, is planning to tape the concert.

Downbeat, S.F. Jivery, Booking Big Bands

San Francisco, July 20.

In a further bid for the big band fans, the Club Downbeat here has signed Woody Herman and the Third Herd to open August 25 for two weeks.

Duke Ellington opens July 27 for a repeat two weeks at the club (he was last there in April), and, in between, Billy Holiday will appear for two weeks.

Cap Holding Sales Meet

On the heels of its second annual sales meet at Estes Park, Col., Capitol Records has set a series of district sales confabs around the country. The conclaves, which teed off last week (15), will brief the district managers on the new fall product and merchandising program. The diskery has scheduled 56 separate dealer meets.

To hypo dealer interest in the confabs, Cap has set a series of prizes for each meet with a "grand winner" getting a cuffo trip to N. Y. and L. A.

Myers Drops 1st Round In 'Wanted' Legal Bout

Myers Music motion to prevent the further distribution, publishing and recording of the tune, "Wanted," pending trial was denied last week by N. Y. Federal Judge Edward A. Conger. Several weeks ago Myers filed an infringement suit on the tune against Witmark, Perry Como, who etched the tune for RCA Victor, and the writers of the Witmark copyright, Jack Fulton and Lois Steele.

In denying the motion the court said, "The plaintiff's application is so patently lacking in merit that little discussion is necessary." The Judge added, "The affidavits and exhibits submitted in connection with the application raises the doubt that the Witmark song infringes on the plaintiff's copyright and that the plaintiff's song title has acquired secondary meaning so that the Witmark song unfairly competes with it."

Judge Conger added that the relief sought would destroy Witmark's promotion without the slightest indication that the plaintiff's song will be beneficially affected.

Carlin Wraps Up Wax Sessions on 'Leagues'

Steve Carlin, head of RCA Victor's kidisk operation, returned from the Coast last week after completing wax sessions on the company's latest Walt Disney album, "20,000 Leagues Under the Sea," based on the Jules Verne novel. Album was a long time in preparation due to the complex sound-effect patterns required by the script.

Package is being prepped for fall release by Victor.

Wolpin To Coast

Eddie Wolpin, general professional manager of Paramount-Famous Music, planed to the Coast Sunday (18) for a two-week stay.

He'll huddle with Par brass on upcoming filmusical product.

COIN HURDLES BLOCK JAMES' OVERSEAS TOUR

Hollywood, July 20.

Still-stringent foreign currency regulations have caused cancellation of Harry James' scheduled European tour later this year. James, current at the Palladium Ballroom here, plans to take the month of August off, as usual, and had expected to head for a tour of Europe after Labor Day.

Trek was called off, however, when foreign promoters advised Music Corp. of America that it was impossible to forward deposits of the 50% guarantees before the band left the U. S. Understood there's still a slim chance that something may be worked out, but both the agency and James are going ahead with plans for U. S. dates.

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NORO MORALES ..... Coral
MGM Records ..... Victor
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Chi Stations Split Over D.J. Cuffos on 45s

Chicago, July 20.

Move by the major record companies to switch their cuffo deejay platters from the 78 to 45 rpm cuttings is meeting with a mixed reaction from Windy City radio stations. Although the network outlets such as NBC's WMAQ, CBS's WBBM, Mutual's WGN and ABC's WLS and indies WAIT and WAAF are already geared for 45 spinnings or are planning to retool, such potent deejay indies as WIND, WCFL and WJJD are adamant in their determination to stick with the faster, but bigger disks.

Spokesmen for the indies list a variety of arguments for staying with the "tried and true." But those speaking for the stations already geared for 45s claim the switchover is a matter of logical evolution and is inevitable. The anti-45 dissenters argue that the smaller disks pose cueing problems, that they are susceptible to stylus jumping and that their introduction will force a complete physical revamping of their libraries.

That there's some resentment on the part of some of the station managers and program directors toward what they dub an "arbitrary" action by the major diskeries is seen in the fact that the indies appear to be acting in concert on the issue. They claim one of the reasons they are rejecting the 45s and will continue to rely on 78s for the perishable pops, even if they have to buy them, is that they consider the switch unfair to the hundreds of small stations around the country who will get nicked relatively hard by the turntable retooling costs.

Cleve. Indie No Like

Cleveland, July 20.

William L. Doughtery, veepee of WDOK here, lambasted the disk companies' switchover to 45 rpm cuffo platters.

"If this is an economy move," he said, "then let the record companies cease and desist in mailing hundreds of recordings which never get on the air. The growing influx of pop, polka, hillbilly and rhythm & blues wax is too much for the station to keep up with. At the same time, duplicate mailings are made to individual deejays which only serve to water-log a station's library."

Polk Exits Alexander's Chicago Band Office

Chicago, July 20.

Bill Polk, Chi agent for Willard Alexander, is exiting the office Aug. 1. Polk had opened a Chicago bureau to book Alexander's bands in the midwest in October, 1951 and had been operating the office ever since. Agency had previously functioned only in New York.

No replacement has been named as yet by Williard Alexander.

SUMMER'S SINGIEST, SWINGIEST HIT!
THE CUDDLIN' SONG
words and music by Sunny Skylar
3 Great Records
MARY KAYE.....RCA VICTOR
RUSS MORGAN.....DECCA
BERNIE LEIGHTON COLUMBIA
ESSEX

NAMM

Continued from page 35

eral manger of W. W. Kimball Co. of Chicago

Upon his installation, Campbell said that a major objective of the NAMM during his term of office would be to remove Federal excise tax on musical instruments. "It is obviously unfair to continue this 10% tax on items that are primarily for the education of children, and are in no sense luxuries," he said. He called the teaching of music appreciation to youngsters "one of life's necessities." Campbell said the NAMM would work for fair adjustment of the impost which was cut from 10% to 5% for appliances and not at all altered for musical instruments.

John E. Furlong, president of the National Assn. of Piano Manufacturers, said the oldtime player-piano might be due for a revival. At least three wellknown piano makers are experimenting with new type mechanisms.

In the piano industry, Liberace is seen as a bright spot in promoting piano sales. His effect on piano interest has been called "phenomenal." Likewise, Arthur Godfrey's contribution to the music and musical instrument industry was also lauded highly.

Payola

Continued from page 35

or under nom de clefs, that's become a convenient way to cut in on song credits with legitimate tunesmiths. It's a fact that a&r men frequently suggest revisions in tunes, but that doesn't warrant putting their names, or pseudonyms, onto the song.

Talent management is another angle being used by some of the a&r men. Once again, it's a case of tie-ins with other managers with the a&r man playing a sub rosa, but essential part in the build up for the chosen artist. This pertains in the pop field, but the talent deals are most prominent in the r&b and hillbilly areas where, it appears, the supervision is nonexistent because the top execs don't understand the idioms.

Longhair Reviews

Continued from page 34

pressive performance by pianist Badura Skoda, who brings a vigorous, almost harsh approach to the opening, but a poetic style to the lovely slow movement. Overall, the mood and spirit are fine.

Marches (Mercury; $4.85). Snappy, bracing versions of some stirring U. S. marches by the Eastman Symphonic Wind Ensemble under F. Fennell. The eight Sousa, some unfamiliar, include "Semper Fidelis," and eight other selections include Begley's "National Emblem," Goldman's "Cheerio" and Bigelow's "Director." *Bron.*

Plush Fortnighters Lead Herman to Statler, N. Y.

After seven months, most of which was spent on one-nighters including a 30-day whirl through Europe, Woody Herman and the Third Herd sit down Aug. 5 for the first of a series of plush location jobs.

Herd does five days at Jantzen's Beach Ballroom in Portland, Ore., follows that with two weeks at the Hotel Golden in Reno opening Aug. 11; then on Aug. 25 hits Downbeat in San Francisco for two weeks and on Sept. 14 opens at the Palladium in Hollywood for a fortnight.

After a string of one-nighters heading back east, Herman opens Oct. 25 for two weeks at the Chez Paris in Montreal and goes into the Statler in New York Jan. 28 for a month.

DECCA RECORDS
America's Fastest Selling Records!

Wholesale Disk Prices In Slight Dip Last Yr.

Washington, July 20.

A decline in the wholesale price of phonograph records and television sets in the past year is reported by the U.S. Labor Department's Bureau of Labor Statistics. There has been a small increase in the price of musical instruments in that period but the wholesale price of radio receivers has held virtually even.

With 1947-49 given as the base period, tv receivers today are wholesaling at only 72.4% of the base period prices. There has been a steady decline; a year ago, the wholesale prices of the sets was 75%. of base period. Wholesale prices of radio sets now average 95.6% of 1947-49. This is an increase of 2% in the past year.

Wholesale phonograph records now average 120.3% of base period figures, but show a decline of .4% in the past year. Musical instruments wholesale for 110-6% of the base figures but are 1.7% higher than last year.

JANE MORGAN INKED TO KAPP LONGTERM PACT

Jane Morgan, songstress currently in the Latin Quarter, N. Y., show, has been inked to a longterm pact by Dave Kapp, head of Kapp Records. She's the first distaff performer to join the label.

Deal marks Miss Morgan's bow on U. S. disks. A longtime performer in Paris, Miss Morgan has sliced some sides for the Parlophone Co. in London. Her first sides for Kapp will be "Baseball, Baseball" and "Fairweather Friends," which will be released early in August.

Oscar Peterson Gets That Bermuda Brush

Hamilton, Bermuda, July 20.

The apathy of the Bermuda public towards the presentation here of American classical, popular and jazz artists was demonstrated once more when a four-night concert stint by pianist Oscar Peterson in Hamilton was cancelled on its second night last week because only 60 people had turned up at concert time. The opening performance played to exactly 87 people.

The next show was cancelled, and all remaining scheduled performances were also put off. American tenor Rawn Spearman, who visited Bermuda last month, sang to an opening night audience of 15 persons.

R&B Jock Hires Hall To Mark Third Anni

Stockton, Calif., July 20.

"Real George" Westcott, Stockton disk jockey, has booked the Stockton Civic Auditorium for five consecutive Friday nights for a series of promotions celebrating the third anniversary of his KXOB rhythm and blues show.

Westcott has booked Louis Jordan's Tympany Five, July 23; Dinah Washington and Tiny Bradshaw's orch, July 30; The Gaylords, Don Cornell and Jerry Fielding's orch, Aug. 6; The Chords, Aug. 13; and Peggy Lee, Aug. 20.

Jazz a La Carte

Hollywood, July 20.

Irving Granz has packaged a "Jazz a la Carte" concert for a two-night stand on the Coast with some of the top jazz names as headliners. It will be presented at the Embassy Auditorium here July 26 and at the Russ Auditorium in San Diego the following night.

Duke Ellington, Dave Brubeck and Chet Baker head the bill for the local stand. In San Diego, Shorty Rogers will sub for Ellington. Others who'll play both places include Erroll Garner and a singer whom Granz hopes to set this week.

Frisco Mambo Spot Bows

San Francisco, July 20.

San Francisco's first club on an Afro-Cuban kick, the new Macumba, got off to a poor start with dance license trouble but finally managed to open last week.

Cal Tjader's Afro-Cuban Quartet holds down the stand with singer-dancer Maria Lamar sharing the billing.

On The Upbeat

New York

Count Basie back into Birdland for a four-week stand beginning tomorrow (Thurs.)... **Jack Dunn**, Coral Records' disk promoter, weds **Barbara Cohen** Aug. 10... **Erroll Garner** currently at Campbell's, London, Ontario ... **Betty Madigan** opens at the Stagecoach Inn, Hackensack, N.J., July 27... **Mitzi Mason** on an 11-city deejay swing plugging her MGM release "Who Can Say?."

Chicago

Ernie Rudy set for week at Coney Island, Cincinnati beginning Aug. 13, with **Ralph Flanagan** orch following in for single frame on Aug. 20... **Freddie Martin** playing Edgewater Beach Hotel, Chi, Aug. 3 for four weeks... **Jan Garber** inked for Indiana State Fair Sept. 2 through 10... **Don Glasser** pegged for Dutch Mill, Delevan, Wis., Aug. 20 through Sept. 5... **Tex Beneke** into Coney Island Park Aug. 27 for one week.

Maureen Cannon on Aug. 12 bill at Palmer House with **George Gobel** topping show; succeeding show will be toplined by **Goofers**, opening Sept. 23... **Sid Krofft** playing three weeks at Chez Paree, Chi, beginning Aug. 3 on bill headed by **Ann Sothern**... **Peggy Taylor**, current at Chase Hotel, St. Louis, pegged for three weeks at Park Lane, Denver, starting July 29... **Al Morgan** booked for nine repeat weeks at Preview Lounge starting Aug. 12 ... **Four Lads** pacted for single week at Coney Island Park, Cincinnati, opening Aug. 6... **Carmen MacRea** to Cloister Inn Aug. 5 for four weeks.

Pittsburgh

Tony Little, organist, following long runs at Ankara and Casa Loma, has checked in at Johnny Laughlin's Shamrock Room on the Northside for an indefinite stay ... **Leo Parker**, saxman, held over with **Reid Jaynes** and the **Deuces Wild** at Midway Lounge ... **Larry Faith** orch back into Horizon Room for remainder of the summer following week's vacation, while the **Jerry Gray** band was there ... Vogue Terrace operating now weekends only until fall ... **Mel Martin**, pianist, into the Horseshoe Bar and CRC Club upstairs for two weeks ... **Barbary Coast Boys** opened a run at the Carnival ... **Ralph & Buddy Bonds**, twin organists, return to Oakhurst Tea Room in Somerset on August 2 ... **Slim Bryant Wildcats** booked for a return engagement at West View Park Sunday (25) ... **Tiny Wolfe** orch taking a two-week vacation from the Copa next month.

Omaha

Organist **Pat Delaney** continues at the White Horse Inn of the Regis Hotel here... **Al Lamm** orch handling special events at Centennial Theme Center here... **Paul Moorhead** orch stays on at the Paxton Hotel... **Stephen Iles** and **Eddie Greene** apparently in for long session at the Cottonwood Room... **Earl Graves'** combo holding forth at the Copacabana ... Pianist **Molly Craft** into Hayden House at Airport.

Ruwe & Looie, ventro turn, and **Barbara Kelly**, singer-dancer, held over at Colony Club... **Robey & Dell** and the Musical Battens signed for the Dakota County Fair at South Sioux City, Neb., Aug. 26-28 ... **Nino Nanni** opened at Angelo's Friday (16)... Comic **Jim McGowan** stays on at the Westward-Ho, Jr.

TOOTERS SUE FOR COIN IN HAWAII O&J FLOP

Honolulu, July 13.

Recent abortive Olsen & Johnson show, which reportedly dropped several thousand dollars, has resulted in a suit for $2,104 by musicians.

Named as defendants are the American Improvement Co. (Charles W. Hulick and Carlo Panfiglio) and Theatrical Equipment Co. (E. L. Carlson and Hal Lewis, latter being Hawaii's top money disk jock). Elks Lodge 616 is named as a third party defendant, Theatrical Equipment Co. claiming lodge solicited firm to arrange for musicians' services and that the lodge is responsible for payment.

Plaintiff is George Suzuki, who was acting leader of Ray Tanaka's 11-piece Esquires who played at the show June 10-17.



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Indie Agents Waiting for Swing Of Acts From Big to Small Offices

The indie agents still remaining in the field anticipate a return of many acts to the smaller offices before long. The independents that haven't gone out of business are now finding the variety field extremely rough going, but they predict that a lot of performers, who are now circulating between major offices, will, before long, find themselves forced back to being handled by the individual agent.

The indies explain that there are a lot of acts with selling prices up to $3,500 that cannot get too much work. Many of them have been switching between William Morris Agency, Music Corp. of America and General Artists Corp. Despite the switches there is still a lot of dissatisfaction with management. At times many personal managers have been ineffectual in halting the rise of unemployment of these performers. Consequently, with no other majors to go to and faced with the necessity of getting work the indies feel that they will soon be asked to service a lot of acts that have been hitting comparatively big money and who aren't getting same these days.

Movement has already started. For example, Mercury Artists has been getting a lot of acts that have been accustomed to four figures weekly. Joe Glaser's Associated Booking Corp. has also been getting a fair share of acts that had been with the majors. Kenneth Later, Leon Newman, Mark Leddy, Miles Ingalls, Baum & Newborn and others have also been inking at a faster rate than they have been.

The indies claim they have kept in shape all these years in the selling markets by exploiting virtually every field that produced even the minutest amount of commissions. Several said that for many years they didn't have an act that was an "easy sale." Some are now coming in, and before long, they expect the trend to make itself felt with greater impact.

With decreasing employment opportunities in the variety field, and more movement of acts from major-to-major, the indies have been able to nab an amount that is helping them to get back on their feet. Already schooled in the chore of making tough sales, they are now trying to specialize in "rehabilitating" acts into the tall coin.

Lloyds of London to O.O. Odds on AGVA Policy

Gabriel Galef, attorney representing Lloyds of London, will fly to London late this month for a series of conferences with the underwriters of the American Guild of Variety Artists insurance policy. They'll review the experience with the vaude union.

It's an open secret that not much profit has been shown on this policy which has been in effect for more than a year. However, there's little likelihood that any cancellation agreement will be given because of the fact that the insurance firm believes it's investing in a program that will at some future date pay off to a greater extent.

So far, Lloyds has paid out more than $200,000 in benefits to performers.

Don Cornell P'kge to Fold In Sept. After Playing 100 Dates; Grosses Solid

The Don Cornell-Gaylords-Jerry Fielding package is due to disband Sept. 6 when they will have played more than 100 dates, including a full-week stand at the Paramount Theatre, Portland, Ore. The breakup is a result of a previous booking which calls for the Gaylords to play a nitery date in Reno two days after the unit's dispersal.

The package has been hitting excellent grosses, going into overages in many situations. On July 7 at Brooklyn, Mich., they scored $3,120; Fruitport, Mich., gave them $2,690. At the Holiday Ballroom, Chicago, they hit $1,900 on a $1,500 guarantee. At Spring Valley, Ill., they did $4,320; Kaukauna, Wis., $3,860; and at Lake Geneva, Wis., $3,415.

Spokesman at Joe Glaser's Associated Booking Corp., which booked the combo, said that the outfit will hit the Coast, go back to Texas and then return to the midwest in order to play a series of dates in spots that couldn't be taken care of during their previous stay in the territory.

Youngman's Revised Dates

Henny Youngman's prior commitment for one week at Hamid's Steel Pier, Atlantic City, cost the comic balance of the summer at Aquashow at Flushing Meadow, L. I., where he has been playing since the opening.

His revised bookings now include a Saturday night CBS tv replacement date on Dorsey Bros. show, then Atlantic City for a week, then into the Nautilus Hotel, Miami, for two weeks. He'll holiday balance of August in Florida.

Jones In Aussie Contract Hassle

Sydney, July 13.

Allan Jones, U.S. singer, planed in here last Thursday (8) and set local show biz buzzing about whose management he would appear under. Prior indications were that Jones was coming here under contract to Harry Wren's Celebrity Theatres for a run at the Palladium.

On his arrival; Jones declined to see newspapermen. However, he saw them Saturday (10), and said he had signed a contract with David N. Martin, head of the Tivoli vaude-revue loop—and opposition to Celebrity—for a run of six weeks at the Tivoli, Sydney, opening tomorrow (14), with a further span in Melbourne. Jones indicated that contract options may see him remain longer Down Under.

Questioned about the Palladium setup, singer said that no contract had been signed—only negotiations. He added that during his appearances in New Zealand under management of Clive McMahon, there was talk of McMahon producing the Palladium show for Wren. "However, on arrival in Sydney, and following talks with Harry Wren, I decided that the contract carried too many clauses that did not suit me. David N. Martin then rang me and offered me a contract to star in 'Knights of Laughter.' I decided to accept this offer. That's all there is to it."

Wren told newspapermen that it was "all news to him" that Jones had swung over to the opposition, and indicated that the singer had a contract with the Palladium. He later filed suit for $20,000, claiming breach of contract.

Jones has a big following here via films and disks.

Yank Ops Down Under Trying Top U.S. Talent on Big-Stadium Quickies

Sydney, July 13.

Ben Reyes and Lee Gordon, two Yanks located here, are taking a big show biz gamble by importing top U. S. talent for quick playdates in 12,000-capacity stadiums. First in are Artie Shaw, Jerry Colonna, Ella Fitzgerald and Buddy Rich, debuting at the Sydney Stadium July 23. Quartet will play two shows on debut, 6 and 9 p.m.; three on July 24, 2:30, 6 and 9 p.m. Top will be $4. Quartet returns July 30 for another two-nighter. A similar setup will operate in Melbourne and Brisbane before talent planes back to the U. S.

Reyes was out here in World War II with the U. S. 5th Air Force. He was also responsible for setting U. S. acts over the famous Jungle Loop. Reyes steered Bob Hope on his Pacific runaround. Partner Gordon is in commercial biz here. This is duo's first venture into the major league against J. C. Williamson Theatres and the Tivoli vaude-revue loop.

Reyes hopes to get Frank Sinatra, Nat (King) Cole, Mickey Rooney and Jane Powell for Down Under quick runs. Johnnie Ray is timed to preem here in September. The Artie Shaw combo will play on a percentage, plus guarantee, basis. Reyes-Gordon anticipate playing to a mob of 24,000 on twice-nightly at the stadiums. They are hopeful of having the Aussie monetary moguls unbend on dollar takeaway for U. S. talent after the initial show.

Understood that the cost to fly the show combo here and return will hit around $10,000. Reyes and Gordon said that if the government will relax coin takeaway restrictions, there would be no limit to the amount of top U. S. talent available for Down Under. With a fast plane service, acts can reach here in two days, play a week or more and be back on home ground in another two days. Only big-capacity stadiums make it possible to play the top talent here on a quick runaround.

Aussie Actors Equity has not made any decided statement regarding the importation of U. S. talent under the Reyes-Gordon setup. Reason is fact that local bands will be used to back the imported fare, plus other home talent.

Aussie show biz toppers are watching with keenest interest this play by two Yanks to give the Aussie public a gander at Broadway stars.

Back to Stage Shows

Greater Union Theatres, major pic loop here under direction of Norman B. Rydge, will bring in British singer Donald Peers at the 2,800-seater Capitol, Sydney, next week. Peers, on a reported salary of $2,000 weekly, will be backed by Bob Gibson's band and local acts. Unit will form the second half of pic bill. Unit will later play around the GUT loop, including key nabes. If idea clicks, other flesh shows will be used by GUT with pic bills.

Georgie Kaye to Topline New GM Show for Buick; Other Industrial P'kges

Ability of live show business to sell is apparently cuing more shows to pitch products in important markets. General Motors Corp., long a believer in the ability of specially written shows to help build a market, is launching a show for Buick to run for a month starting in October.

Buick division of GM has signed Georgie Kaye through the Kudner Agency to top the show with a cast to include Pat Northrop, and a singing group, The Headliners, with others still to be signed. Billy Livingston will design the costumes; Eddie Gilbert will do the scenery; Bernie Wayne is writing the music; Paul Dudley is doing the scenario, and Max Meth replaces the late Vincent Travers as music conductor. Georgie Hale who produced the first unit at the Versailles, N. Y., will produce this layout.

The Buick unit will also mark the return of the Capitol Theatre, N.Y., to live showbusiness. The bill will play for an invited audience at that house for two mornings, starting Nov. 5. Of course, the house will resume its straight film policy in the afternoon.

This layout is on the dealer and distributor level, and it's supplemented by the GM Motorama which is pitched at consumers.

Schedule calls for rehearsals to start in September with a Flint, Mich., opening Oct. 4 for four days. Other dates include Los Angeles, New Orleans, Detroit, Chicago, and New York.

A similar show went out last year with Billy House in the lead. Response was so big that Buick will make this an annual. The Buick show is only one of the layouts to come from GM divisions. Pontiac is getting set with a dealer show, and Frigidaire is in the process of putting out a traveling layout.

In addition, other traveling shows will be produced for General Electric, Westinghouse, among others.

CONCESSION MGR. LAMS WITH AUDITORIUM $$

Minneapolis, July 20.

Police are seeking the manager of the St. Paul Auditorium consession sales, William Melton, 30, an employe of the Bush & Alaube Concession Sales Co., Kansas City, Mo., after discovery of a $1,606 shortage in receipts and his disappearance.

The Kansas City firm only a week ago had been awarded the contract by the city council to handle concessions in the municipal building and had just started operations.

Joseph Brown, the company's general representative here and Melton's superior, said he saw Melton for the last time about 12:30 p.m. Sunday. At 9 a.m. Monday he found a note on Melton's desk in the Auditorium which said the manager would be "a little late."

Becoming concerned when Melton failed to appear during the morning, he called a locksmith to open the safe for which the manager had the only key. A check of the receipts revealed the shortage and the police were called. Melton had been with the Kansas City firm for several months.

David W. Rubin Artists Management, Inc, chartered to conduct a management and employment agency business in New York.

JOHNNY PINEAPPLE
and his ORCHESTRA and REVUE
Thanks MR. SUITS!

Roney Plaza
MIAMI BEACH 39, FLORIDA • PHONE 5-6011
Executive Office

June 26, 1954

Mr. Johnny Pineapple
Roney Plaza
Miami Beach, Fla.

Dear Johnny:

We are very happy to tell you that the business at the end of the one month of your engagement in the Bamboo Room has increased very satisfactorily. In view of this we wish to extend your contract to the end of our summer season, which will be approximately about September 1.

You will be pleased to know that this is the first time any entertainer has been booked for the entire season in the Bamboo Room of the Roney Plaza.

I want to thank you personally, and the other members of your fine group for the excellent entertainment you have provided our patrons.

Sincerely,
J. S. Suits
J. S. Suits
Manager

JSS:cl

HELD OVER
RONEY PLAZA
Miami Beach

DECCA RECORDS
"NOHELANI"
B/W
"DRIFTING SANDS"

Soon to Be Released
Decca Album #D.L. 5518
"MOONLIGHT MAGIC"

Management
FRANCES FOSTER

Direction
MERCURY ARTISTS CORP.
730 Fifth Ave., New York



WANTED:
Chorus Girls
Must be able to dance and do a specialty single. $60.00 a week; room, board. Send picture, write or call John Carli — 9087, Hurley, Wisc., 24 Silver Street.

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.

JULIUS LAROSA

had them hanging from the rafters!



ATLANTIC CITY STEEL PIER
VIRGINIA AVE. AND BOARDWALK

Atlantic City, N.J.
July 11, 1954

Mr. Thos. Rockwell
General Artists Corp.
RKO Building
Rockefeller Center
New York 20, N. Y.

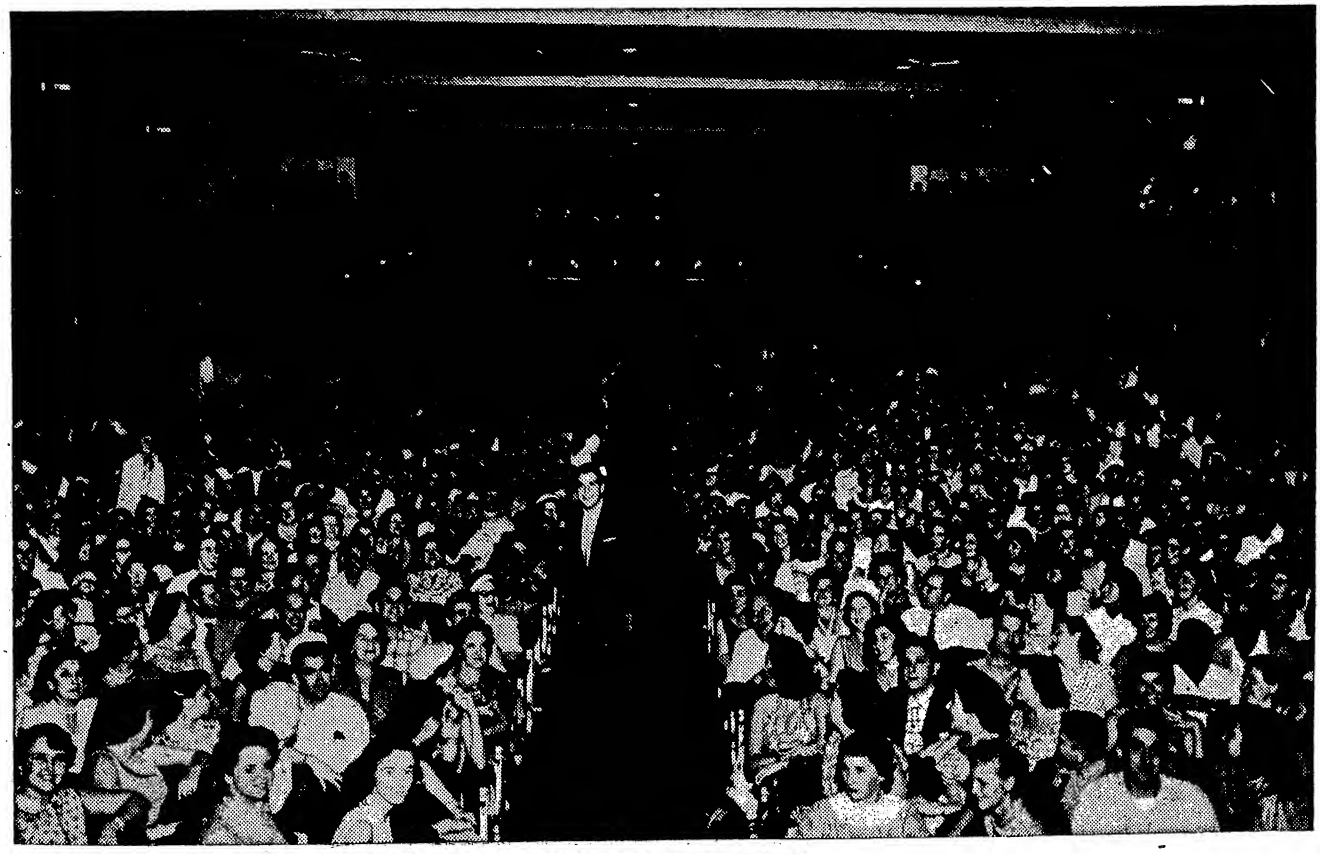
Dear Tom:

I know you will be as thrilled as I am to learn that Julius La Rosa, in his current engagement at the Steel Pier, Atlantic City, has broken every attendance record in the ten (10) years under my management, for July 4th business.

On Sunday, July 4th, 1954, over 44,000 people crowded into the Pier.

We found Julius completely cooperative in every respect, our patrons loved him and it certainly was a delight to have him as our headliner for this exciting week.

Very truly yours,
ATLANTIC CITY STEEL PIER CO.
George A. Hamid, Sr.



Exclusively:
CADENCE RECORDS

GAC GENERAL ARTISTS CORPORATION

Personal Manager: **FRANK P. BARONE**
Public Relations: **HARRY SOBOL**

Vegas Niteries Beat Name Shortage By Booking 'Em for Longer Stands

Las Vegas, July 20.

Las Vegas niteries are seeking to overcome the constant headliner scarcity by booking names and acts for longer periods. For example, this week, Herb Shriner, who was bought originally for three weeks at Last Frontier, has been extended an additional three weeks. Va Parnell's "Palladium Varieties" at the Desert Inn is staying a total of six weeks.

The Strip hotels would like the names to stay as long as possible, but unfortunately, the headliners will rarely remain for too long a time in any spot. Joe E. Lewis, when not booked too far in advance, generally gets a holdover session in any of the Vegas spots that he plays.

There just aren't enough names around to permit the casino ops too frequent changes of headliners. The innkeepers have to work closely with the talent agencies to get film names with none or little nitery experience, or offbeat headliners, whom they cannot permit to remain for too long. Thus when some seasoned topliner becomes available, they'd like a buy for a lengthy stay.

Milton Berle, who's been booked for the Sands Hotel, will remain for four weeks to be followed by a two-week stand by Red Buttons. Summer layoffs of tele shows contributed these headliners. Most of the year, the hotelmen have to be on the constant lookout for names.

They make fairly frequent trips to New York and Hollywood, and will give rapt attention to anyone supplying some fresh ideas. However, despite all the gimmicks and the highest salaries in the world, it's still a struggle to get a complete roster of names for the casino belt.

Lowe's Editorial Post

Emil Lowe, former organizer for the American Guild of Variety Artists, is now editing the journal of the Hotelmen's Assn. of Sullivan County, N. Y.

Lowe left AGVA several months ago.

Mont'l Show Biz Marks Time In Inter-Union Row

Montreal, July 20.

General snafu, involving AGVA, AFM, saloon operators and customers, continues in Montreal with no solution in sight for any of the parties concerned. In past week, some 50 club owners and managers formed a group with the hope of presenting a more solidified front to both unions concerned.

In the meantime, most of the boites around Montreal continue with haphazard shows, confused performers and a rapidly growing group of non-union musicians, who know they can only make a living in the Montreal or Canadian areas and are bent on finding same.

Several rooms are still operating until such time as their contracts expire. What happens after that, nobody seems to know. The Sheraton-Mount Royal Hotel has cut both shows and their band out of the Normandie Room and have substituted former orch leader Max Chamitov with a trio (led by Chamitov) and retained chantoosie Norma Hutton, who resigned from AGVA and took out AFM membership to continue working. People like to dance in Montreal and this experiment may point the way to other bonifaces if hassle continues.

To keep many of the east end clubs going, managements have retained usual number of performers and brought in non-union musicians and state they will continue to do so until such time as there is some union agreement.

The Montmartre, featuring a big all-color revue, and several others in this area continue to pack 'em in and the Savoy Cafe, an old fave around town, has been refurbished and preemed July 16 also offering colored performers. In some uptown clubs, the situation is pointed up to patrons when certain acts come on and the orch walks out during performance. One song-and-piano team was cancelled recently at El Morocco because femme half of duo was AGVA and her husband-partner a member of AFM.

GRADES TO CONTINUE THEIR COAST OFFICE

Lew & Leslie Grade Agency will continue their Coast office. Decision was made at a meeting held Monday (19) at the N. Y. branch of the London outfit with Lew Grade, agency's senior partner, presiding.

Since Henry Dunn, formerly in charge of the Coast office, left the agency late last year, decision whether to enlarge or close the office entirely has been in abeyance. Elkan Kaufman, of the homeoffice, was imported to take charge of the outfit following Dunn's exit, and meeting yesterday (Tues.) with Grade, Eddie Elkort, in charge of American operations, and firm's U. S. counsel I. Robert Broder, decided on maintaining the status quo.

Grade has just come back from a survey of the Coast office, having taken in the opening of Val Parnell's "Palladium Varieties," which opened at the Flamingo, Las Vegas, and returns to England today (Wed.). Broder leaves for the Coast today.

Saranac Lake

By Happy Benway

Saranac Lake, July 20.

Among the show folks who reside in our actors' colony and who rate kudos for their untiring work in aiding all charity drives here are Ernie Burnett, writer of "Melancholy Baby"; Benny Ressler, former vaudevillian; Eddie (& Hurst) Vogt, vaude and musicomedy actor now columnist on local Daily Enterprise; Helen O'Reilly, nitery hostess of prohibition era; and Irving Altman, amateur magician. Their recent big drive was for the William Morris Memorial Park, a kiddies' haven.

Dorothy (Eddy Sisters) Pino shot in from Gotham for a weekend bedside visit with her sister, Muriel (Eddy Sisters) Danzi.

Leo Mantel, Randforce Theatres staffer who made a perfect comeback here, in from Brooklyn for a summer vacation and checkup. He's okay. Ditto for Sophie Medes, former cashier Utica theatre, Utica, N. Y.

Jack Beck, manager of the Globe Theatre, Atlantic City, contributed taffy and reading matter for our library.

Robert Tubby, former White House secretary under President Truman, is the publisher of our daily Adirondack Enterprise.

Write to those who are ill.

Dietrich London Booking Proves Old Adage That You Gotta Take Chances

London, July 20.

The booking of Marlene Dietrich into the Cafe de Paris has proved the wisdom of the old adage: if you don't speculate, you don't accumulate.

The speculation was considered uneconomic by most rival nitery managements. With such an operating nut, they argued, there was no hope of paying a dividend, and the cafe would be working at top pressure to pay the star a fabulous salary. It was admitted on the one hand that the engagement had definite prestige values, but emphasized on the other that the Cafe management would be unable to maintain the standard and would suffer in the long run.

The results have confounded the wiseacres. That the nitery would be jammed was a foregone conclusion, but few accurately assessed the real money capacity of the room. The number of covers has been substantially increased and by encroaching on the dance floor and by using every available inch of space, accommodation has been made available for more than 450 diners, who are without a choice on the menu, which helps to keep kitchen costs to a minimum.

For dinner there is a $6 minimum, which yields a basic income of $16,200 weekly. But with the room crammed every night, the liquor sales have also shown a marked upswing and might reasonably be assumed to provide a comfortable margin of profit after all overheads have been met.

Reports of Miss Dietrich's weekly paycheck have ranged between $5,600 to $14,000. Local insiders believe that something near the lower figure is the correct answer, but even though it may be low by American standards it is a record for London. It is certainly more than double paid to Noel Coward, who hitherto was the Cafe de Paris' highest paid performer.

By the extension of Miss Dietrich's engagement from the original four weeks' booking to six, the cafe management reckons that it will now be even more profitable for them than the Coward seasons, which have been the tops during the past couple of years.

FOX QUITS HIS POST AS TROA EXEC CHIEF

Dave Fox resigned last week as executive director of the Theatre Restaurant Owners Assn., a national organization of nitery owners. Resignation was submitted to Herman Kirschner, operator of the Alpine Village, Cleveland, who is president of the group.

Fox said that he left TROA because of the fact that this connection would stand in the way of another post being considered for him. It's believed to be in an executive position in a Catskill Mountain (N.Y.) hotelmen's organization.

Fox was formerly eastern regional director of the American Guild of Variety Artists, and has been with TROA since its inception a couple of years ago.

Vaude, Cafe Dates

New York

Trude Adams, current at the Blue Angel, N.Y., signed for the Colony, London, starting Sept. 6 through the Kenneth Later Agency... **Arthur Blake** to the Saddle & Sirloin, Bakersfield, Cal., July 30, before opening at the Thunderbird, Las Vegas, Aug. 12... **Marguerite Piazza** tapped for the Statler, Detroit, Sept. 13 ... **Nanci Crompton** an added starter at Radio City Music Hall, N.Y., starting tomorrow (Thurs.) .... **Larry Storch** going to the Elmwood Casino, Windsor, Ont., Aug. 2.

After quick looksee at available talent in England for his nitery, **Lou Walters** planed to the continent to continue the prowl, then come back for a quickie to Blackpool where the summer shows stock quite a few novelties that might suit him. He returned to London at the weekend and intends to go back to New York early this week.

Miguelito Valdes pacted for the Tropicana, Havana, Aug. 18 for 8 weeks... **Zero Mostel** has signed with Mercury Artists Corp.... **Fran Warren**, who opens Sept. 1 at the Sands Hotel, Las Vegas, on the bill topped by **Red Buttons**, goes to the Nautilus, Miami Beach, July 28... **Diosa Costello** tapped for the Copacabana, N.Y., Aug. 16. **Georgie Kaye** may be on the same session.

Atlanta

Gypsy Room showing **Cotton Watts & Chick**, blackface team, and is holding over the **Edmunds**, dance team . . . Comedian Jimmy Costello heads the new bill at the Henry Grady Hotel's Paradise Room, backed up by **Bob & Dianne Scott**, singing couple, the dancing **St. Clairs** and **Larry Lynn**, vocalist. **Bruce Becker** band are current at this spot . . . Joe Cotton's Steak Ranch bill spotlights impressionist **Bob McFadden**, **Jan & Jack Archer**, boy and girl dance duo, and **Ken Morris** orch . . . **Jack Armstrong** is emceeing the show at the Glen Irish Supper Club, featuring the **Trade Winds**, singing instrumentalists, and Antonia, Egyptian terper.

MCA Names 4 Veepees To Band-Act Dept.

In a move to strengthen the act and band departments, Music Corp. of America at a departmental meeting in Chicago last week, moved up four agents to vice-presidencies. Those getting the promotions are Eddie Green, head of the Dallas office; Hal Howard, head of the band and act sector of the Beverly Hills office; Bill Beutel, of the Cleveland band and act department, and Dave Baumgarten, of the New York talent sector.

Moves announced by Larry Barnett, coordinator of these two departments, is designed to give more authority and strengthen these divisions. Barnett stated that there has been considerable improvement in these departments and there's likelihood of continued growth.

Barnett cited the fact that the biggest development in the field has been the combination band and act packages, which have proven profitable in the majority of cases. He cited the fact that the acts have aided employment for bands and vice-versa. There are lots of situations where bands have not been able to get in on their own, but in combination with an act, new employment horizons have been opened for them. The same has held true for acts. The bands have helped them into a number of spots, especially ballrooms which in past years rarely used an act.

Barnett said that business is fairly good. The combinations have breathed some life into the act and band sectors; conventions and industrial business is picking up, and he also noted that there has been a vast increase in the number of acts being bought for private parties. The agency, exploring these areas of business, has found a considerable amount of new revenue.

Sell Chez Paree, Mont'l

Montreal, July 20.

The Chez Paree, one of the most consistent users of name talent in this city, has been sold. Sol Silvers, who has been operating the Downbeat, here, has taken over from Jerry Taylor.

Spot has been booked for several years by Jack Miller out of New York.

King Cole Cracks Frisco Hotel Record

San Francisco, July 20.

Nat (King) Cole, who closed Sunday night after three weeks at the Fairmont Hotel, broke his own record at the spot with a smashing three-week gross in covers only of $23,780. This means, at the hotel's $2 cover per person, that Cole drew over 11,800 people to the room during his stay.

Cole's 1953 figures, which broke the house record held until that time by Sophie Tucker, were a cover gross of $21,572 for three weeks, $100 over Miss Tucker's record.

The Venetian Room, where Cole appeared, was sold out every weekend and then did less than 600 in two shows on any night. The room capacity is 425, forty more seats than last year.

Joaquin Garay opens July 29 at Bimbo's 365 Club, San Francisco, followed by Consulo & Molba, Aug. 19, and Guy Cherney, Sept. 9.



Lucille and Eddie
ROBERTS
Still at the
PARK LANE HOTEL
DENVER, COLO.
Thanks to
MUSIC CORP. OF AMERICA

THE
KIRBY STONE
FOUR
TV's ZING
ZANG ZANIES
Mgt: WILLIAM MORRIS Agency



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Mgt. Cass Franklin
Lou Walters Ent.
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VARIETY BILLS

WEEK OF JULY 21, 1954

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY
Music Hall (I) 22
Corps de Ballet
Marilyn Murphy
Milan Timotich
Larry Griswold
Glee Club
Rockettes
Sym Orc
Palace (R) 23
Graysons
Bob Whalen
Benny Meroff
Gehrig & Weismuller
Helene Vernon 2
Harris & Moreland
Novellos
CHICAGO
Chicago (P) 23
Les Blue
Tommy Leonetti
3 Arnauts
Betty Luster
MIAMI
Olympia (P) 21
Beachcombers
W Hoveler Girls
Danny Drayson
Rico Porchetti
Gus Van

AUSTRALIA

ADELAIDE
Town Hall (T) 19
Vienna Boy Choir
MELBOURNE
Tivoli (T) 19
Buck Warren Co
Warren Latona
Sparks
Dagenham Girl Pipers
Maxwells
O'Hagan & Stead
Rudi Parral
Johnny "Rubberface" Craig
Edith Crocker Co
Ron Parry
Gloria Dawn
Frank Cleary
David Sterle
David Hamilton
Judd Lane
Adorables
SYDNEY
Tivoli (T) 19
Roy Barbour
Harry Jacobs
Myrons
Margaret Brown
Mike Joe & Coco
Bouna
Tony Fontane
Julian Somers
Kerry Vaughn
David Edie
John Bluthal
Max Blake
Choral Group
Dancing Boys
Dancing Girls

BRITAIN

ASTON
Hippodrome (I) 19
Tony Dalton
Jack Glen
Cliff Owen
Paul Betts
Peter Kingsley
Royalty Girls
BIRMINGHAM
Hippodrome (M) 19
Mayfairs
Al Koran
Levanda & Van
Ken Platt
Fred Lovelie
Revellers
Eddie Gordon & N
Beryl Reid
Botandos
BLACKPOOL
Opera House (I) 19
Jimmy Edwards
Tony Hancock
Joan Turner
Bassi 3
Lucienne
Bob & Astor
Eliane & Rodolphe
Kathryn Moore
Monte Norman
Corps de Ballet
20 Tiller Girls
Palace (I) 19
Beverley Sis
Bonar Colleano
Shane & Leimar
Rolf Hansen
Aerial Kenways
Tommy Reilly
2 Nadias
Keefe Bros & A
Tower Circus (I) 19
C Cairoli & Paul
Knies Animals
August Nalsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Bretts
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott
W G Pavillion (I) 19
Terry Thomas
David Whitfield
Stella Morray
Freddie Frinton
3 Najas
Cycling Brockways
F Langford Co
Herbert Walton
Sonnie Willis
12 Holidaymakers
BOSCOMBE
Hippodrome (I) 19
Jack Haig
Mary Arkness
Eric Williams
Patricia Soleil
Musical Elliotts
Leslie Dowsey
Earl Darhay
Fisher Girls
BRIGHTON
Hippodrome (M) 19
Max Bygraves
Nitwits
Joyce Golding
K Feather
Nelson Bros.
Tux Co
Virginia Vernon
Shirley Hepburn
Hippodrome (S) 19
Teddy Johnson
Peter Sellers
Pearl Carr
Michael Bentine
Max Geldray
Mills & Mellita
Lester Sharpe & I
Angelos
BRISTOL
Empire (I) 19
George Beck
Bob Gray
Shirley
Honky Tonk Girls
BRIXTON
Empress (I) 19
Archie Lewis
Sandra Dorne
Johnny Lockwood
John Paul 3
Jack Anton
Alan Rowe
Lorraine & Gay
CARDIFF
New Theatre (S) 19
Issy Bonn
Ossie Morris
Dawn White Co
Rayy Allen
Billy Bartholomew
Copa Cousins
Necolettes
3 Lees
DERBY
Hippodrome (S) 19
Doreen Harris
Nat Gonnella
Afrique
Percivals Dogs
Neville Bishop
Waltham & Devries
ELLISWICK
Empire (S) 19
Billy Danlels
David Nixon
Mona Vedden Co
Billy Baxter
Les Spanglers
Merle & Marie
B & A Adams
EDINBURGH
Empire (M) 19
Lita Roza
Max Bacon
Bill Finch
Dargie
Arthur Haynes
R Lingana & Diane
Donald Stuart
Gold & Cordell
GRANADA
East Ham (I) 19
Les Valettos
Jack Anton
Marian Lane
Valento & Dorothy
Metropolitan (I) 19
Eltham & Sharp
Jeretz Bro
Goldwyns
De Yong & Delysia
Jane Shore Co
Maja & Myna
Meadow Maids
FINSBURY PARK
Empire (M) 19
Sandow Sis
Betty Driver
Lee Youngsters
Dick James
Pierre Bel
Suzette Tarri
Elizabeth & Collins
Saveen
George Martin
GLASGOW
Empire (M) 19
Guy Mitchell
3 Buffons
Syd & P Kayey
Kazan & Katz
Alphonse Berge Co
2 Courtneys
Jose Moreno Co
Rey Overbury & S
LEICESTER
Palace (S) 19
Benny Lee
Robin Richmond
Ken Wilson
Graham Bros
Michels
Alec Mieon
Brazilianos
LEEDS
Empire (M) 19
Lee Lawrence
Morgan & Manning
Owen McGiveney
Nixon & Dixon
Ruddy Bolly
Harry Bailey
Sally & Charles
LIVERPOOL
Empire (M) 19
Josef Locke
2 Valettos
Bill Waddington
Les Dounos
Rolf Hansen
Fen Yeu Jen Co
Wright & Marrion
MANCHESTER
Hippodrome (S) 19
David Hughes
G H Elliott
Morecambe & Wise
2 Shioway
Billy Danvers
Fayne & Evans
Manning & J Lea
Lorranine
Roy Belles
NEWCASTLE
Empire (M) 19
J & J Bentley
Bonar Colleano
Walthon & Dorraine
Billy Maxam
Peter Cavanagh
Frances Duncan
Albert Sturm
Don Peters
NORTHAMPTON
New (I) 19
Harry Shiels
Harry Dawson
3 Astaires
Erik Leifson
Carol Gatley
Roma Ferri
3 Toledos
Marilyn Girls
NORWICH
Hippodrome (I) 19
Charlie Ellis
Wilton Co
Angelina
Amar & Alans
Paris Lovelies
NOTTINGHAM
Empire (M) 19
Eaton & O'Dell
Moreton & Kaye
Richman & Jackson
Clifford Guest
Vogelbelle Bears
Dickie Henderson
Olga Varona
Authors & Swinson
PORTSMOUTH
Theo Royal (M) 19
L Martino
Hal & W Mack
Connor & Drake
Mary Priestman
Joe Church
2 Peters
Jimmy Jeff & J
SHEFFIELD
Empire (M) 19
Denis Bros & J
Morton Frasers
Brian Andro
G & A Doonan
Tony Brent
Rusty
Phase & Marina
Bobbie Collins
SWANSEA
Empire (M) 19
Dickie Valentine
Ray & J Penn
Hackford & Doyle
Allen Bros & J
Phil Darban & W
David Berglas
3 Hellos
WOLVERHAMPTON
Hippodrome (I) 19
Danny O'Dea
Conrad Vince
Franklyns
Goya 3
Bob & R Rema
Beams Girls
YORK
Empire (I) 19
Denise Vane
Dick Montague
Penny Lee
Dick & R Ray
G Gaye & Blaine
3 Georginas
Lovelies

Cabaret Bills

NEW YORK CITY

Basin St
Benny Goodman
Blue Angel
Jonathan Winter
Martha Davis
Calvin Ponder
Stan Freeman
Trude Adams
Bart Howard
Jimmy Lyons Trio
Leo De Lyon
Bon Soir
Jimmie Daniele
Mae Barnes
Charlotte Rae
Jimmy Komack
Norma Tate
Three Flames
Copacamana
Al Bernie
Dolores Hawkins
Delta Rhythm Boys
Ramon Lamel
M Durso Orc
Frank Marti Orc
Drift Inn
Cedrone & Mitchell
Ruby Hill
Ray Bramley
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hazel Webster
Old Roumanian
Sadie Banks
Joe LaPorte Orc
D'Aquila Orc
Hotel Astor
Sammy Kaye Orc
Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Steve Kisley Orc
Dee Drummond
Frank Sonell
Hotel Pk Sheraton
Milt Herth Trio
Joan Bishop
Hotel Roosevelt
Lenny Herman Orc
Hotel Statler
Ted Weems Orc
Hotel Taft
Vincent Lopez Orc
Latin Quarter
Bernard Bros
Szonyx
Jane Morgan
7 Ashtons
Ralph Young
Piroska
Art Waner Orc
B Harlowe Orc
Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gloe Orc
Panchito Orc
Village Barn
Vickie Barry
Joel Shaw Orc
Dale & Mullen
Joe Furst
Flute Pe
Rachel Ellen
Waldorf-Astoria
Freddy Martin
Eileen O'Dare
Mischa Borr Orc
Manolo Mera
Village Vanguard
Robert
L L Bennett
C Williams Trio

CHICAGO

Black Orchid
Felicia Sanders
Dr Arthur Ellen
Stan Wilson
R Kerpays Duo
Blue Angel
Sam Manning
Whalebone Willie
Lady Jamaica
Princess Orella
Lord Carlton
Lady Trinidad
D'Lacy Quartet
Blue Note
Louis Armstrong
Velma Middleton
Chez Paree
Georgie Kaye
Norman Brooks
Louis Trio
B Farnon Orc
Rodriguez Rhumba
Edgewater Beach
Marguerite Piazza
Di Gitanos
D Hild Dcrs
D LaSalle Orc
Palmer House
Dorothy Shay
Darvas & Julia
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Los Chavales de Espana
N Brandywynne Orc
Band Box
Wanda Curtis
Jack Prince
Larry Allen
Rickie Layne
Arnold Dover
Larry Green Trio
Bar of Music
Dwight Fiske
Odette Myrtil
Dick Hazard Orc
Biltmore Hotel
Weire Bros (3)
Allan & Ashton
Bob Douglas
Hal Derwin Orc
Ciro's
Sophie Tucker
Dick Stabile Orc
Bobby Ramos Orc
Charley Foy's
Carl Ravazza
Gogi Grant
J Black Orc
Mocambo
Eartha Kitt
Paul Hebert Orc
Moulin Rouge
Chiquita & Johnson
Rudy Cardenas
DeCastro Sis (3)
B Minevitch H R
Tony Gentry Circus
Barbettes (5)
Gina Gemardi
Fluff Charlton
Bob Snyder Orc
Statler Hotel
Celeste Holm
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Hal Fisher
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Thompson
Beachcomber
Martha Raye
Novelites (3)
George DeWitt
Condos & Brandow
Len Dawson Orc
Bombay Hotel
Jean Burkette
Russ Arno
Peter Mack
Dorothy Vincent
Brook Club
Michael Strange
Beverly Kenney
Tony Matas
Clover Club
Lillian Roth
Ted Lawrie
Marilyn Hightower
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury
Five O'Clock
Belle Barth
Dick Hall
Don Ostro Orc
Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters
Di Lido Hotel
Sammy Walsh
Martin and Malo
Freddy Galo Orc
Nautilus Hotel
Buddy Lester
Eddie Snyder
Antone & Ina
Sil Stanley Orc
Sans Souci Hotel
Eileen Barton
Sacasas Orc
Ann Herman Dcrs
Anne Barnett
Saxony Hotel
Paul Grey
Martha A Bentley
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc
Roney Plaza
Johnny Pineapple
Hawaiian Rev
Vagabonds
Ice Rev of '54
Mary Jane Lawson
Johnny Flanagan
Calypso Eddie
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Terry Moore
Alan King
Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavanaugh
Desert Inn
Palladium Revue
Sahara
Martha Raye
Kirby Stone 4
Amin Bros
Last Frontier
E. Albert & Margo
Marquis Family
El Cortez
Rose Murphy
Golden Nugget
Moran & O'Connor
Ed Ford & Whitey
Sands
Ziegfeld Follies
Frank Sinatra
George Tapps Dancers
El Rancho Vegas
Ann Sothern
Doodles & Skeeter
Thunderbird
Dorothy Collins
Jay Lawrence
Dunhills
Patio
Dinah Washington

RENO

Stateline
Ted Lewis Rev
Mapes
Helen Traubel
Lord Buckley
D Arden Dancers
Eddie Fitzpatrick orc
New Golden
Shecky Green
Russell Arms
Bud & Cece
Golden Girls
Will Osborne orc
Riverside
Peggy Lee
Marquis Family
Riverside Starlets
Bill Clifford Orc
LAKE TAHOE
Cal-Neva
Don Arden Dancers
Frankie Laine
Cal-Vada
Joni James
Allen & DeWood
Ike Carpenter Orc

HAVANA

Montmartre
Benny Moore
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Chino Wong
Matamoros Trio
Nancy & Renny
Sonia Caleepo
Alonso Ballet
Tropicana
S de Espana Orq
Celia Cruz
Rene & C Delaine
Mano Lopez
Marta & Alexander
Paulina Alverez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
A Romeu Orq
Senen Suarez Orq

Unit Review

Aqua Follies of 1954

Minneapolis, July 17.

June Taylor, Norma Dean, Charlie Diehl, Orwin Harvey, Joe Marino, Bob Maxwell, Johnny Simpson, Jim Strong, Tommy Thompson, Eddie Chamberlain, Rufe Davis, Howard Hardin, Ted & Flo Vallett, Don Strong, Sabina, Virginia Sellers, Burt Hanson, Four Singing Guys, Aqua Water Dears (24), *Aqua Dancing Darlings & Show Girls* (28), *Barnett Orch* (18); *produced and staged by Al Sheehan; water ballet director, Helen Starr; stage ballet director, Dorothy Lundstrom; lighting effects, Jack Higgins; music arrangements, James McLeod; costuming, John M. Williams; Wirth Pool, Minneapolis, July* 14-25; $3.30 *top.*

This is the 15th edition of Al Sheehan's locally produced combination water spectacle and stage extravaganza, "Aqua Follies," always one of the leading attractions of the Minneapolis Aquatennial, as annual summer mardi gras.

Each of these shows has been more pretentious and bigger and better than its predecessor and that goes for the current offering, which sets a new high for the event in entertainment, splash, splendor, color, spectacle and all-around customer enjoyment.

With their diving exhibitions and clowning, water ballets and stage production numbers and acts, these "Follies" necessarily follow a set pattern. Like ice shows, circuses and rodeos, they can vary little from year to year, although each, of course, manages to include some new performers and features. Here, however, in this land of lakes where swimming is one of the top outdoor sports they've become as much of an institution as the annual "Ice Follies" and, apparently, a once-a-year "must" with an enormous ready-made clientele.

Current production, like all of the other editions, has excellent swimming and stage talent. Its water star, June Taylor, is tops in the art of synchronized ballet swimming. The divers rate among the nation's best. Ditto the diving clowns who unfailingly convulse the audience with their zany high jinks. The 24 Aqua Dears go through their intricate water ballet formations with perfect precision and rhythm.

On the stage, Howard Hardin not only proves to be a smooth and breezy emcee and adept story teller, but also a comedy juggler of the first order. Rufe Davis also gets laughs with his sound imitations and songs. Sabina is an accomplished violinist virtuoso with plenty on the showmanship ball, while acro dancers and baton twirlers Ted & Flo Vallet generate substantial palm pounding.

The vocalistics of Virginia Sellers and Burt Hanson and the Four Singing Lads, providing the vocal background for the pool and stage doings, and Don Strong's rope spinning in a Round-Up production number, are much on the credit side, too.

Following its 12 nights in Minneapolis, the "Follies" goes into Seattle for an annual summer festival and fortnight engagement there before disbanding. *Rees.*

Foreign Finance

Continued from page 3

record and see what you've done before."

Spiegel, who just returned from a three-week trip abroad, said he found ready coin via co-production deals and government subsidies particularly available in France, Italy, England and Spain. "In some cases," he said, "the subsidies are so enormous, you can finance your next picture." As explained by Spiegel, here's the way it works: To get started, the American producer must make a picture in cooperation with a native production company. After the first picture is completed, the government starts working for you by paying a subsidy calculated on the receipts of the picture. In Italy, for example, it is 18% of the domestic receipts of the picture at the b.o. In France, it's slightly less.

Lots of Private Coin

In addition, Spiegel noted, there's beaucoup private coin around via investors who want to convert the local soft currency to hard dollars that the resultant picture might earn in the U. S. "It's mainly people who have been in the picture business and who can recognize the value of a good package when they see it," he explained.

In the U. S., while the subsidy angle is lacking, Spiegel said the major distribs and the banks are anxious to provide the financing for indies who can present top-notch package deals. His current "On the Waterfront," which has been selected for showing at the upcoming Venice Film Festival, was financed by Columbia and the Chase National Bank. Picture, being distributed by Col, will hit the nation's theatres shortly. Elia Kazen, who directed, and Budd Schulberg, who wrote the screenplay, have a participation arrangement with Spiegel on the film which stars Marlon Brando.

It was in connection with "Waterfront" that Spiegel made his trek abroad, mainly to show the picture to the Venice selection committee. The group, according to Spiegel, made a last-minute change in its rules to allow the late entry of "Waterfront," thus giving the U. S. a representation of four pix instead of the stipulated three. Spiegel also discussed the foreign release of the film with Col reps abroad. It's set, he said, for the Gaumont-British circuit for late October.

On the basis of the early acclaim "Waterfront" has received, Spiegel is readying another project in cooperation with Kazen. Like "Waterfront," which was filmed wholly on location in Hoboken, N. J., the new film, set to roll in the spring, will be another location job. The site this time will be Connecticut. Spiegel was reluctant to reveal the contents of the new film, but disclosed that it'll be based on a play by Paul Osborn, with Osborn writing the screenplay.

Between now and the Osborn project, Spiegel said he would make a picture in England, involving a co-production arrangement between his Horizon-American company and its British counterpart, Horizon-British. As with the Connecticut-located film, he declined to discuss the story material, saying it would be based on one of two books he was considering. "If they know I'm interested," he said, "the price might go up."

Spiegel as yet hasn't made any financing arrangements on either of the upcoming productions. "I'll make the deals when the cast and the complete package is set," he said. "Otherwise I'd be talking in a vacuum. The only way for a producer to make arrangements for financing and distribution is to have the whole package ready." He disclosed, however, that Columbia was "anxious" for both pictures.

House Reviews

Palace, N. Y.

Alex & Galina, Jan & Evie Gale, Apus & Estrellita, Estelle & Alfonso, Roy Benson, The Renowns (3), *Alan Carney, Tokayer Troupe* (6); *Jo Lombardi House Orch; "The Diamond Wizard" (UA) reviewed in* VARIETY *July* 14, '54.

A bit of tightening should eliminate the creaks from the current Palace card. Some acts, especially during the early portion of the bill, could cut down on the less pointed sections of thier turn, and thus the overall bill would benefit. Layout runs longer than is usual here, but the cutting down process would make this program more compact and remove a lot of dull time.

For example, the vet Apus & Estrellita could telescope their gab sessions, selecting only some of the better lines. It's their song and dance work at the close of their act that excites the applause. The same holds true of Estelle & Alfonso, Latin acro dancer and conga drummer. Opening stretches seem formless and devoid of any exciting material, however, as they get going they provide a reason to get some applause and they walk off to a handsome mitting.

Same could apply to some of the New Acts at this show. Reviewed separately are Jan & Evie Gale, Alex & Galina and The Renowns (3).

The Palace regulars do fairly well. In the next-to-closing slot is Alan Carney who has a routine that's become familiar to the Palace patronage. However, that doesn't hamper its complete acceptance. His topper, the various soapboxers in dialect, gets him off to an excellent mitt.

Also in the comedy vein, Roy Benson does very well. His patter and magic are similarly familiar, but they get across handsomely. Benson clocks a regular share of laughs.

The Tokayer Troupe (6), closing, provides a hot curtain with some fine teeterboard formations. Toppers are somersaults into an elevated chair and a high triple-somersault into an 18-foot basket. The crowd applauds lustily.

In the usual position is Jo Lombardi, batoning the house orch for solid backing to the acts. Dave Bines adds to the show with his good light plots. *Jose.*

Olympia, Miami

Miami, July 16.

Gene Barry, Billy Gilbert, Ted Lawrie, Marilyn Hightower and Selma Marlowe Dancers, Les Rhode House Orch; "Capt. Kidd & The Slave Girl" (Col).

Duo of filmites in the topliner slots, combined with local Clover Club production setup, looks to tote up sock boxoffice results this week.

Personable Gene Barry is an equipped songster with a better in-person act than most of the Hollywood contingent. Barry's full-ranging baritone is applied to a carefully staged series of compositions with accent on special material. At times there is too much accent on the arrangements. Overall, smooth delivery and artful stage deportment add to values, keeping stubholders with him all the way.

Billy Gilbert makes his annual return and, per every outing, keeps them happy throughout a diversified stint fortified by the knowhow acquired through the years. The mixture of gab, jokes, songs and the trademarked sneezing sequence squeeze plaudits from material that, in other hands, would be on the mild side. Offed to resounding returns.

Selma Marlowe line, long featured at the Clover Club, make for sprightly moments with bright, intelligent terp patterns handled in zestful manner by the sextette of dancers. Marilyn Hightower, with her toe-spins and whirls, gets enthusiastic palming and Ted Lawrie sets himself as a highly capable song-dance man. He's best in the song department with a catalog that includes French and Yankee pops.

Les Rhode and house orch show-back in fine style. *Lary.*

Fisher, Mills Bros. Set For Illinois Fair Show

St. Louis, July 20.

Eddie Fisher and the Mills Bros. have been inked for the DuQuoin, Ill., State Fair that tees off 32d consecutive season Aug. 29 and winds up Labor Day.

The fair, second only to the one held at Springfield, Ill., drew 400,000 payees last year, setting up a new attendance record for a fair in Little Egypt.

Sands, Las Vegas

Las Vegas, July 14.

Sam Levenson, Frances Langford with the Fellas (4), Chuck Nelson, Sands Girls (20), Ray Sinatra Orch (11); no cover or minimum.

Jack Entratter's final three frames of his version of "Ziegfeld Follies" finds Sam Levenson and Frances Langford replacing Frank Sinatra. The show sparkles with comedy and song and should be a good bet for big biz.

The universal appeal of Levenson's homespun humor is such that his 30-minute stand seems hardly enough. The theme is his early rearing in a family of eight children. Everything he touches on hits home. The humorous, human side of family life is Levenson's material and he makes the most of it in an act that's solid.

Frances Langford, working with four young men called the Fellas, is sock in an act that's got everything. From the early portion which is a trifle over-arranged and finds the group pressing a bit, the sleek-gowned, platinum-gold coiffed star moves into her own orbit of song presentations that click. Her pipes were never better and she adeptly handles the change of pace through the clever material. Repertory includes "I Feel a Song Coming On," "Stranger in Paradise" and "Flame O'Neill." Miss Langford is a positive standout in "Pity the Poor Little Rich Girls." The material (by Jerry Seelin) includes standout lyrics and continuity and is portrayed with fine skill. Alone, Miss Langford belts "Summer Time," "Chattanooga Choo Choo," "I'm in the Mood for Love" and "Blue Skies" are strong finishers. The musical director is Dave Fleischman, who works okay from the Steinway.

The "Venus" number, sans the departed George Tapps Dancers, is now a cute boy-girl thing with Chuck Nelson scoring on the vocal and chorine Kim Smith as Venus.

Heldover are the pair of production numbers. Sid Kuller wrote and staged the show and the Ray Sinatra orch is good in its musical backstop job. *Bob.*

Colony, London

London, July 13.

Nancy Andrews, Felix King & Don Carlos' Bands; minimum, $5.

Nancy Andrews is a comedienne with a dominating personality who specializes in narrative type numbers all of which have a pronounced laugh appeal. At her opening at this Berkeley Square cafe she was overgenerous in her selection of lyrics but this was a deliberate policy to test aud reaction. One the routine is trimmed to the standard 30 minutes, it will merit a boff reception.

Apart from one or two songs at the piano, the chirp avoids a straight run-through of her lyrics but breaks into the vocals to punch home with some comedy spiel. Much of the comedy gab collars hefty yocks. After a breezy opener, Miss Andrews does a standard rendition of "Cock-Eyed Optimist" from which she segues, with good comedy results, into "Cock-Eyed Bigamist." This is followed by another hit entry in a pointed lyric about the much discussed dangers of the cigaret habit. A participation number, "We Never Mention Aunt Clara," could be jettisoned.

Sock accompaniment is supplied by the resident Felix King Orch which shared the dais for the dance sessions with the Don Carlos rhythm outfit. *Myro.*

Basin Street, N. Y.

Benny Goodman Sextet, Buck Clayton Quartet, Sylvia Sims; $3 minimum, $1 admission.

Benny Goodman is one of the few show biz names who can lay off for a considerable time and still stay on top. That's undoubtedly due to his personal disk catalog where his rep as the "king of swing" is etched permanently for each succeeding generation. Goodman hasn't played New York since he was stricken with a heart attack at the outset of his tour with Louis Armstrong last year, and he returns here for a three-week stand with the outlook for a capacity gross for the duration.

The old excitement surrounding the swing movement some 20 years ago can no longer be stoked up, even by Goodman, but he still supplies the best examples from that period. Currently fronting a sextet, the Goodman musicianship is clearly evident in the precision of the combo whether it's playing pretty or hot.

Goodman's clarinet-blowing is still as flawless as ever, although some captious listeners claim to have detected a slight over-refinement for the jazz groove due to Goodman's classical efforts in recent years. It's more likely due to Goodman's mellowing over the years, but he still can hit a driving pace when he wants to.

The surrounding combo furnishes excellent support with Charlie Shavers on trumpet, Mel Powell on piano, Morey Feld on drums, Israel Crosby on bass and Chuck Wayne on guitar. Shavers' virtuosity gets plenty of solo showcasing and though he tends to go in for circus tricks too often, he blends neatly with Goodman on the set arrangements such as "Slipped Disc" and "Airmail, Special Delivery." Powell, on piano, makes a great anchor man in a standout rhythm crew.

Playing on the same bill is Buck Clayton, who used to be with the old Goodman band. A fine trumpeter, Clayton is working with a rhythm trio for the straight swing stuff. Group also backs up Sylvia Sims in her song sessions. Miss Sims, a fave in the smart boites, is not at her best in this big jazz spot, but the hepsters still go for her stylistic attack. *Herm.*

Biltmore Hotel, L. A.

Los Angeles, July 14.

Wiere Bros. (3), Allan & Ashton, Bob Douglas, Biltmore Starlets (12), Hal Derwin's Orch (11); $1-$1.50 cover.

Joe Faber calls his current revue "Laffarama" and the layout has a showmanly balance to be a diverting surcease from the steaming weather.

The Wiere Bros. have been around since the Earl Carroll days and have probably played every cover spot in town, but they vary their old routines just enough to keep their welcome warm. Their didoes with fiddles and bowlers are bright gems of sight humor to augment their repertory of brisk precision and provocative facial contortions. It was smart showmanship by Faber to bring them into the en masse finale for speedy and colorful display of jazz age dance routines.

Acro-dance team of Allan & Ashton set a sizzling tempo without letup and the adagio turns reflect the high skill of their long partnership in the niteries. Novelty effect of their panto routine sets off spins and turns while a recording gives audibility to their inner thoughts. It's clever persiflage enhanced by the precise movements and changing moods

Bob Douglas is an octave or so below Mario Lanza, but the vocal volume is just as robust. He belts across a tune like most of the "Glory Road" baritones and also fronts for the production numbers. He flashes a personable smile and lays into his number with ardent vigor that loses none of its melodic strain.

Biltmore Starlets, well costumed and drilled, lend dash and verve to their inventive routines. Hal Derwin's crew puts the cast over on their feet. *Helm.*

Shoreham Hotel, D. C.

Washington, July 13.

Enchanted Violins (12), Charmonaires (3), Ruth Costello, Barnee's Orch (11); 50c cover, $1 weekends.

The popular, outdoor Shoreham Terrace continues to experiment with its show, each change adding a new twist which tends to dress up the performance.

At the beginning of the current open air season, the Terrace introduced its 12 Enchanted Violins, playing among the tables and finally out on the dance floor, a smart stunt based on the violinists at Monsigneurs, in Paris. Since that time, a little balcony has been built out over the top of the bandstand, on which the fiddlers also do their stuff.

The Terrace has now reintroduced loudspeakers and mikes for the first time in many years. Because of complaints some years back, the speakers and vocalists were abolished.

The three Charmonaires, gal singers, are not only attractive in their white gowns, but also dispense songs smoothly. They work from the dance floor with the schmalzy fiddle corps kneeling behind them in semicircle and providing the accompaniment. For their finale, gals move up to the new balcony where they give out with "If You Love Me, Really Love Me" and "Oklahoma." The Violins, lined up behind them on the balcony, and the orchestra working in its shell, one flight down, provide accompaniment.

Ruth Costello, blonde acro-ballerina, dances for the first part of the bill with an assist from the Enchanted Violins and Barnee's house orch.

Credit for the innovations goes to Bernard Bralove, an official of the Shoreham Hotel, who has been active charge of the Terrace this year. *Lowe.*

Chez Paree, Chi

Chicago, July 13.

Norman Brooks, Georgie Kaye, Louis Trio, Brian Farnon Orch (8); $1.10 cover, $2.50 minimum.

In this three-weeker, Chez is unspooling another typical midsummer format per formula of song, comedy and dance. Marquee is none too potent, as Norman Brooks and Louis Trio are playing their first Chicago dates. Biz was okay for opening show (13).

Norman Brooks is an amiable, goodlooking lad whose claim to the headline bracket is that his voice is the spittin' image of Al Jolson's. Diction and ditties match too, but on the subject of showmanship the comparison stops. Brooks is a standup singer whose Mammy-style wingspreads and occasional kneeling are stilted. Act needs greater mobility onstage and the adoption of a manner that is truly individual for real punch.

Unseen, Brooks could pass easily for Jolson, and he has a good recitative flair. He opens and caps with good special material, "I'm Happy" and "You're Wonderful," and in between reprises a battery of nostalgiac Jolson identities like "It Had to Be You," "Anniversary Waltz," and "Mr. Radio Man." Sole newie, "My Funny Valentine," clicks and gives good idea of how Jolie might have sung a current ballad. Turn is well lauded, and with visual aspects strengthened, youth could be a big hit next time around.

Comedy segment is held for 30 minutes by Georgie Kaye. Wearing fulldress suit and pince-nez, he tells about the nutsy folk in the guise of a madcap psychiatrist with emotional disturbances of his own. Trifle berserk monolog gives leave to some droll throwaway gags, and outright buffoonery. Very fast-talking, leaping from punchline to punchline, he does ludicrous skit of women trying to settle a restaurant check and clinches singing "Night and Day" backwards, phrase by phrase. Laugh quotient is high, and the mitting strong.

Louis Trio tees off the show with 15-minute production of "Slaughter On Tenth Avenue," which has varied moods and tempos. Two femme members are real sirens, and Louis himself is a slick dancer. Eye-riveting terp is fine for the leadoff spot. Brian Farnon orch plays the "Slaughter" piece expertly and backs rest of the show in equally fine fashion, besides playing dance sets. *Les.*

Nautilus, Miami Beach

Miami Beach, July 17.

Buddy Lester, Antone & Ina, Eddie Snyder, Syd Stanley Orch; $2.50 minimum.

The free-wheeling comedy style of Buddy Lester is tailored for a hep spot such as the Driftwood Room in this hostel, which attracts the younger of the local and vacationing patronage.

Lester's fast-paced gaggery hits the mark most of the way, with laugh-build sustained following the opening sequence of character lampoons. Involved bit on Sherlock Holmes and Watson has been smoothened to point where the offtrail humor keeps them howling. His straight carbon on Ted Lewis makes for good change of pace, with followup a screwy routine involving the orch. He rounds out the turn with his standard Fitzpatrick travelogue spoof, "Africa," for the callback and topper, a zany Tondelayo Goldfarb stripper delineation.

Terpers Antone & Ina are back, after excursion into vaude via date at the Olympia, and per usual, set well with the tablers. Eddie Snyder, local composer-pianist, plays the in-between sessions in good style while Syd Stanley and his group provide inviting music, arranged in soft, easy tempo. They're adept at the showbacks, as well. *Lary.*

Desert Inn, Las Vegas

Las Vegas, July 15.

London Palladium Varieties, presented by Val Parnell, with Richard Hearne, Pat Kirkwood, The Andrea Dancers (3), George Lafaye & Co. (5), Four Bagdadis, Wilson Keppel & Betty (3), Madame Malta (3), Desert Inn Dancers (16), Carlton Hayes Orch (11); no cover or minimum.

The seven acts and two production numbers presented by the London Palladium's bossman Val Parnell induces at best a fair reaction here. For the most part, the 75-minute entertainment is good in spots, but in the main, the show is tedious in its attempt to make good.

The lineup of talent lacks stellar names or talent, and if tying "Palladium" to the show as its tag is supposed to be a trademark for top talent, then the effort misses a mile. On the whole it's a hodgepodge of acts of supporting vintage. One star might do much toward tying the package together. Show is booked for six weeks.

Stars are Richard Hearne and songstress Pat Kirkwood. Following a brief stint in a mid-Victorian dance burlesqued by Hearne, made up like a middleaged British schoolmaster, he returns to do his main bit portrayed on the Ed Sullivan tv show, wherein he performs the ancient British rite of "passing out from the university." He jumps chairs and gulps champagne, and goes off to a mild hand. There are a few bright spots in this otherwise stodgy routine.

Miss Kirkwood is a bouncy, effervescent singer who picks up in interesting fashion following a dull "What A Lot Of Fuss About A Little Bit Of Love." The order of acts would have seemed better, perhaps, had Miss Kirkwood closed the show and led right into the finale which she presents, rather than the windup with the Four Bagdadis, an acrobatic turn. The Egyptians deliver some tossing, twisting and somersaulting in a speedy act that goes over well enough.

George Lafaye & Co. is a novelty turn with luminous lines and figures seen on a screen and maneuvered by the five members behind it. The Andrea Dancers are socko in adagio with grace and smoothness of the trio a standout. Wilson Keppel & Betty try to approach Mack Sennett comedy in a harem dance and are so-so.

Perhaps the most pleasant moments of the show come in the opener, a canine act presented by Madame Malta. The dogs, attired in human habiliments, work in standup fashion all the way and are clever in stunts and comedy.

The Desert Inn Dancers, with precision kicks, get a nice hand. Carlton Hayes had a difficult time at the opener leading his orch through the seemingly intricate musical score. *Bob.*

Black Orchid, Chi

Chicago, July 13.

Felicia Sanders (with Irving Joseph), Dr. Arthur Ellen, Stan Wilson, Rudy Kerpays Duo; $4 minimum.

Playing a six-week return engagement, Felicia Sanders promises healthy biz all during her stay as she heads a fine lineup in this bon-ton intimery. House was jammed for opening show (13) and rang with applause for all turns.

Attractive Miss Sanders takes an engaging soft-pedal approach in chanting her rich tones. Vocally, she is probably as distinctive as it's possible to be without resorting to gimmickery; and she's a champ at underplaying. This is her peculiar brand of salesmanship, and it's effective.

Well-plotted song fest combines familiar ballads like "Old Devil Moon" and her Columbia biggie "Moulin Rouge," with such smart offbeat airs as "Something Cool," "Let Me Love You," and sensitive "Lonely Town." She's brilliantly accompanied by Irving Joseph at the keys, and her arrangements are solid. In all, she has a sock low-pressure presentation that brings an explosion of response for begoff.

Mentalist Dr. Arthur Ellen presumably is trying to prove a point with his act: that hypnotism isn't hokum or black magic. A clinical demonstration performed on the boards, with certain carnival sideshow attributes, it is carried off so tastefully and provocatively in this room that it is sure to build trade through lip service. At outset, he amazes with phenomenal memory of numbers and nouns tossed up by the audience. This sets mood for rest of his turn as a kind of party caper.

For mesmerism, Dr. Ellen singles out the best available subject and proceeds to make her act out his orders while she's entranced. Accordingly, opening night subject executed a graceful dance, though in waking moments she insisted she'd never danced before. Session climaxed with hypnotist standing upon the woman's rigid abdomen, while she's stretched prone across two chairs. Dr. Ellen's manner is clinically brusque but never offensive, and his act, or demonstration, whichever it is, engrosses and is loudly received.

Open-shirt folk-balladeer Stan Wilson opens bill with 25 minute segment of warm, absorbing songs. Singer has a wide vocal range, pleasing tones and a broad repertoire, which is unusual for folk-singers who normally specialize in a single mode. Wilson takes in ballads like "Frankie and Johnny," rural folk tunes like "Careless Love," and old English songs like "Golden Vanity." What's more, he offers two calypsos, and his voice customary fine musical backing. *Les.*

Last Frontier, Las Vegas

Las Vegas, July 18.

Herb Shriner, Lisa Kirk (with Buddy Pepper), The Marcelli's (2), Frontier Girls (10), Garwood Van Orch (11); no cover or minimum.

Herb Shriner and Lisa Kirk lend balance to this bill and satisfy.

As always, humorist Shriner digs into Indiana lore for his material. The droll comic regales with stories during 30 minutes which are punctuated by howls of laughter. His double entendres are sharp, and the simple bucolic stuff is timed to net just as big laugh returns. The personable star touches on most aspects of small town material. Shriner closes with classical selections on the harmonica and the begoff indicates he'll inspire plenty of repeat biz during his three-week run.

Miss Kirk is in good voice and charms the diners with her performing ability. "What I Do I Do for Love" clicks. "They Can't Take That Away From Me" is great, if you haven't heard Frank Sinatra do it in Vegas for the past five weeks. This intense songstress wraps up her audience with a fine mood-interpretation of "A Song of Love Is a Sad Song." A cute gimmick is a phone with a hidden mike used to sing to ringsiders. Buddy Pepper is outstanding in piano and vocal support.

The Marcelli's set a lightning pace in the opening spot. The pair of tumbling, somersaulting acrobats display a unique style, working with chairs and a long table. The wiry acros hang onto the chairs while being flipped through the ozone and roll from the floor over the table like a caterpillar.

The Frontier Girls are okay in two productions backed by the able Garwood Van orch. *Bob.*

New Churchills, London

London, July 13.

"Season for Sheila," with Sheila O'Neill, Michael Charnley, Ronald Moody, Rachel Roberts, Eleanor Fazan, Doreen Rider, Josephine Gordon, Anne Valery, Barry Morgan and Monty Tyree Band; cover, $2.80.

Sheila O'Neill, a blonde looker, who hit in last year's London stage production of "Paint Your Wagon," is the star of this potted revue which has been stylishly staged and tastefully conceived. With a little pruning, particularly of some overlong comedy gab, it should settle down as a solid attraction during the summer months.

Peter Myers and Alec Grahame, who authored the revue, have traced the progression of a Scottish lass who comes down from the Highlands to the bright lights of London. Their treatment breaks from convention, has frequent flashes of wit, and is fresh and unusual. They've penned a couple of good lyrics, but they gave too much time to Ronald Moody who has the comedy chore to himself. The artist has inventive talent and some impressions are of standout quality. The weakness is usually in the writing and not in the interpretation.

Sheila O'Neill and Michael Charnley fill the dancing leads with charm and polish, and the gal adds a strong quota of feminine appeal. Rachel Roberts handles the two songs with confidence and Anne Valery makes an attractive femcee. Eleanor Fazan, Doreen Rider and Josephine Gordon give effective terp and vocal support.

Production is neatly backed by Barry Morgan and his Mayfair Music band, which also cater for the terp sessions with Monty Tyree's Cuban Band. *Myro.*

Hotel Chase, St. L.

St. Louis, July 16.

Peggy Taylor, Bob Thompson Aquatones (3); $1-$1.50.

Peggy Taylor, a brunet looker, is scoring solidly in launching her American nitery career in Harold Koplar's swank layout after working in niteries in London and Paris. She has swell pipes, fine diction and a flair for showmanship and wins the customers under none too favorable circumstances. Firstly the amplifying system here is defective, and secondly she has to combat the noise of passing traffic in this al fresco spot.

Miss Taylor clicks from her opening "What Does It Take" a smart parody on "Making Whoopee." Sandwiched in between is a change of pace with a newie, "Boing Boing," and "When The World Was Young" in French and English. The limited space for entertainers precludes any acts except singers, and even the number of musicians must be held to a minimum. Thompson's crew dishes out the notes for the act and dansapators. *Sahu.*

Mapes Skyroom, Reno

Reno, July 15.

Helen Traubel, Lord Buckley, Don Arden Dancers, Eddie Fitzpatrick Orch; $1.50 minimum, second show.

Helen Traubel is getting the type of shouting enthusiasm some entertainers think is long gone in Reno. Of course, Reno has always considered itself a opera town—importing a couple of road companies each year.

The thing about Miss Traubel is her respect for her profession, without the pompousness which usually accompanies it. She touches briefly on opera best known to the non-operagoer. Then, she does something like "No Other Love," or a pleasing medley of "St. Louis Blues," next to "Pagliacci."

Lord Buckley gets his usual quartet of victims on stage for a pantomime, or sort of human puppet show. The three guys and a gal from the aud move their lips while he goes through his comedy routine.

Bright addition to the Mapes decor is the Don Arden line, which gives this room a new class.

Costuming is fine and numbers are exciting.

Eddie Fitzpatrick's orch backs Miss Traubel classily. *Mark.*

Blue Angel, Chi

Chicago, July 15.

"Calypso Magic," with Sam Manning, Lord Carlton, Princess Orelia, Lady Calypso, King Rudolph, Lady Jamaica, Whalebone Willie, Jerry Miller, Al D'Lacy Gypsy Orch (5); $3.50 minimum.

Serving Calypso as specialty of the house for over a year, Chicago's Blue Angel comes closest to an authentic display with the present unit. It's a fast-paced whirligig using two stages, one at front and one at rear of the house, with a genuine native look, convincing Trinidad conviviality and plenty of dash. But showmanly polish and best stage presence are sacrificed in an effort to reproduce the real thing.

Like previous show, from which most of present cast is held over, this spread was produced by headliner Sam Manning who holds lengthy cleffing credits in the Calypso idiom. Aged chanter holds court as Judge Calypso at rear stage, trying other members of the unit on front shelf as presumed lawbreakers. In this format they sport their stuff, with Manning himself singing opening "Banana Dance" and "Matilda" finale. Best singer of the lot is easily Lord Carlton, guitar-playing tenor who essays ludicrous ditties like "Man Smart; Woman Smarter" and "Donkey Want Water," the latter with rousing off-the-cuff verses that are real crowd pleasers.

Contortionist Whalebone Willie, who is primarily a leg-twister performing on a chair, has some aweprovoking moments with the crowd, but has to overcome self-consciousness. King Rudolph backs the show with invigorating primitive percussing and takes unique solo on steel drum, a pounded-out oil can top played like a marimba, that gets a warm mitting.

Femme ingredient is weakest in the whole package, though Princess Orelia has sex appeal and performs an engrossing sensual dance with Jerry Miller. Matronly-looking Lady Calypso belts too hard, slurring diction on "Make Him Behave," while Lady Jamaica's warbling is too thin and at times inaudible. But visually they convince as local color and enhance overall calypsonian atmosphere. Finale, with all hands onstage, is exciting and colorful.

Al D'Lacy string ensemble lends melody behind King Rudolph's drum backing and plays okay gypsy airs for listening and dancing between shows. *Les.*

Hotel Radisson, Mpls.

Minneapolis, July 15.

Carmen Cavallaro, Don McGrane Orch (8); $2.50 minimum.

What with Liberace riding so high, wide and handsome, there's, of course, the possibility that his phenomenal appeal may tend to create a vogue generally for such showy and extremely listenable male pianistics. In such a case, Carmen Cavallaro would seem to be right up the ivory tickling alley. But under any circumstances, he stacks up as a topnotch entertainer of his kind and one always completely capable of winning local cafe society's approval.

Goodlooking, personable and the possessor of much keyboard talent and musical routining wisdom, Cavallaro hits the jackpot on this occasion, the same as hitherto in Minneapolis. His performance of original and distinctive arrangements of surefire numbers produce plenty of mitt pounding. It's the sort of enjoyable melodic display that apparently suits all musical tastes. He plays for an hour and the table sitters still clamor for more.

Cavallaro mostly adds new keyboard twists to perennial favorites so that they emerge with a fresh flavor. His embroidering shenanigans invariably spell showmanship and increased listener pleasure. He varies the proceeding's mood and tempo cleverly and gives even his brief excursions into the classics popular touches. The audience especially warms up to an amusing version of "Chop Sticks," his medlies of pop selections and distinctive arrangements of "Twelfth Street Rag," "St. Louis Blues," "Warsaw Concerto" and "Malagueana." Introductory remarks are pleasingly short and to the point.

The pianist is aided by Don McGrane and the latter's orch which back him up superbly. As usual, too, the McGranites do very well for customer dansapation. *Rees.*

El Rancho, Las Vegas

Las Vegas, July 14.

Joe E. Lewis, Gloria De Haven, Doodles & Skeeter, El Rancho Girls (10), Bob Ellis Orch (11); no cover or minimum.

Customers are expected to make plenty of return trips during eight-weeks tenure of Joe E. Lewis, who can be depended upon to render something different on any given visit by the stubholders. Aiding and abetting during the first four weeks is Gloria De Haven and the heldover Doodles & Skeeter. Le Roy Prinz is staging the opus.

The Lewis humor is, as always, a strong fillip to diners. He never lets up during his 30 minutes and he never lets the cash customers down. New stuff includes: "Somebody Bad Rang the Guy's Doorbell," strictly socko; "Each Year It Gets Harder to Win in Las Vegas," and "Sex Is Just a Number After Five."

Gloria De Haven, prettily gowned, exhibits nice talent and personality. Her voice is not big, but the young thrush pleases. "Little Things Mean a Lot" and "Not Too Lazy for Love," are warbled interestingly, while the gal's topper is "It's the Same."

Doodles & Skeeter repeat their record-pantomiming while The El Rancho Girls, in a pair of new production numbers, are cute to look at. Bob Ellis orch rates a nod for an okay job at the musical helm. *Bob.*

Chaudierre, Ottawa

Ottawa, July 16.

Ames Bros. (4), Ernie Richman Mannequins (4), D'Andrea Sisters (2), Jimmy Garrett Orch (8); $1 admission.

Their disks riding high locally, the Ames Bros. opened to okay business at the Chaudiere Club's Rose Room and they give the customers what they came to hear. On for 30 minutes, the Ames boys chirp in smooth, neat style and add mugging antics that click at times and flop at others, to final begoffs. They score best with impression stint of Laine, Cole, Eckstine, Pinza, Kenny, Mills Bros. and four Vaughn Monroes. Standout numbers include "I Love Paris," "Man With A Banjo" and "I Can't Believe That You're In Love With Me." Herb Eidemiller arranges and leads the band from the keyboard for the Ames niche.

D'Andrea Sisters, a blond and a brunet, present a light terps and chirps session to good returns. Held over are Ernie Richman & His Mannequins in clicko hoofing and warbling stanza. Jimmy Garrett band is okay for show and dancing. *Gorm.*

Sans Souci, Miami B'ch

Miami Beach, July 17.

Eileen Barton, Ann Herman Dancers, Sacasas Orch; $2.50 minimum.

Eileen Barton is one of the group of thrushes who've become staples along the hotel-cafe circuit in this area. Back at the Bluesails Room of this mid-beach swankery, she marks up a solid score purveying the deft blend of tunes arranged for her.

The slim songstress applies a fluid delivery to sustain eye-appeal while spelling out her songalog. Mixture contains "Secret Love," "I'm Just Wild About Harry" and "The Man Who Got Away," illustrative of the balancing. The build is steady with intro of her latest recording, "Sway," sending her into encore segment which features takeoff on Red Buttons' "Ho Ho," "Cry," ala Johnny Ray, and trademarked "If I Knew You Were Coming, I'd Have Baked A Cake."

Ann Herman dancers, house studio perennials, define the mambo and samba terps in zingy manner to tee off matters. *Lary.*

500 Club, A. C.

Atlantic City, N. J., July 16.

Dean Martin & Jerry Lewis; Wendy Waldron, The Skylarks (5), Mayo Bros. (2), Johnny Conrad Dancers, Dick Stabile Orch (18), Tony Curtis; $6 minimum.

Back again into the night club field, Martin & Lewis bang through a 40-minute routine in 500 Club's Vermillion Room proving they have forgotten nothing and learned much since they formed their duo in the same spot in 1946.

Their popularity, enhanced by reason of motion pictures and tv work, has grown in the past five years and club management reports complete sellout for the 10 days they will appear. Searchlights in the sky, banners across the street, renamed for a week in their honor, give them front publicity spot over the many summer attractions.

Payees catch about same, with few exceptions, format which has hypoed their tv rating and made them boxoffice draws at the picture houses. Routine has Jerry clowning with Stabile, Martin, and the payees nearest stage.

It's surefire stuff, for crowd of more than 600, at $6 minimum per head, a hike of a deuce, seldom rested from the guffaws, and that seldom came when Martin brought into play those pipes which have had much to do with making the act one of the nation's first.

Top bit brings waiter up with small table which he places on stage just as Martin is set to start song. Singer gags about people coming in during last part of show and beautiful redhead, (Wendy Waldron) takes place at table. Seconds later Jerry appears, attired as flashy youth escorting father's secretary assigned to keep him on straight and narrow. Fun from there on murders the customers.

Martin, in early moments of act, offers "What a Day" and "Money Burns a Hole in My Pocket," from their new pic. On stage pair sing and clown their way through parts of such songs as "My Heart Cries For You," "Some Enchanted Evening," "St. Louis Blues," and bring on a brass act with Martin working the trombone and Lewis the trumpet—and they can play them too.

Duo takes turns in leading orchestra, augmented for the occasion. The gags, which have proven pay dirt, are again pulled out for the payees to enjoy, and they do just that.

Pair look like the vaudeville team of olden days in their exit number, "In Old New York," which they work through vocally as a tophatted duo. Softshoe bit is effective here.

Boys work sincerely and hard for 40-minute stretch caught as they opened. Amply rewarded by big crowd out for glimpse of them here again after eight years.

Good bill supports comics. Skylarks, mixed quintet, (three boys and two girls) offer four neat and well received numbers, opening with "Living the Life We Love," and moving into spiritual. "Swing Low, Sweet Chariot." Group goes off after "Old Man River," offered in fast tempo. Close solidly with "St. Louis Blues." Unique arrangements plus singing positions (boy girl facing each other closely with odd boy in rear during number) for socko response.

Two dance acts, Mayo Bros., pair of clever tapsters; and Johnny Conrad Dancers, boy and four girls, fill in show with Tony Curtis introducing Maestro Dick Stabile who first brings on Lewis, who after gagging introduces Martin. *Walk.*

Gatineau, Ottawa

Ottawa, July 16.

D'Arco & Gee, Bruce Stevens, Gene Griffin, Lindsay Sapphire Dancers (6), Harry Pozy Orch (8); 75c admission, $1 Saturday.

Clean comedy so distinct everybody gets every line and action makes the D'Arco & Gee stanza an annual click in the Gatineau Club's Carnival Room. The boys use hoke, knockabout, chanting and gab for socko reaction from tablesitters. Not that they play down to the crowd; they merely avoid getting complicated and every fragment is a direct hit. Taller D'Arco handles straight material nicely to Gee's unrestrained antics. Both have top pipes which get an occasional showing.

For the second time in his stay here, lanky Gene Griffin is taken from the line to do a solo spot. Considerable improvement in savvy and act structure is evident and the lad's flair for comedy is allowed to show. Besides an okay handling of smooth oldie, "Do You Ever Think Of Me?" standouts include a boff ballading of "Little Things Mean A Lot" and a Johnnie Ray aping. Griffin also emcees and continues his line chores effectively. *Gorm.*

Sahara, Las Vegas

Las Vegas, July 13.

Paul Winchell, Billy Ward & His Dominoes (5), Bob Hamilton Trio, Saharem Dancers (12), Cee Davidson Orch (11); no cover or minimum.

After six years on tv, Paul Winchell is tackling cafes again and his in-person appearance is socko in an overlong show due mainly to the opening dance act, the Bob Hamilton Trio. The show is heavy on terps as it is, with two George Moro line productions in addition.

Winchell jokes and hokes through his wooden side-kick, Jerry Mahoney, and essays clever song duets, including novel impressions in "Be Yourself." The star and his dummy do a pair of Jimmy Durantes in sock fashion. The material, in most of the 35-minute stint, is fresh and funny. Knucklehead Smith, the headliner's other dummy, plays a home-built musical contraption, and together they make "Wabash Cannonball" a real rouser. The act is a cafe natural.

Billy Ward & His Dominoes, five vocalists who teamed three years ago, are a smooth harmony group with Ward a standup piano pounder. The fine voice-blend makes for easy listening in "I Really Don't Want to Know" and "Three Coins in the Fountain." "Because" is stirringly rendered and the contrasting jump tunes with clever choreo by the quintet rate salvos.

The interpretative dances of the Bob Hamilton Trio are effective. The trio jumps, jives and performs a good calypso, to wind in a jam session. The act is on too long and would fare better were a number lopped off. Moro intro's fast-moving production numbers with Vienna and vivid jungle drum routines, both rating big hands. The Cee Davidson orch cuts a clean show all the way. *Bob.*

New Acts

MICKI MARLO
Songs
20 Mins.
500 Club, Atlantic City

Micki Marlo is a newcomer songstress of strong potential. She has the ingredients which augur full-blown stardust. Reminiscent of the Ethel Merman technique, she is a softer song delineator but belts 'em out with the same authority, in itself a surprising anamoly in light of her tender years.

Miss Marlo's professional span is said to be numbered in months, and not years, yet she has all the aplomb of veteranship which bespeaks either (1) anonymous schooling in the woods; or (2), a natural-born savvy approach to present-day song standards. The latter appears more likely, as she appears to be still in her teens or maybe has just achieved being a hot 20 in age.

A mighty purty brunet, she is pert and betimes impertinent in her stance, making for a hoydenish personality (as befits some of her song stylings) and ingenue in others. Her penchant seems to be a modern rhythmic treatment of popular standards such as "Life Is Bowl of Cherries," "Them There Eyes," "Lover Come Back to Me" and "Just One of Those Things." "Cry Over You" rounds out her repertoire. Miss Marlo is on the Capitol diskery roster and needs one of those surprise quick disclicks to catapult her into extraordinary values but, on her own, she is an important addition to the thrush circuit. She has the spark for name timbre. *Abel.*

ALEX & GALINA
Acro
9 Mins.
Palace, N. Y.

Alex & Galina, an imported turn, comprise an okay opener with their hand-to-handing plus terp interludes. This man-and-woman turn have a series of tricks that are standard in this field, but they give these antics a snappier dressing with their dance briefies.

Their topper is a good novelty. They do a head-to-head whilst the lass plays a concertina in an inverted position, and he strums a guitar. It's probably a good thing that the orchestra plays very loud during this interlude, but it does provide an unusual and applause-laden closer. *Jose.*

THE CHECKERS (2)
Songs-Dances-Comedy
14 Mins.
Legion Club, Omaha

Best local act to crash the nitery scene in years is The Checkers, a pair of 10-year-old youngsters—one colored and one white—who are currently stopping the show at the Legion Club.

Tutored by the white boy's mother, Mrs. Jean Locken (who has a dance studio here), the boys come on to taps and vocals on "Crazy, Man, Crazy" and then Danny Locken takes over for a terrific takeoff stint on Eartha Kitt, Liberace and Johnnie Ray. Lad employs a black wig to impersonate Miss Kitt's "C'est Si Bon" and winds up on floor in a hilarious Ray "Cry." In between, he does a straight bit on "You Belong to Me" that should be dropped because it winds the youth.

Negro boy, Neil Reynolds, returns for a standout bit of challenge tapping that sends kids off to an ovation. Act might be helped if Reynolds were given more stage time. *Trump.*

DANA & WOOD
Comedy, Satire
20 Mins.
El Morocco, Montreal

Comedians Bill Dana and Gene Wood, making their first Montreal appearance at the new El Morocco, prove to be the most refreshing to hit this town in months. Despite fact that duo had to work without benefit of any musical backing due to current AGVA-AFM hassle which took edge off some of better situation material, both youngsters pack enough personality and wallop into routines to draw solid appreciation from payees.

In many ways duo works at too great a tempo and their eagerness to please results in many good lines and ad lib asides either going over heads of patrons or getting lost in collision. Comedics for most part are in a more sophisticated vein, satires covering films, politics, television, et al., shaped into a clicko package.

Team wisely stays as far away as possible from the obvious straight-man-comic setup managing to mix gag honors in a fairly even and entertaining fashion. Ideal for the intimery trade and tele shots. *Newt.*

GENE GRIFFIN
Songs
8 Mins.
Gatineau, Ottawa

Gene Griffin, with some stage and television experience, has chanted with the Lindsay Sapphire Dancers at the Gatineau Club in Ottawa since the line teed there in late May, but his initial solo spot of any consequence is in the club's current Carnival Room show. A distinct comedy ability he has a pleasant, loose, easy-going build and manner, backed by an evident willingness to work. It all gives strong support to his flexible pipes.

He handles ballads, novelties and bounce tunes with equal effect. In his mid-20s, Griffin, with proper handling, material and production, could probably be molded into a strong act. *Gorm.*

JAN & EVIE GALE
Songs
9 Mins.
Palace, N. Y.

Jan & Evie Gale are a well-groomed harmony duo who are precise in their notes and gestures. The girls have good voices but their extreme uniformity in presentation gives their efforts an artificial mien. There's so much of an aim for commercialism that any individual flavor is eliminated.

Their numbers similarly do not give them any hold on audiences. They do three tunes. "Mad About You," "I Love Paris" and "Ricochet," and they're off to a perfunctory hand. *Jose.*

THE RENOWNS (3)
Comedy Dance
10 Mins.
Palace, N. Y.

The Renowns, a British import, comprise two men and a girl, in a series of comedy terps that need just a bit of tightening to achieve maximum results. Standard antics predominate in the efforts of this team, but there are a few outstanding tricks that set them off.

One of the lads has a breakaway suit that starts the team on its comedy ride. They have some good spins, a few excellent falls, and some lifts that get top results. Elimination of a few of the tricks that are in the catalog of virtually all of dance teams of this type would increase their already good impact on audiences. *Jose.*

'Oklahoma' Even Fits On Utah Mt. Top; Boff Start To Salt Lake City Fest

By ARTHUR BRONSON

Salt Lake City, July 20.

"Oklahoma's" status as an American classic was emphatically demonstrated again last week, when the Rodgers & Hammerstein musical served as opening production of the U. of Utah's 8th annual summer festival here. Unique setting for the legiter helped to enhance its appeal. But the fresh, engaging performances of the local presentation only emphasized the enduring qualities of the musical.

Setting here was a knockout, the show being presented outdoors in the U. of Utah Stadium high on a mountain overlooking Salt Lake City, with the stark, imposing Wasatch Mts. rimming most of the area, and moon and stars serving as added backdrop. Performances and setting have generally combined to make this festival one of the finest theatrical events—entertainment and artisticwise—of this whole Intermountain region.

It's astonishing how well the musical stands up after 11 years. Authorities brought in Laurel Hurley and John Tyers, of the N.Y. City Opera Co., for the Laurey-Curly leads, and Coast singer Marny Nixon for the Ado Annie role. Two San Francisco Ballet Co. leads did the dream dance scene, while balance of the large cast were all localities and amateurs — radioites, teachers, tradesmen, etc.

Maurice Abravanel, conductor of the Utah Symphony Orchestra and onetime Broadway maestro ("Lady in the Dark," "One Touch of Venus," etc.), is the fest's music and artistic director; Dr. C. Lowell

(Continued on page 52)

Phoenix-Rachel Tie May Extend Beyond 'Sandhog'; Share Residual Rights

Production association of T. Edward Hambleton and Norris Houghton, of the N. Y. Phoenix Theatre, and Howard Da Silva and Arnold Perl, of Rachel Productions, may extend beyond the presentation of "Sandhog" at the off-Broadway Phoenix next season. Deal for the production of the Earl Robinson-Waldo Salt musical gives each of the producing teams the right to participate in any subsequent presentations of the tuner.

If both teams decide to go ahead with a subsequent presentation then a new joint partnership would be formed. However, if either management is disinterested in participating in such a move, the other can go ahead on a solo basis. In any case, both teams will share in certain residual rights as result of their original co-production relationship. Hambleton-Houghton participation in any subsequent production of the work would be on their own and not a Phoenix enterprise.

It's estimated that financing of the Phoenix production of "Sandhog" will run about $60,000. The Phoenix partnership agreement calls for a $15,000 capitalization on each of the shows presented, which means additional coin will have to be raised, as was the case last season with "Golden Apple," which was subsequently brought uptown after a limited run at the Phoenix. It's understood that raising of the additional coin will be split evenly between Hambleton & Houghton and Rachel Productions.

Production rights to "Sandhog" had been acquired by Rachel. Outfit had been scouting around for a suitable theatre in which to mount the show next season but had been unable to find a satisfactory location.

ANDERSON WORKING ON PLAY AFTER HOSP SIEGE

Hollywood, July 20.

Maxwell Anderson is working on a new play, which he hopes to have ready for Broadway production this season. He has completed the filmwriting assignment for which he came here from New York last winter.

Dramatist has been discharged from the hospital after a serious illness and a minor operation, but is due for major surgery early this fall.

Current Road Shows

(July 19-31)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie) — Alcazar, S. F. (19-28); Opera House, Central City, Col. (30-31) (Reviewed in VARIETY this week).

King and I (Yul Brynner, Patricia Morison)—Opera House, S. F. (19-24); War Memorial Aud., S. F. (26-31).

Peter Pan (Mary Martin)—Curran, S. F. (19-31). (Reviewed in VARIETY this week).

Picnic (Ralph Meeker) — Geary, S. F. (19-31).

Porgy & Bess — Philharmonic Aud., L. A. (19-31).

Seven Year Itch (Eddie Bracken) —Biltmore, L. A. (19-31).

South Pacific (Jeanne Bal, Webb Tilton)—National, Wash. (19-31).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (19-31).

Wonderful Town (Carol Channing)—Shubert, Chi (19-31).

'Angels' Breaks 23-Year Stockbridge Barn Mark; Other Strawhat News

Stockbridge, Mass., July 20.

"My 3 Angels" rang the bell at the Berkshire Playhouse last week when it set a new house record for the 23 years of this stand's operation, with $6,020 take. Local production had Paul Lipson, who understudied Walter Slezak in the original production and later took over the part on tour. Featured with Lipson were Eleanor Wilson, Sheppard Strudwick, Mary Jackson and William Swan.

This week producer William Miles is reviving the old comedy melodrama, "The Ghost Train," with Rex O'Malley, Mary Jackson and Augusta Roeland featured. David Clive, stage manager, will direct the production. The opus ran two years under his father, E. E. Clive's tenure at the Copley Theatre, Boston, years ago.

'Annie' 14G, Wallingford

Wallingford, Conn., July 20.

Oakdale Musical Theatre, local 1,500-seat tent setup, tallied something exceptional in a Connecticut strawhat take when the spot grossed over $14,000 on its initial production of "Annie Get Your Gun," with Helen Gallagher and Mark Dawson. This figure was outstanding in view of the fact that opening-week houses also carried the deadwood of considerable paper attendant upon missionary promotion of the community's first ozone legiter.

Rapid acceptance of tent musicals here has prompted the management to extend season two weeks beyond the original 10. Sked will now run through Sept. 21-26, with "Bloomer Girl" and "Carmen Jones" the extra duo.

Bill Ross is staging the shows here, and Sylvan Levin is conducting, with assists from Peter Pressman and Homer Denison. Allen Waine is handling choreography; scene designers are Steve Saxe and Don Tirrell; technical assistant, Beverly Rowan; lighting, Anthony Carmucci.

'Burning' $6,000, Boston

Boston, July 20.

Uta Hagen and Herbert Berghof, in "The Lady's Not For Burning," pulled a satisfactory $6,000 into the Falk-Capp-operated Boston Summer Theatre last week. House, a 917-seater, operates with a $3 top. "Mr. Roberts," starring Gene Raymond, at the larger Marblehead Summer Theatre, which incidentally is operated by Lee Falk solo, was slightly better than the teeoff production, nabbing near $7,500.

Current at the BST is "Hasty Heart," starring Farley Granger, with "Son of Norway," its cast topped by Lucille Manners, at the Marblehead barn.

'Boy' $12,500, Philly

Philadelphia, July 20.

"Boy Meets Girl," with Robert Preston starred and Leon Janney, Georgiann Johnson and Addison Richards featured, turned in a neat $12,500 at the Playhouse in the Park last week, thus maintaining the fast pace set by the tent theatre in Fairmount Park this season. Notices were particularly laudatory for this farce revival which, as one critic mentioned in

(Continued on page 51)

About Time, Too

Cincinnati, July 20.

Latching on to legit as a potential trade hypo, seven leading downtown department and apparel stores are supporting the Cincy play series subscription campaign for the new season.

Individual cooperation of the merchants was obtained by Noah Schechter, resident manager for the Shubert interests, on the basis that road shows not only bring in people from out-of-town, but also bring Cincinnati area residents to the downtown section. Stores already have inserted Theatre Guild subscription blanks in mailing pieces to more than 100,000 customers.

Traube May Film 'Ginger' in Chi

Chicago, July 20.

Shepard Traube, co-producer and director of "Time Out for Ginger," is negotiating with Chi business man Arnold Maremont and other as-yet undisclosed backers for the financing of a film version of the comedy. Producer was in last week conferring with Melvyn Douglas, the show's star, who's summering at Maremont's North Shore residence.

If the project jells, Traube says, he may lens the show here and that Myrna Loy has been sounded out for the wife role. The producer-stager, meanwhile, plans to continue the "Ginger" run here until September, when it resumes on tour westbound. It's currently in its 27th week at the Harris.

Ink Windham, Quintero For Legit 'Baker's Wife'

Donald Windham has been signed to dramatize and Jose Quintero to stage "Baker's Wife," the stage edition of the French film success. Play is scheduled for production in midwinter by Bruce Becker and Robert Ellis Miller. Male star is required for the lead, played on the screen by the late French character actor, Raimu.

Windham is best known in legit as the coauthor, with Tennessee Williams of "You Touched Me," produced by Guthrie McClintic in 1945-46. Quintero drew critical attention two years ago as director of the hit off-Broadway revival of "Summer and Smoke," and last season as stager of "In the Summer House."

Before doing "Baker's Wife," Becker and Miller will produce "Tonight in Samarcand," with Albert Mare directing and Eva Gabor as star. Latter show is due to start rehearsing early in September for a mid-November opening on Broadway. Becker planed Monday (19) to the Coast for additional casting. He's due back in about a week.

Scheduled B'way Openings

(Theatre indicated if set)

Almanac, Imperial (8-23) (reopening).

Fifth Season, Cort (9-5) (reopening).

Home Is the Hero, Booth (9-22).

Summer Long, Coronet (9-23-).

Boy Friend, Royale (9-30).

Reclining Nude (10-7).

On Your Toes, 46th St. (10-11).

Tender Trap (week 10-11).

Fragile Fox (10-12).

Ensemble (rep)., Bijou (10-15).

Peter Pan, W. Garden (mid-Oct.).

Champagne Complex (10-27).

Rainmaker (10-28).

Fanny (11-4).

Festival (11-10).

Quadrille, Coronet (mid-Nov.).

Tonight Samarcand (mid-Nov.).

Hot Rock (11-22).

Sandhog, Phoenix (11-23).

Black-eyed Susan (Late Nov.).

House of Flowers (12-15).

Desperate Hours (12-29).

Silk Stockings, Imperial (12-29).

Asheville's 'Britches'

"Tight Britches," folk-play by Hubert Hayes, is doing a summer run at the Mountain Playhouse, Asheville.

The play will continue on Thursday, Friday and Saturday nights through Labor Day, while a musical program made up of youthful balladers and dancers is being produced each Wednesday night.

Inside Stuff—Legit

The annual "it's too sexy" complaint about a traveling show being presented in L. A.'s Philharmonic Auditorium cropped up again last week. This time it was about "Porgy and Bess." Robert Breen, co-producer and director of the folk opera, said a letter of protest had been received from C. H. Brainard, general manager of the Aud., which is owned by the Temple Baptist Church. Brainard asked that changes be made to eliminate "lewd, sexy and obscene" scenes between the characters Crown and Bess. Breen nixed the suggestion, commenting that Irene Williams was seen here as Bess simply because she was as "sexy and vivid" as Brainard said. "If he weren't," he added, "we'd get another one."

Anyway, Breen declared, this production of "Porgy" has been on tour for two years without complaint and was presented in Europe under U. S. State Dept. auspices as a "cultural venture." Breen added: "Boston and Philadelphia didn't object." According to report Monday (19) from the Coast, last week's boxoffice receipts were being held by the Philharmonic management, apparently in an attempt to force Breen to change the show as requested.

Display ads in the local papers for Tallulah Bankhead's starring appearance last week in "Dear Charles," at the Newport (R. I.) Casino Theatre, used only the actress' first name, with a head-and-shoulders photo and her radio-tv signature, the word "Dahling." Copy, in the form of a note from the star inviting readers to attend the show, had the script signature Tallulah. Week's engagement drew sellout attendance, as did the previous stanza at the Cape Playhouse, Dennis, Mass.

"Sailor Beware," by Philip King, is opening soon at the Connaught, Worthing, Eng. This is not to be confused with the Kenyon Nicholson-Charles Robinson farce, "Sailor, Beware!," a hit on Broadway in 1933-34. King is a British author among whose various plays "See How They Run" has been a standard stock item in the U.S. for several years.

Legit Bits

Sol Jacobson, pressagent for "Teahouse of the August Moon," is on a motor trip to the Thousand Islands, with a quick o.o. visit to the Stratford (Ont.) Shakespearean Festival. . . . **Lewis Harmon** is subbing as p.a. for the **John Patrick-Vern Sneider** comedy. . . **Alexander H. Cohen's** (in association with **Gayle Stine**) production of the **Leslie Stevens** comedy, "Champagne Complex," will be financed for $50,000 and it's figured to break even at $10,000 gross.

Jim Mishler, understudy to **Charles Nolte** in "Caine Mutiny Court Martial," played the part at both performances last Saturday (17). . . Actor **Jimmy Yoham** rescued a man Saturday night (17) who had fallen from the platform to the tracks in the subway station at 50th and Broadway. . . Author's agent **Carl Cowl** left last Friday (16) to attend the opening of "The Wooden Dish," by his client, **Edmund Morris**, next Tuesday (27) at the Phoenix, London. The play is scheduled for Broadway production this season by Aldich & Myers.

Elmer Rice and **Betty Field (Mrs. Rice)** have taken an apartment in New York and are disposing of their home at Stamford, Conn. . . . **Robert E. Sherwood** has sold his country home in Surry, England, and is spending the summer in London. He's due back in the U.S. late in August, probably with a revised script of his "The Better Angels" for prospective production this season by the Playwrights Co. . . . Theatrical attorney **L. Arnold Weissberger** left Monday (19) to see "Peter Pan," with **Mary Martin** and **Cyril Ritchard**, in San Francisco, with a stopoff in Chicago to catch "Wonderful Town," with **Carol Channing**. He's due back in four weeks.

Pericles Alexander, amusements editor of the Shreveport (La.) Times and local VARIETY mugg, in New York for three weeks to catch the shows and write his daily column . . . Producer **Walter Starcke** back from two-month Hawaiian vacation and doing a five-a-week strawhat stint to scout new plays and actors . . . **Toni Darnay**, a fixture in radio and tv serials for several years, is doing one of her infrequent legit stints, appearing with **Eva LeGallienne, Enid Markey** and **Parker Fennelly** in a try-out of the new **John Cecil Holm** play, "The Southwest Corner," week of Aug. 9 at the Spa Theatre, Saratoga . . . **Allan Lewis**, of the Barry Hyams legit publicity staff, left N. Y. Saturday (17) for Europe on a three-month holiday.

Jeanne Bal is exiting her starring role in the national company of "South Pacific," with **Iva Withers** replacing . . . **Gregory Ratoff** will direct **A. B. Shiffrin's** "Black-Eyed Susan," to be produced this fall on Broadway by **Gordon W. Pollock**. . . **Barney Ward**, veepee of Huntington Hartford Television Agency, has acquired production rights to **Charles Miller's** "That Certain Age," scheduled for Broadway in October. . . "The Shaggy Dog," rewritten by **Arnold Auerbach** and slated for fall production by **Earl S. Peed**, has been retagged "The Saturday Bus." **Robert H. Gordon** will stage the tuner, which has music and lyrics by **Carly Mills**.

Pressagent **Joe Shea** is currently doing an out-of-town ballyhoo job on the "Caine Mutiny" picture.

Producer Eunice Healey planed Saturday (17) to San Francisco to visit her ailing mother. She'll be gone three weeks. . . . **Moss Hart**, trying to work out an idea for a new play, is summering at his place at Bucks County, Pa., while **Kitty Carlisle (Mrs. Hart)**, co-starring in "Anniversary Waltz," gets home weekends.

The Parkway Theatre in Brooklyn has been leased by the Hebrew Actors Union, to become the third in a series of N. Y. playhouses to be devoted to Yiddish stage productions beginning this fall.

London Legit Bits

London, July 13.

Emile Littler and **Peter Daubeny's** "Sabrina Fair," which opens at the Palace Aug. 4 after a week's tryout at the New Theatre, Oxford, has set **Kathleen Nesbitt** to play her original mother role, **Don Randell**, the Joseph Cotten role, **Zena Dare, Marjorie Steel, Phil Brown** and **John Cromwell**. Last three are American, with **Cromwell** also to direct the play. **Cromwell** also played in the N. Y. version. . . . **Ludovic Kennedy's** "Murder Story," which was tried out at Aldershot and played there for two weeks, into the Cambridge Theatre tomorrow (14). Play was acquired by **Tom Arnold** soon after opening against many West End managers' bids.

"In the Bag," farce by **Ronald** and **Michael Pertwee**, which was tried out at the Theatre Royal, Windsor, a year ago, is to be televised July 31, after which it may go to the West End. . . . "The Wooden Dish," by American author **Edmund Morris**, which has been acquired by **E. P. Clift**, goes to the Phoenix July 27 after tryout weeks at Newcastle and Nottingham. **Wilfred Lawson** and **Maureen Beckmill** co-star.

Stephen Mitchell has acquired the latest Terence **Rattigan** play, "Separate Tables," with **Peter Glanville** to produce. Play will star **Eric Portman** and goes to the West End by August after a provincial tryout. This is the first time since Rattigan has been writing plays that he has dealt with other managements than H. M. Tennent. . . . **Lee Soble** off to Madrid on his continental talent hunt for his revue, "International Parade of Stars."

Operating Statements

TEAHOUSE OF THE AUGUST MOON

(As of June 19, '54)

Gross last four weeks, $128,706.

Profit last four weeks, $23,187.

Total new profit to date, $207,085.

Distributed profit to date, $80,000.

SEVEN YEAR ITCH

(As of July 3, '54)

Gross last five weeks (N. Y. co), $79,534.

Profit last five weeks (N. Y. co.), $3,644.

Gross last five weeks (road co.), $85,695.

Loss last five weeks (road co.), $2,211.

Total net profit to date, $544,158.

Distributed profit to date, $489,006.

ROAD LOOKS BULLISH FOR '54-'55

Stratford Fest Set as Can. Annual; Mason, Guthrie Share SRO Honors

Stratford, Ont., July 20.

With a hefty $121,950 gross in its first three weeks and a 70% advance sale, the Stratford Shakespearean Festival of Canada again proves that the Bard of Avon can be a boxoffice bonanza, given productions that are professional, theatrical and entertaining, a big bill which director Tyrone Guthrie is filling here for the second year.

On the modified Elizabethan stage especially designed by Tanya Moiseiwitsch for this Festival, Guthrie this year has directed a "Taming of the Shrew" that is full of horseplay and hokum, which the audiences love, and a massive and moving "Oedipus," starring James Mason. Mason also stars in the Festival's third offering, "Measure for Measure," a less happy choice, for as directed by Cecil Clarke it is slack and static.

Granted that this "Shrew" is a romp that seems more Guthrie than Shakespeare, it is a very funny show, full of invention, style and originality, but given to excesses that sometimes cancel out these virtues. There are a few too many funny props, whoops, and full-speed exits, but in his conception of the leading couple, Guthrie is original and consistent. Petruchio, skillfully interpretated by William Needles, is a Harold Lloyd type of comic lover, hornrimmed glasses and all, a milksop at heart but under the influence of love roused to strength which surprises himself most of all. Along with this, Guthrie softens the role of Katherine, played with appeal and humor by Barbara Chilcott, so that she is more credible, especially in the hard-to-take submission speech at tne end.

Non-conventional, Guthrie's crowd scenes are filled with flow-

(Continued on page 52)

Boot Trainees?

An appearance in "Mister Roberts" apparently isn't enough to make a seaman out of an actor. Scheduled opening of the play at the Marblehead (Mass.) Summer Theatre last week almost didn't come off because of a boating expedition undertaken by two of the cast members, Dick Van Patten and Wayne Carson. Duo took off in a sailboat on the afternoon of the preem, Monday (12), and were carried out to sea by the tide. Unable to maneuver back to land, they sent up a distress signal, with the harbor police coming to their aid.

Once back on land they were able to make their way back to the theatre just in time for the curtain.

Hepburn May Tour 'Ondine'

Audrey Hepburn, who closed a limited, successful Broadway run July 3 in "Ondine," may tour in the Maurice Valency-Jean Giraudoux fantasy next fall, presumably with Mel Ferrer again as costar. Before sailing last week for a Switzerland vacation with playwright-novelist Anita Loos, the actress discussed the tour possibility with Victor Samrock, general manager of the Playwrights Co.

With nothing definitely set for the fall, Miss Hepburn explained she'd like to consider the tour "just in case." First, she'll go to England to confer on a possible assignment this summer with the British studio with which she has a one-picture commitment. If nothing develops from that and no other more attractive legit offer comes along, she'd like to resume "Ondine." There's no talk of reopening the play on Broadway, however—just for a road trek.

An "Ondine" tour if any, would probably be limited to only the larger cities, as Miss Hepburn is due back in Hollywood in January for another Paramount picture. Meanwhile, the Playwrights Co. has given up efforts to find a suitable successor to star in "Ondine" on the road. It had approached Swedish-born London legit-film actress Mai Zetterling, ballerina Leslie Caron and ballet-legit star Renee Jeanmaire, among others.

Ferrer, currently making a picture in Italy, is believed to be available to resume as costar with Miss Hepburn in a tour of "Ondine."

Guild Breaking Several Precedents With Sept. D.C. Tryout of 'Summer'

Washington, July 20.

Theatre Guild breaks precedent by booking "All Summer Long," new Robert Anderson opus featuring the mother-son team of June Walker and John Kerr, for the National Theatre Sept. 6. Guild-American Theatre Society subscription season has never started in September. In addition, it is breaking its own rule of never booking a return engagement. "Summer" had its preem at the tiny Arena Stage, town's theatre-in-the-round, over a year ago.

Bess Davis-Schreiner, Guild rep here, said the rules were tossed to the winds because of the unusual local interest in the Anderson drama about the moods and problems of a small boy on vacation. In addition to the fact that the show debuted here, "Tea and Sympathy," Anderson's first play, got last season off here to a sock start, with Kerr garnering critical kudos. The actor had already made an impression on local drama circles in his "Bernardine" stint the previous season.

Another precedent-breaking angle is the one-week rehearsal in D.C. before opening night. No play has rehearsed here in recent years, and it has been several years since any Broadway-bound show opened cold here.

Bari-Nicol to Star In Coast 'Blaze' Tryout

Laguna, Cal., July 20.

Alex Nicol and Lynn Bari will star next week in the premiere of "Blaze of Glory," Leo Lieberman drama which Richard Krakauer plans to present on Broadway next season. Demetrios Vilan will direct.

"Glory" is being presented by Kenneth Britton and Joseph Paul, in association with Krakauer. Stint, incidentally, marks Miss Bari's first stage role since 1950, when she appeared in "Horace" here.

Buffalo Solon Pitches Plan For Tent Theatre

Buffalo, July 20.

A tent theatre with a capacity of 1,800 was proposed to the Common Council here last week by the City Parks Commissioner.

Calling attention to the fact that a number of cities have built open-air legiters, and that there is a growing demand for this type of entertainment, the Commissioner urged the project, which he estimated would involve approximately $150,000 in construction costs.

Philly Pattern

Citing the example of the Philadelphia's municipally - operated Playhouse in the Park, currently in its third highly successful season, Actors Equity recently circulated authorities in leading cities throughout the country with a brochure describing the project.

Piece outlined production operating setup of the Philly show tent, with general instructions and suggestions about establishing such a venture.

MANY B'WAY HITS ARE SET FOR TOUR

By HOBE MORRISON

Prospects are for a relatively good legit season on the road in 1954-55. In general, that's on the basis of the established rule that as regards quality and number of shows, the road follows Broadway by a season.

In the case of the coming season, the road is due to get not only a number of Broadway hits from 1953-54, but a couple from the previous season, plus a few holdover tourers still strong enough to keep going. There's also the prospect of some new-season entries that may go on the road, plus the usual crop of tryout tours, the latter category applying mostly to the eastern key spots of course.

Among the sure or probable tourers from last season are "Tea and Sympathy" (second company with original star Deborah Kerr), "Caine Mutiny Court Martial" (second company already playing the Coast), "Oh Men, Oh Women," "Solid Gold Cadillac" and "Anniversary Waltz."

Possible added road items are "Sabrina Fair" (depending chiefly on its b.o. fate on Broadway the next couple of weeks), "King of Hearts" and "By the Beautiful Sea" (ditto). Reported plans of Feuer & Martin to produce a touring edition of "Kismet" are now uncertain. There's nothing definite, as yet, about a touring company of "Pajama Game." Also, a proposed road troupe of "Teahouse

(Continued on page 52)

Vallee Likes Barn Job; Studying Post-Strawhat Tour in South, Canada

Boston, July 20.

Rudy Vallee is so enthusiastic regarding his role of Father Moynihan in "Jenny Kissed Me," and the chances of reviving the Jean Kerr comedy, that he is currently exploring the possibilities of touring throughout the South and Canada when the current silo season winds. It's his first shot in a legit role in 15 years, and while he realizes the legit circuit won't pay off as well as his nitery stints, he figures hitting the hinterlands will expose him to a large untapped (by him) audience.

During his shakedown date at Ogunquit, Me., last week, Vallee localized several gags, replacing a line referring to teenagers hanging around a drugstore to "Bessie's," a local eatery, and inserting in place of a line squawking of the necessity of attending banquets and teas, a Hub columnist's famed beef anent the "rubber chicken and gutta-percha peas" circuit. Both lines drew yocks and Vallee intends to continue with similar type local color stuff.

Although he's booked the play along the strawhat route until fall, Vallee will take time out to fill a nitery engagement at the Hub's Hotel Bradford Roof during week of Aug. 16. Guy played the spot about six weeks ago, drawing solid biz, resulting in bonifaces Ralph Snider and Al Taxier nabbing him for what is believed to be the quickest nitery return date in local nightspot circles.

Russell in Benefits For Fire-Swept Can. Ballet

Winnipeg, July 20.

Anna Russell, legit and concert comedienne, has been engaged by the Royal Winnipeg Ballet of Canada for two benefit performances next season.

Performances will be given to raise funds with which to replace scenery, costumes, orchestrations and office equipment which were completely destroyed by the fire which swept Winnipeg last winter. Miss Russell is personally donating $1,000 to help swell the fund.

Parking Space Idea Seen Complete Stymie for N.Y. Theatre Building

That Old Devil, Taxes

Current talk about admission taxes reminds authors' agent John M. Rumsey of an incident in the fall of 1917, when the Government, as a "war measure," first slapped on a 10% levy on theatre tickets. The late director-producer David Belasco was so sure that the unprecedented tax would discourage playgoing and kill the theatre that he sold his interest in "Tiger Rose," his new hit at the Lyceum, N. Y., for $12,000.

The play earned $147,000 for the purchaser, the late theatreowner Daniel Frohman.

'Camera' Clicking On; 148% Profit

An additional dividend of $4,000 was paid last week on "I Am a Camera," the 1951-52 Gertrude Macy-Walter Starcke production of John van Druten's dramatization of Christopher Isherwood's "Berlin Stories." That brought the total net to $192,337 thus far. On the basis of the standard 50-50 split between management and backers, that gives the latter a 148% profit on their $65,000 investment.

The show's net earnings for the year ended last April 30 were $2,078, plus $1,684 balance remaining from the previous year. After the dividend payment there was a balance of $392.

Still to come are royalties from the current hit production in London, amounting to 25% (about $200 a week) of the Brish management's profits, plus the show's 40% slice of the $50,000 film sale.

B'WAY ANGELS BRANCH IS READIED FOR COAST

Hollywood, July 20.

A Coast affiliate of Broadway Angels, Inc., to invest in local legit productions and provide second money for independent pictures and financing for television ventures, is being formed here. Wallace Garland, president of Broadway Angels; tv producer Lawrence Schwab Jr.; actress-producer Paula Stone, and Howard Field and Tom Legate, of the Angels Auditions tv staff, are here to set up the operation, which will be called Hollywood Angels.

Group is also dickering for a Coast ABC-TV time slot for "Angel Auditions" when it resumes in the fall.

Bowden Inks 'Teahouse,' 'Can-Can' For Aussie

Harold Bowden, director of J. C. Williamson Theatres, Australia, left N. Y. for London Monday (19), after finalizing purchase of Down Under production rights for "Teahouse of the August Moon" and "Can-Can." "Teahouse" is skedded for presentation in Aussie next October or November, with "Can-Can" planned for next Easter. Bowden will be back in N. Y. in mid-August for a short stay, before heading west and home.

Deals for the "Teahouse" and "Can-Can" buys were initiated by the late Dorothy Stewart, Williamson N. Y. rep, who died suddenly last month. Her passing necessitated Bowden's visit. Peggy Tait, daughter of Frank Tait, managing director of the Williamson chain, is taking over Miss Stewart's post in N. Y. Miss Tait is married to a U. S. playwright, Davis Snow.

New Austin Symph Mgr.

Austin, Tex., July 20.

Audrey Fenzl has been named business manager for the Austin Symphony Orchestra.

She replaces Tom Johnson who goes to the Houston Symphony

Having just heaved a wrench in the legit works with a 5% admissions tax, New York City is now considering a building regulation that might indefinitely stymie new theatre construction. Ironically, the proposed legislation follows by only a few months the revision of the municipal building code aimed to encourage such construction.

Suggested amendment to the building law, submitted by the City Planning Commission, would require that all new theatres and other public buildings contain parking facilities within the premises. Specifically, it would call for accommodations for one car for each 40 people using the building. Public hearing on the measure is slated for tomorrow (Thurs.).

According to Broadway theatre interests, such a law would be a further deterrent to new theatre construction, as it would not only involve increased building costs but the extra space would also boost operating overhead. Theatre owners claim there's already ample parking space in the Broadway area, so the proposed regulation is also unnecessary.

Despite the revised building code, permitting legit theatres to be above or below the ground level, allowing construction directly over the stage area and providing for stores, restaurants and other commercial enterprises on the same premises as the playhouse, there has been no move to build any new houses. This in spite of the fact that the newest existing Broadway theatre is more than 25 years old.

It's explained that, even under the recently relaxed code, construction is too costly to be practical. For example, it's estimated that a modern theatre building, with a seating capacity of 1,500-2,000, would probably cost upwards of $3,000,000. At that figure, the house would have to average around $50,000 a week gross to be profitable. Even the presence of a restaurant and commercial shops in the same building would not substantially reduce the overhead, it's asserted.

Under the circumstances, theatre operators argue, it's evident why no one has been in a hurry to construct new theatres, even under the revised building code. If, on top of existing costs, any new theatre had to contain parking space, the prospect of construction in the forseeable future seems even more remote.

No Musicians Threat To Philly Legit This Year As Pact Is Inked Early

Philadelphia, July 20.

The legit season, stymied last year for over a month by a hassle with the Musicians Union, has been given the greenlight by the tooters this year, with the announcement of an agreement between the Shubert Theatres and Local 77.

Romeo Cella, president of the musicians local, announced the settlement following a conference with Lawrence Shubert, who represented the local theatres. Salaries were held at the same price as the 1953-54 season, but the musicians asked for and got two concessions.

All musical attractions coming in, whether new productions or revivals, will carry 20 men in ensemble. Last season, revivals hired only 15 musicians. The union also asked for two weeks' notice on a change of matinee dates, instead of the current practice of one week's notice. Local 77 last year received a 10% wage hike.

Lawrence and Cella concluded negotiations in a single meeting, a record for these powwows. Lawrence, who is general manager of the four Shubert houses here, was designated by J. J. Shubert to act for the company, marking the first time these negotiations were conducted on a strictly local level.

Strawhat Reviews

Jenny Kissed Me

Ogunquit, Me., July 20.

John Lane production of comedy in three acts by Jean Kerr. Stars Rudy Vallee. Directed by John Holden; setting by Jock Purinton. At Ogunquit Playhouse, Ogunquit, Me., July 19, '54; $3 top.

Father Moynihan ..... Rudy Vallee
Michael Saunders ..... James Broderick
Mrs. Deazy ..... Florence Bray
Sister Mary ..... Martha Wadsworth
Shirley Tirabosi ..... Elaine Anderson
Miss Stearns ..... Patricia Barclay
Mary Delaney ..... Sandra Silverstone
Harry ..... Jimmy Bacal
Jo ..... Virginia McElroy
Owen Parkside ..... Jimmy Goodwin
Jenny ..... Lee Remick
Girl ..... Joanna Halpert
Another Girl ..... Laura Atkinson
Mr. Parkside ..... Donal Cardwell

Essaying the role of Father Moynihan, the testy, behind-the-times priest, Rudy Vallee appears to have chosen, in "Jenny Kissed Me," a nifty vehicle for his first legit appearance in more than 15 years. Light and amiable, the Jean Kerr comedy is ideally suited for the citronella circuit, and the prospect of glimpsing Vallee in clerical robes will undoubtedly react favorably at the boxoffice during his forthcoming tour.

As Father Moynihan, whose main interest, outside of the church, consists of playing a snappy game of chess with Michael, a teacher temporarily residing at the rectory while conducting a survey of the diocese's school system, Vallee, via his sly sense of humor and top-notch timing, humanizes his role, meanwhile appearing to be thoroughly enjoying himself. As a matter of fact, he turns in a competent job, never overplaying.

His narrow world threatened with disruption when his housekeeper's cornfed niece, Jenny, moves into the rectory for an extended visit, Father Moynihan craftily takes steps to remodel her into a sick-chick, figuring to marry her off to the vapid Owen Parkside, who fancies himself the local lover-boy. The priest's well-intentioned, but nearsighted, plot nearly backfires before he realizes that Jenny and the older Michael are in love, and plan to marry. While the priest beams at accomplishing his main purpose—ridding himself of Jenny on the grounds it's not proper for a young lady to reside at the rectory—he also gloomily realizes he's lost his best chess partner.

The supporting cast is excellent. Lee Remick, who emerges from her bucolic cocoon into an up-to-date chick, is attractive and winsome without being sugarsweet. James Broderick handles the role of the serious-minded schoolteacher convincingly and Jimmy Goodwin, as the lightweight youthful heartbreaker, romps through his lively role. Florence Bray scores nicely as the priest's housekeeper and Patricia Barclay is okay as the gushing busybody neighbor. The minor roles are handled by members of the resident company with varying degrees of skill.

Jock Purinton's lone setting, of the rectory living room, neatly conveys the priest's informal mode of living and John Holden's direction is light and brisk.

Following the cast's curtain calls, Vallee intros an innovation in strawhat procedure, remaining in the spotlight to deliver a 20 minute sesh of stories. Gags are mostly of Irish genre, and garner a hefty share of yocks. *Elie.*

A Burst of Summer

New Hope, Pa., July 12.

Don Walker production of three-act comedy by A. B. Shiffrin. Directed by Sherwood Arthur; setting, W. Broderick Hackett. At Bucks County Playhouse, New Hope, Pa., July 12, '54; $3.75 top.

Maid ..... Laura Raynair
John ..... Murray Hamilton
Emily ..... Marta Linden
Max ..... Murray Matheson
Cassie ..... Sylvia Daneel

At one point in this gracefully staged penthouse comedy, Murray Hamilton says to Sylvia Daneel, "There's less to me than meets the eye." That pretty well sums up "A Burst of Summer."

It's an upper-crust quadrangle concerning a lady of 46, who advertises in the Saturday Review's improbable classified section for a "companion" to replace her late, wealthy husband. Responding to her ad is a greying State Department official of a medium grade whose life is miserable because he is married to a vigorous, young Polish girl from the international set. A son-in-law of cafe society type with Ogden Nash overtones, steps in to take care of the vigorous young wife.

This sums up not only the situation but also the plot. Throughout, as the audience guffaws occasionally, there is a feeling of expectancy, as though the story might yet turn out to be as good as the production. However, in its present state, the play is unsatisfactory.

Marta Linden is excellent in the sympathetic role of the widow, Murray Matheson is perhaps too Noel-Cowardish as the diplomat friend, Murray Hamilton is quite funny and credible as her raffish son-in-law, Sylvia Daneel just about knocks herself out to make her Gabor-type character as appealing as possible. In short, the author has little to complain about. He has written a light, perhaps too light, comedy, and has received expert assistance, particularly from director Sherwood Arthur.

But from here on, it's Shiffrin's job to give meaning to a meaningless but pleasant comedy which is above the strawhat level, but below Broadway's. *Ward.*

Walk Tall

Somerset, Mass., July 12.

Fred & Martha Miller presentation of revue in two acts, with music by Dean Fuller, lyrics by Marshall Barer, sketches by Arnold B. Horwitt. Additional music by Ralph Strain and Albert Selden, lyrics by Horwitt, Billings Brown and Valerie Bettis, sketches by Bud Burson and William Engvick. Stars Paul Hartman; features Jane Dulo. Directed by George Englund. Musical direction, Peter Matz; choreography, Ray Harrison; settings, Emanuel Gerard. At Somerset (Mass.) Playhouse, July 12, '54.

With Paul Hartman, Jane Dulo, Pat Stanley, Robert Kole, William Dwyer, Helene Ellis, June Ericson, Ann Buckles, Lenny Claret, Skeets Guenther.

"Walk Tall," in its outing here at Fred and Martha Miller's Somerset Playhouse, proves to be a lively, brightly-costumed revue with plenty of appeal for strawhat customers. Although it needs a good deal of work if it is going to graduate from the summer circuit, "Tall" has the makings of a brisk, engaging show.

Chief need at present is strengthening of sketches to give star Paul Hartman more opportunity to exercise his satirical talent. As matters stand now, only a couple of sequences are satisfactory showcases for him — notably a comical spoofing of tv cowboys and another sketch in which he plays a Hollywood analyst who is a more interesting case than any of his patients.

Several numbers in the show are decidedly expendable. These include a depressing melange about a former burlesque queen who has struck it rich, and that old warhorse, the hotel-room scene, in which a timid fellow purposely compromises himself with a voluptuous floosey to give his wife grounds for divorce.

Hartman's chief support comes from vet performer Jane Dulo, who wows the audience with a sock number, "Get Married, Shyrlee," and is wonderfully comical as a lady wrestler lecturing before a woman's club.

At least three of the tunes are potential Hit Parade material. The title number, for example, is contagiously cheerful, and two ballads, "I'll Dance You" and "Yesterday I Loved You," are pleasant and tuneful.

Choreography, while not inspired, is adequate for the occasion. Two newcomers, Pat Stanley, a petite, impish blond with an Audrey Hepburn hairdo, and lithe Lenny Claret, come off best in the dance sequences. Singing chores are handled capably by Miss Dulo, William Dwyer, and June Ericson.

Package producers John Greenleaf and Chilton Ryan hope to bring "Tall" to Broadway in the fall. It might stand a chance with new material tailored to fit Hartman's satirical and dancing prowess.

In any event, Broadway-bound or not, "Tall" has enough zip and melody to make it a good bet for strawhat bookings. *Dias.*

Maggie Pack Your Bags

Spring Lake, N. J., July 15.

Rea John Powers production of comedy-drama in two acts by Elaine Carrington. Stars Walter Matthau; features Kay Medford. Directed by David Brooks; setting, Marshall Yokelson. At Ivy Tower Playhouse, Spring Lake, N.J., July 12, '54.

Jeff Frazer ..... Walter Matthau
Augustina ..... Carol Veazie
Maggie ..... Kay Medford
Don Frazer ..... Michael Lipton
Gen. Mark Frost ..... Joe A. Callaway
Dewitt Carver ..... Don Barone
Kitty Carver ..... Laurie Vendig
Betsy Frazer ..... Diana Lotery

"Maggie Pack Your Bags" is the jaunty title of a pedestrian play which Rea John Powers has tried out for Elaine Carrington at the Ivy Tower Playhouse here. Despite extensive familiarity with the tricks of character and situation on the networks, Miss Carrington speedily stretches her story idea to its limit. That she extends it as far as she does proves she knows precisely how far a slender plot line can be elongated without breaking.

Walter Matthau and Kay Medford, starred and featured respectively, play two Americans self-exiled at Cuernavaca, Mex., living together in what is commonly called sin. Story picks them up on the fifth anniversary of their menage a deux, both successful personalities, he as a novelist, she as a photographer.

As Jeff Frazer, Matthau eats, sulks and ambles his way through confrontation with a grown son he doesn't recognize, recall to the Pentagon with his typewriter and ultimate reunion with Maggie, his customary charm falling short of the front pews. Miss Medford, however, compounds sex, a sultry voice and an offbeat delivery of lines into a believable Maggie. She loves her man, she will do the right thing in renouncing him for Uncle Sam, she will be happy to become Mrs. Frazer shortly after final curtain, the first Mrs. Frazer having made a convenient last-minute switch of affections to her lawyer.

Coincidence, cliche and the conventional are so much the author's stock in trade that she fluffs some good opportunities. When Frazer's Air Force officer son says his father would have been a failure had he not forsaken wife and child for Maggie, and when he urges him to continue as the artist rather than return to write military leaflets, Miss Carrington is trembling on the threshold of freshness. Having made thus bold, however, she shies away skittishly at once.

Michael Lipton plays Frazer's son with an engaging frankness and Diana Lotery appears briefly as his bride. Joe A. Gallaway is Gen. Mark Frost whose blandishments to Frazer disrupt the idyl at Cuernavaca. Carol Veazie, Don Barone and Laurie Vendig round out a cast which ungallantly refuses to come to Miss Carrington's rescue.

Singer David Brooks has directed. He has chosen a slow tempo and made much use of the pregnant pause, but the play is still over in an hour and three quarters inclusive of intermission. Marshall Yokelson's set is functional, although not specific to Mexico.

Even under improved circumstances, "Maggie Pack Your Bags" could not be expected to better its week's longevity at Spring Lake. *Geor.*

Anniversary Waltz

La Jolla, Cal., July 14.

La Jolla Playhouse production of comedy in three acts, by Jerome Chodorov and Joseph Fields. Stars Howard Duff, Marjorie Lord. Directed by Norman Lloyd; scenery, Robert Corrigan. At La Jolla (Cal.) Playhouse, July 13, '54; $4.20 top.

Millie ..... Lillian Randolph
Okkie Walters ..... David Du Val
Alice Walters ..... Marjorie Lord
Debbie Walters ..... Jansje Herbert
Bud Walters ..... Howard Duff
Chris Steelman ..... Pitt Herbert
Janice Revere ..... Dorothy Patrick
Harry ..... Richard Lustig
Sam ..... Carnell Kirkeeng
Mr. Gans ..... Willard Waterman
Mrs. Gans ..... Helen Ford
Handyman ..... Edward Hickok

If this bantamweight comedy were any lighter it would float away. But it's tailor-made for summer theatre and should develop into a staple along the silo route even after the main target for its spoofs—television—is as commonplace as the telephone.

First and, thus far, only authorized stock production of the current Broadway comedy, the La Jolla version is first-rate. With a lively script for hot weather patrons, the cast has a good time under Norman Lloyd's brisk direction.

Howard Duff, as the harassed father and husband, demonstrates he has learned his way around a stage, shedding considerable stiffness and acquiring an easy flare for farce. Marjorie Lord is a standout as the wife, never allowing caricature to creep into her role. The strong supporting cast is headed by Willard Waterman, the star of the "Gildersleeve" radio-tv shows, and Lillian Randolph, the maid, Birdie, on the same series. As the children, David Du Val and Jensje Herbert are attractive without stage-brattishness. Robert Corrigan's set fills the bill. *Don.*

White Barn's 'Angels' Reprise

Pittsburgh, July 20.

"My 3 Angels" was the biggest hit in years at the White Barn Theatre, and as a result co-producers Clay Flagg and Carl Low have re-scheduled it for week of Aug. 2, which previously had been an open date. Title roles will be repeated by Low, O. Talbot Hewitt and Willard Thompson. Pittsburgh is due to get a lot of "Angels" before the year is out. Pittsburgh Playhouse director Fred Burleigh has already picked the Sam and Bella Spewack comedy to open the community theatre season here in October.

Decision to repeat it fills the White Barn schedule. "Country Girl" is current, to be followed by "Bachelor Honeymoon," then "Angels" again, "Elizabeth Sleeps Out," "Boy Meets Girl," "Whistling in the Dark," "A Lady's Gentleman,"

Plays Out of Town

Peter Pan

San Francisco, July 19.

San Francisco Civic Light Opera Assn. presentation of Edwin Lester production of musical in two acts (nine scenes) with book by James M. Barrie; lyrics, Carolyn Leigh; music, Mark Charlap; incidental music, Trude Rittman. Stars Mary Martin; features Cyril Ritchard. Staged by Jerome Robbins; scenery, Peter Larkin; costumes, Motley; technical direction, Richard Rodda; lighting, Peggy Clark; conductor, Louis Adrian; Jay Blackton; assistant director, Mary Hunter; orchestral arrangements, Albert Sendry; assistant conductor, Roger Adams; choral director, Jaye Rubanoff. At Curran, San Francisco, July 19, '54; $5.50 top.

Woman ..... Ann Connolly
Wendy ..... Kathy Nolan
John ..... Robert Harrington
Lisa ..... Heller Halliday
Michael ..... Joseph Stafford
Nana ..... Norman Shelly
Mrs. Darling ..... Margalo Gillmore
Mr. Darling ..... Cyril Ritchard
Peter Pan ..... Mary Martin
Slightly ..... David Bean
Tootles ..... Arthur Pollick
Curly ..... Stanley Stenner
Nibs ..... Ronnie Lee
1st Twin ..... Alan Sutherland
2d Twin ..... Darryl Duran
Captain Hook ..... Cyril Ritchard
Smee ..... Joe E. Marks
Tiger Lily ..... Sondra Lee
Cecco ..... Meurisse Du Ree
Noodler ..... Frank Lindsay
Juke ..... William Burke
Starkey ..... Robert Vanselow
Mullin ..... James White
Crocodile ..... Norman Shelly
Ostrich ..... Joan Tewkesbury
Lion ..... Richard Wyatt
Kangaroo ..... Don Lurio
Wolves ..... Frank Marasco, James White, Frank Lindsay

Pirates: Meurisse Du Ree, Frank Lindsay, Frank Marasco, James White, William Burke, Chester Fisher, John Newton, Arthur Tookoian, Robert Vanselow, Richard Winter.

Indians: Robert Banas, Fred Curt, Don Lurio, William Sumner, Richard Wyatt, Linda Dangcil, Lisa Lang, Suzanne Luckey, Joan Tewkesbury.

"Peter Pan," in a musical version, got away to a flying social start tonight at the Curran Theatre, San Francisco, thanks to the presence of Mary Martin in the title role and the enthusiasm of the Civic Light Opera subscribers. But whether it will be material for New York is debatable.

Miss Martin, as Peter, is in one of her best moods, charming, lively, lithe and understanding. Cyril Ritchard is excellent as the troubled father and the ominous Captain Hook. Sondra Lee is delightful as the whimsical Tiger Lily and Joe E. Marks is very amusing as the pirate, Smee.

These are characterizations, however, and while the general production of "Peter Pan" is on the lavish side with scenic investiture of a high order by Peter Larkin, interesting costumes by Motley and sound lighting by Peggy Clark, there is indifferent music by Mark Charlop.

In assembling the story of "Peter Pan" for musical presentation, Jerome Robbins, who has emerged from the ranks of choreographer to take over the chore of director, has concentrated his attention on the fantasy sequences without laying a sufficient foundation for the story.

In its present form it would be a little difficult for anyone unfamiliar with the Barrie story to understand just what it is all about. The entertainment lies chiefly in the handling of the ensembles and choruses and the occasional ballets.

As a consequence, the point of interest is Captain Hook, rather than Peter Pan, and Miss Martin is in the rather curious position of functioning as a subordinate player, while Ritchard emerges as the star of the performance.

"Peter Pan" is now presented in three acts, the first scene of the first act being offered as an act and concentrating on two songs, "I've Got to Crow" and "I'm Flying." The second act socko number is a plaintive refrain, "When I Went Home."

Third act singing honors go to Ritchard and an ensemble in "The Old Gavotte," with Miss Martin and her daughter, Heller Halliday, doing a cut reprise of "I've Got to Crow." Miss Halliday shows a lot of promise and works very well with her mother.

In the dance department, Miss Lee has no difficulty establishing herself as an important factor. She has a keen sense of timing and a shrewd method of establishing audience relationships. "The Old Gavotte," incidentally, which justly won opening night applause, is an interpolation with lyrics by Nancy Hamilton and music by Morgan Lewis. *Soan.*

'Venus' $5,200, Olney

Washington, July 20.

Olney Theatre grossed a nice $5,200 last week for the third stanza of "Venus Observed," starring Margaret Phillips. Play is now in its fourth and final stanza at the Maryland strawhatter.

Brian Donlevy opens at Olney July 28 in "The Country Girl," which is to be followed by a return of Miss Phillips in Shaw's "Heartbreak House."

Caine Mutiny Court Martial

San Francisco, July 10.

Paul Gregory production of drama in two acts by Herman Wouk. Stars Paul Douglas, Wendell Corey, Steve Brodie. Directed by Charles Laughton. At United Nations Theatre, S.F., July 9, '54.

Stenographer ..... Morgan Jones
Orderly ..... Lester Helman
Lt. Barney Greenwald ..... Wendell Corey
Lt. Stephen Maryk ..... Steve Brodie
Lt. Cdr. John Challee ..... Robert Anderson
Capt. Blakely ..... Fay Roope
Lt. Cdr. Philip F. Queeg ..... Paul Douglas
Lt. Thomas Keefer ..... Robert Lowery
Signalman 3d Class Urban ..... Jerry Crews
Lt. Willis S. Keith ..... Scott Elliott
Capt. Randolph Southard ..... Jack Wilson
Dr. Forrest Lundeen ..... John Parrish
Dr. Bird ..... William Cottrell
Members of court ..... Edmund S. Glover, Preston Hanson, William J. Hughes, Jack Jones, John McMahon, Robert Porter

Paul Gregory, whose luck as a producer has been little short of phenomenal to date, has struck paydirt again in the selection of his national company of "Caine Mutiny Court Martial," which opened a limited engagement at the United Nations here July 5, preliminary to a special engagement at Central City and a run in Chicago.

Wendell Corey, Paul Douglas and Steve Brodie of the films are now employed in the roles created by Henry Fonda, Lloyd Nolan and John Hodiak, and while the impact of the Herman Wouk drama remains the same, the emphasis has been altered slightly by director Charles Laughton in the operation of the two chief roles.

In place of the bored monotone of Fonda, Corey brings to Lt. Greenwald a whimsical sense of futility, the acrid humor of a man who knows he has been forced by circumstance into the enactment of an unpleasant role in life, but is prepared to make the best of it until at long last he loses his temper and speaks his mind.

As against the restraint of Nolan as Commander Queeg until his mental resources give way under the bitter cross-examination that reveals his lack of balance, Douglas attacks the role with assurance and complacency, falling apart with arm waving and violence only when he realizes that he has been trapped by the prosecutor.

Whether or not this change of tempo and presentation has enhanced the dramatic values of "Caine" is debatable. At all events, neither of the two principals has sought to imitate their predecessors. Brodie in the Hodiak role is a little more earthy and less efficient.

In the supporting cast there are capable performances by Robert Anderson, who conducts the case against Lt. Maryk (Brodie) unsuccessfully; Robert Lowery, who is the invidious Lt. Keefer, deus ex machina of the general plot; Jerry Crews as the unhappy signalman; John Parrish as the smug psychologist, and William Cottrell as his self-satisfied aide.

This "Caine," as it stands now, differs materially, in substance and exposition, from the original that had its start in San Francisco, but it loses no ground as a major contribution to theatre. *Soan.*

Top Exec Staff

W. Hampton, N. Y., July 20.

Probably the highest - salaried package ever to appear on a strawhat stage hereabouts was "High Ground" put on at the Hampton Star Playhouse here last week (12-17). Production was the work of the Little Club of Munsey Park, whose members include veeps from a Manhattan ad agency and a Long Island utilities company, plus top executives from a dozen or so assorted Manhattan corporations. They waived their regular salary scale for the stage stint, the club working on a split with the house.

"Ground" is a restaging of the group's 24th annual production done earlier this year in Manhasset. Probably the oldest community theatre org on the Island, the Little Club had its start in the late '20s when pioneer suburban commuters gathered to give one-acters in members' homes.

The Playhouse, originally planning a 10-week season of community theatre, has opened its booking to include five professional packages. "Rope," to be given next week (27-31) by the Cabaret Players, will be followed by the Manhattan Players' "Streetcar Named Desire."

Incidentally, Playhouse producers John Havens and Andre Arceneaux are prexy and v.p. respectively of CAST (Community And Suburban Theatre) Inc., which serves as a talent-exchange bureau for the score or more community theatre groups operating on Long Island. The Playhouse however, is not limiting in bookings to CAST member-groups.

'Angels' Sets Barn Mark

Continued from page 48

his review, was panned by some of the local crix when originally trying out here in 1935. At that time Bulletin scribe (no byline) was shocked by play's "bawdy dialog."

A severe electrical storm, with very high wind preceding the rain, hit Philly Wednesday night. Playhouse patrons were advised to leave about 10 minutes before show broke. The heavy gale did some damage to the tent which had just been installed the previous weekend, but it was okay by Thursday night's performance.

This week's offering is "The Front Page," with Preston held over as star (first time any star has played two consecutive weeks at the Playhouse) and Janney, Miss Johnson and Philip Bourneuf featured.

'Time' $1,500, Reading

Reading, Pa., July 20.

Two-week run of "The Happy Time" ended Saturday night (17) at Green Hills Theatre here to a total gross of over $3,000 for the run. Take just over $1,500 for the first week and just under that the second. Attendance totaled $2,096 for the stay.

"Gigi" opens tonight (Tues.) for a one week stay, with Irma Lee Hurley in the lead role.

'Affairs' Clicks, Houston

Houston, July 20.

First week of "Affairs of State" grossed $3,500 at the 215-seat Alley Theatre here, and may prove to be the biggest hit in the spot's seven-year history. Production was set for three weeks, but an indefinite run in indicated.

The Alley, Houston's only legiter since the playhouse folded recently, began its first professional season with "Death of a Salesman," starring Albert Dekker, and followed with Spring Byington in "Mrs. McThing" and "The Shrike," starring Ward Wood. Nina Vance is the producer.

Deer Lake Using Names

Reading, Pa., July 20.

"Miles of Heaven," a tryout starring film actor Charles Korvin, opened last night (Mon.) at the Deer Lake Theatre, at Orwigsburg, between Pottsville and here. Tickets are tabbed at $2 for the 350-seat air-conditioned theatre, and $1 for Wednesday and Saturday matinees.

Last week Kurt Kaznar starred in "My 3 Angels." This is the first season that producers Leonard Soloway and Joseph W. Kapfer have had a guest star policy for the strawhat. Betty Field in "Country Girl" is scheduled for next week and "Goodbye Again," with Jeffrey Lynn and Elaine Stritch, will be the bill the week of Aug. 2.

'Sabrina' $5,600, Binghamton

Binghamton, N. Y., July 20.

Constance Bennett, in "Sabrina Fair," grossed $5,600 in eight performances last week at Gail Hillson's Triple Cities Playhouse here. It was a loser for both the house and the touring package.

Strawhat management expects to recoup, however, with the current bill, "Pal Joey," with a cast including Tommy Morton, Shirl Conway, Jessie Elliott, T. J. Halligan, Beverly Dixon and Joan Coburn. Production was staged by Betty Kean, with choreography by George Martin.

'Hut' $6,500, Saratoga

Saratoga, N.Y., July 20.

"The Little Hut," starring Barbara Bel Geddes and featuring Hiram Sherman, housed a substantial gross of $6,500 in John Huntington's 587-seat Spa Summer Theatre, at $3 top, last week.

Spa patrons' reaction to the risque farce was described as the best encountered on the strawhat circuit. To reduce the element of offensiveness, Huntington or his assistant, Klaus Kolmar, went before the curtain from Wednesday night on to point out that the play was "fantasy" and should be taken as such. Management claimed no adverse audience response throughout the week.

With a fine advance sale for the current "Stalag 17," the local theatre is running about 15% ahead of last year's strong trend.

Lakewood Mgt. Shift

Operation of the Lakewood Playhouse, Barnesville, Pa., has been taken over by Charles O. Carey. House had previously been under management of John Kenley. Resident staff includes Charles Avery, director; Bert Heckel, scenic designer; Jim Gildersleeve, stage manager, and Tommy Brent, flack. Resident actors include Mary Grace Canfield, Stanley Cobleigh, Vincent De Baun and Karen Gelert.

In past years, Carey has operated the Surry (Me.) Playhouse and Bar Harbor (Me.) Playhouse.

Grinnell Barn Flareup

Omaha, July 20.

Hollister Smith, Spirit Lake, Ia., ad man, last week was named director of the Okoboji Summer Theatre near Spirit Lake.

He was named after Prof. Kent Andrews resigned as theatre director and head of the Grinnell, Ia., College Dramatics Dept., charging "lack of cooperation" by Rupert A. Hawk, acting prexy of Grinnell, in connection with the Okoboji theatre project.

Shreveport Yens 'Eileen'

Shreveport, La., July 20.

The Shreveport Summer Theatre is dickering for special rights to stage "My Sister Eileen," on which the musical, "Wonderful Town," is based, to close its ninth season here in August.

Meanwhile, the Louisiana strawhatter opened its second production of the season, "The Fourposter," for a two-week run Monday (19). Theatre here, a non-professional operation, began the season with "My Three Angels" in June.

The strawhatter is regarded as the largest south of the Mason-Dixon line, boasting a paid-up season's membership of 4,000.

'PACIFIC' SKIDS IN 9TH D.C. STANZA TO $19,800

Washington, July 20.

"South Pacific" skidded again for its 9th D.C. week at the National Theatre, racking up about $19,800. Iva Withers comes in to the Nellie Forbush role here next week, in place of Jeanne Bal, who has been in the part since "Pacific" came to Washington.

Musical winds up here Aug. 14 and moves to Toronto.

'Pal Joey' Okay $17,300, Melody Fair, Toronto

Toronto, July 20.

Leighton K. Brill's production of "Pal Joey," the first time the Rodgers-Hart piece has been seen in Toronto, grossed a satisfactory $17,300 for 8,188 payees last week in the Melody Fair theatre-in-the-round series, with the mid-town Arena Gardens masked off to 5,300 seats at $2.50 top.

Co-starring Bob Scheerer and Eleanor Lutton, with Vivian Joyce and Stanley Carlson, the musical got rave reviews and built steadily from mid-week on, but the sophisticated theme militated against the usual family trade enjoyed by most shows in the musical series.

Current week has "Oklahoma," with Wilton Clary and Elise Rhodes. Bertram Yarborough is staging the 10-weeks' summer series at "Melody Fair," with Arthur Lief directing the 14-piece orchestra.

Pitt Sluffs 'Syracuse' For Poor $21,000 Take

Pittsburgh, July 20.

Despite excellent notices, they just wouldn't buy "The Boys From Syracuse" here last week at Pitt Stadium and the outdoor musical wound up with the poorest take of the season until now, just short of $21,000. An unfamiliar show coupled with unfamiliar names in the legit field were believed the reasons. By end of engagement, good word-of-mouth had apparently gotten around, since window sale closing night was terrific, but it was too late by then. "Boys" featured Blackburn Twins, Gloria Lind, Evelyn Ward, Joey Faye, Herb Corey, Mildred Cook and Ronnie Cunningham.

This week's show is "Oklahoma," and best advance of the year indicates the Rodgers & Hammerstein perennial may well be the top grosser of the eight-week series, too. Cast is headed by a flock of "Oklahoma" veternas, including Harry Stockwell, Gloria Hamilton, Jerry Mann, Walter Donahue, Pat Englund and Dave Mallen.

Edgar Daniel plays the title role in "Papa Is All," which opened last night (Tues.) at the Green Mountain Playhouse, Poultney, Vt. **Ed Zimmerman** and **Mary Alice Bayh** had the leads in last week's production of "Captain Carvallo." **John C. Hurd** is producer-director at the strawhatter.

'Hazel' $35,500, Dallas; Pat Crowley a Click

Dallas, July 20.

State Fair Musicals' third summer production, "Hazel Flagg," chalked up a mild $35,500 gross for the first seven performances of a two-week run. This was in the face of the city's all-time record heat wave, with the mercury ranging from 102 to 110 degrees last week.

Musical, starring Don Ameche, Pat Crowley, Gene Lockhart and Benay Venuta, pulled such local rave reviews for Miss Crowley's performance that Paramount, which has her under contract, sent Robert Emmett Dolan here to o.o. her singing and dancing.

Rehearsals started yesterday (Mon.) for the season's sole operetta, "Naughty Marietta," opening next Monday (26) for a fortnight's run. Patrice Munsel and Jim Hawthorne will star.

'King' Wow $82,000, 'Caine' OK $24,700, 'Picnic' 16½G, S.F.

San Francisco, July 20.

Legit is having a midsummer boom here. Two former Broadway hits and a touring edition of a current Broadway smash were joined last night (Mon.) by the Broadway-bound musicalized "Peter Pan," starring Mary Martin. It's another '49 stampede, 105 years later.

Estimates for Last Week

Caine Mutiny Court Martial, United Nations (2d wk) ($4.40; 1,147) (Paul Douglas, Wendell Corey, Steve Brodie). Solid $24,700 (previous week, $24,600).

King and I, Opera House (1st wk) ($4.75; 3,250) (Yul Brynner, Patricia Morison). Drew enthusiastic reviews and, with Civic Light Opera subscription, grossed a spectacular $82,000 on the opening stanza.

Peter Pan, Curran $5.50; 1,758) (Mary Martin). Opened last night (Mon.) to favorable reviews as the final subscription offering of the Civic Light Opera season; set for a four-week engagement.

Picnic, Geary (3d wk) ($3.85; 1,550) (Ralph Meeker). Theatre Guild production of William Inge's prizewinner was apparently overshadowed in the turmoil of big-name productions; eased off to $16,500 (previous week, $19,200).

'Town' $34,900, Chi, 'Ginger' $9,100

Chicago, July 20.

Midweek break in the heatwave helped up biz for he two Windy City legiters last frame. "Wonderful Town," in its first full week, benefited from laudatory word-of-mouth reports.

Estimates for Last Week

Time Out for Ginger, Harris (27th wk) ($4.15; 1.000) (Melvyn Douglas). Almost $9,100.

Wonderful Town, Shubert (2d wk) ($4.60; 2,100) (Carol Channing). Nearly $34,900.

'CRAZY' MIXED-UP 50G AT STARLIGHT, KAYCEE

Kansas City, July 20.

"Girl Crazy," starting moderately, gained momentum to wind up Sunday (18) with a $50,000 gross for last week at the Starlight Theatre, better than two previous productions, but under expectations. Extremely hot weather and moderately paced show worked against the established draw of the Gershwin music, but weekend trade pulled up the final take. Earl William, Betty O'Neil, Arlyne Frank, Guy Raymond, Morely Meredith, Michael Kermoyan, Charles Nelson Reilly headed the cast.

"Carmen," in a new English-language adaptation by Virginia Card, opened last night (Mon.) in the 7,600-seat outdoor theatre in Swope Park, with indications of being the top draw of the season thus far. It's expected to draw about $60,000 for the week's stand, comparing favorably with "Call Me Madam," which racked up $65,000 for 10 days as the season-opener.

B'way Wilts; Straight Plays Worst; 'Can-Can' $47,300, Shirley $27,400, Fontaine $18,400, 'Cadillac' $18,300

Summer really slugged Broadway last week. Boxoffice men, managers and producers were moaning as the mid-July doldrums finally caught up with Main Stem legit.

As always, the solid sellouts maintained pace, but the trend was generally down. Musicals were relatively little affected, a few actually registering small rises. Straight plays felt the drought badly, however, in one instance taking a $5,500 drop from barely breakeven figure the previous week.

With no prospects of a break due for two more weeks, it's a question how many shows may be able to keep going. Traditionally, the downtrend should level off the first week in August and the seasonal rebound is due week of Aug. 16.

In several cases, slightly higher reported grosses last week did not represent increased attendance, but merely reflected reduced amounts deducted from the total in the form of absorbed city tax on presold tickets.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net; i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) (18th wk; 115; $4.60; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Just $11,000 (previous week, almost $13,100).

By the Beautiful Sea, Majestic (MC) (15th wk; 116; $6.90; 1,510; $58,000) (Shirley Booth). Nearly $27,400 (previous week, almost $29,100).

Caine Mutiny Court Martial, Plymouth (D) (26th wk; 204; $5.75-$4.60; 1,062; $33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Went clean again, almost $33,700 (previous week, with the city tax out, $32,900).

Can-Can, Shubert (MC) (63d wk; 500; $6.90; 1,361; $50,160). Nearly $47,300 (previous week, over $47,200).

Carousel, City Center (MD) (7th wk; 56; $3.60; 3,099; $46,000). Nearly $23,100 (previous week, $24,300).

Golden Apple, Alvin (MC) (13th wk; 103; $4.60-$3.45; 1,150; $40,807). Almost $20,800 (previous week, over $16,500); closing Aug. 7.

King of Hearts, Lyceum (C) (16th wk; 122; $5.75-$4.60; 995; $23,389) (Donald Cook, Jackie Cooper). Nearly $10,600 (previous week, over $11,700).

Kismet (Ziegfeld (O) (33d wk; 260; $6.90; 1,528; $57,900) (Alfred Drake). Over $54,900 (previous week, almost $52,800).

Oh Men, Oh Women, Miller (C) (31st wk; 254; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Almost $7,500 (previous week, $12,000).

Pajama Game, St. James (MC) (10th wk; 76; $6.90; 1,571; $51,717) (John Raitt, Janis Page, Eddie Foy Jr.). Goes clean at all performances; nearly $51,700 (previous week, over $51,000, with city tax on "presold" tickets deducted).

Sabrina Fair, Royale (C) (35th wk; 277; $4.60; 1,172; $24,000). Almost $9,700 on two-for-ones (previous week, $9,800).

Seven Year Itch, Fulton (C) (87th wk; 693; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Over $15,600 (previous week, $15,400).

Solid Gold Cadillac, Music Box (C) (37th wk; 293; $5.75-$4.60; 1,077; $27,811). Nearly $18,300 (previous week, almost $18,400).

Tea and Sympathy, Barrymore (D) (42d wk; 333; $5.75-$4.60; 1,060; $28,300) (Joan Fontaine). Over $18,400 (previous week, nearly $20,600).

Teahouse of the August Moon, Beck (C) (40th wk; 320; $5.75-$4.60; 1,214; $31,681) (David Wayne, John Forsythe). Always getting the standee limit; almost $32,200 again.

Stritch-'Hattie' $22,000 As 2d L'ville Musical

Louisville, July 20.

"Panama Hattie," second outdoor staging of musicals at Iroquois Amphitheatre, which wound up the week Sunday (18) with a $22,000 take. In spite of the terrific heatwave, with incidents of some patrons fainting, cast headed by Elaine Stritch came through for a fast-moving performance. Supporting were Jack Albertson, Dick Bernie, Rudy Tone, Sue Gilvin, Lee Jeffries, David Daniels, Carol Dedrick and Fred Harper.

"Anything Goes," opening show with Janet Blair, Billy Gilbert and Jack Goode, drew a big $29,000, instead of originally-reported $19,000.

Third week of the 16th al fresco season offers "Bitter Sweet." Jeanette MacDonald is starred, with Robert Shafer, Rose Inghram, Louise Kirtland, Nat Burns, Gordon Dilworth, Emalyn Remmel, Jean Cameron, Edwin Clay, Claude Horton, and as special attraction Patricia Dreylie, ballerina. "Bitter Sweet" opened Monday (19).

'Porgy' $62,100, 'Itch' $15,300, L.A.

Los Angeles, July 20.

Unseasonal heat wracked local legit last week, keeping tallies around town below expectations. Even the ozone Greek Theatre suffered, since the heat hung on through the night, an unusual occurrence in Southern California, and most people just stayed home. Town's five offerings will be swelled tonight (Tues.) with the advent of "Yiddisher Dragnet" at the Civic Playhouse.

Estimates for Last Week

Lady's Not for Burning, Ivar (1st wk) (400; $3.30). Heat and its reputation for verbosity gave it a slow $2,300 start.

N. Y. City Ballet, Greek Theatre (2d wk) (4,407; $3.60). Toe troupe found it tougher sledding in the second frame with $32,000 in the till.

Porgy and Bess, Philharmonic Aud (1st wk) (2,670; $4.80). Okay $62,100, including tax, which the non-profit show retains.

Seven Year Itch, Biltmore (3d wk) (1,636; $3.85). No Theatre Guild subscriptions to help this week; registered $15,300.

That's Life, Las Palmas (3d wk) (400; $3.30). Bounced up to $6,000, with the advance lengthening daily.

'BLONDES' $48,000, ST. L., DESPITE RECORD HEAT

St. Louis, July 20.

"Gentlemen Prefer Blondes" wound up a seven-night stand Sunday (18) with a hefty $48,000 gross at the Municipal Theatre Assn. alfresco playhouse in Forest Park. That was despite a heat wave that soared to 112.3 degrees Wednesday (14) for an all-time local record. The piece drew 55,000 payees on the week.

Cast included Sandra Deel, Billie Worth, Eric Brotherson, Donald Burr, Mary Finney and Robert Eckles.

"Three Musketeers" opened last night (Mon.) before a mob of 6,700 and an estimated gross of $3,500, with the intense heat continuing. Cast is headed by William Johnson, Gail Manners, Rosemary Kuhlmann, Alan Hewitt and Gilbert Russell.

'Sweethearts' $7,600 For 4 in Fort Wayne

Toledo, July 20.

Fort Wayne Light Opera Festival grossed $7,600 with "Sweethearts," pulling in over 5,000 people in four performances at the Franke Park outdoor theatre in Fort Wayne last week (15-18). Perfect weather marked the run.

Lewis Bolyard, native son, came back from New York for his first professional appearance in his hometown, starring as Prince Franz. Carol Mason costarred as Sylvia.

'Roberta' $15,800, Cleve.

Cleveland, July 20.

"Roberta," third tune show staged by Musicarnival here, drew a good $15,800 in seven performances at $3.50 top last week in the tent theatre.

Jack Cassidy and Patricia Ruhl were featured in an all-Equity cast in the 1,600-seater.

Off B'way Shows

The Cretan Woman
(Provincetown P'house, N. Y.)

High cost of Broadway production and the generally negative disposition of present-day Main Stem audiences to plays of a classical nature would make Robinson Jeffers' "The Cretan Woman" a risky bet for presentation in the Times Square legit sector. Work is more commercially suited for the off-Broadway locale, where it's currently being shown at the Provincetown Playhouse as a comparatively brief two-acter.

As a theatrical vehicle, Jeffers' scripting requires high calibre performances. Although there are some weak links in the acting department, this initial offering of the Players Theatre is a credit to the outfit. Jeffers' adaptation of the Greek legend, in which Phaedra, wife of Thesus, is driven to distraction because of her unrequited love for her warrior husband's son, Hippolytus, is easy to follow and completely arresting when performed capably.

The need for an imposing actress as the title character is satisfied by Jacqueline Brooks. Running a wide emotional range, she scores impressively in an exhausting role. Also standout is Charles Aidman, whose Thesus rings with authority. As Hippolytus, William Andrews looks the part but his acting lacks polish, as is the case with Barbara Waide as Aphrodite. Amanda Steel, Martha Farrar, Blanche Cholet and Katherine Hynes are okay in support.

Theodore Marcuse has done an effective job of direction, especially in the more frenzied sequences. Production design by Jac Venza is basic and adequate. *Jess.*

Of Mice and Men
(CABARET THEATRE, N. Y.)

"Of Mice and Men" is current in an all-Negro revival at the Open Door Cabaret Theatre, in Greenwich Village, N. Y. Self-styled Comet Productions is showcasing its wares prior to weekend resort bookings. Version of the Steinbeck opus on display is considerably edited, accenting human relationships and playing down social comment.

No matter how it's cut, the story still concentrates on the relationship between buddies George and Lennie, itinerant laborers, Chuck Gordone's George is terse and to the point. His playing gives the revival cohesion, which is providential.

As the hulking, dim-witted Lennie, Clayton Smeltz uses devices that make him seem physically ailing rather than a man who is simply childlike. Therefore, despite an earnest effort, he is defeated by his concept and gives the play a slant that is not in the lines.

Howard Augusta's Candy is touching as he reaches out of loneliness toward human contact. Terry Carter as Curley, the boss's son, lacks the character's wiry pugnacity. Helen Marsh plays Curley's wife, swinging from the toughest of prosties into a scene of introspective wistfulness with startling rapidity, but remains believable.

Luther James doubles as Slim and as director of the production. In the latter capacity he has achieved much vitality in the scenes of physical action but has allowed the first half of the play to proceed at a ponderous pace. The revival never quite overcomes the tedium thus induced. *Geor.*

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Road Bullish

Continued from page 49

of the August Moon" produced by Charles R. Meeker Jr. at Dallas is now believed to be off. However, John Murray Anderson's "Almanac," currently laying off; is a tour prospect.

'Ondine' Prospect

"Ondine" is a prospect for at least a limited tour provided Audrey Hepburn gets no acceptable film assignment in England this summer or a more inviting legit bid for fall. "Golden Apple," in its final weeks at the Alvin N. Y., plays a two-week stand at the Carter Barron Auditorium, Washington, beginning Aug. 9 but is unlikely to have a regular tour.

"Fifth Season," a 1952-53 entry, is slated to go on the road after a return engagement on Broadway with replacements for costars Menasha Skulnik and Richard Whorf. "Seven Year Itch," already touring in a second company starring Eddie Bracken, may get a second troupe on the road if business on Broadway fails to hold up for the original edition headed by Tom Ewell. "Picnic" another 1952-53 production is already on tour and will continue at least part of the coming season.

"Can-Can" is a possibility to go on the road during 1954-55, depending on its b.o. stamina on Broadway. "King and I," now playing the Coast is figured a sure bet to continue touring through the new season. "South Pacific," nearing the end of a summer stand in Washington, is figured potent enough for return dates in most of the key cities it has previously visited, plus first dates in other spots, such as Philadelphia. A revival of "Saint Joan," starring Jean Arthur, will play an extended tour before reaching Broadway.

This road lineup, comparing favorably with the last couple of seasons, is nevertheless far below the touring crop of a decade and more ago. However that is just another aspect of the drastic shrinkage of legit during the last quarter-century, on Broadway almost as much as the road.

Stratford

Continued from page 49

ing movement, and his conception of the lesser roles is an important asset. Outstanding in the usually-confusing subplot, which here has both meaning and humor, are Eric House's ancient and brittle Gremio (he also contributes a hilarious deadpan cook and an effeminate, mincing tailor); William Shatner and Donald Harron as Lucentio and his servant Tranio; Frances Hyland, delightflyy fresh and pert as the goody-good Bianca; William Hutt as a disappointed suitor, and Douglas Rain as a rough and ready servant.

Guthrie's Genius

Guthrie's genius in direction is shown especially in the way almost all of these Canadian actors, with little professional training in Shakespeare, are able to not only grasp but convey characterizations with sureness and style. But "Measure for Measure," under less inspired direction, demonstrates Guthrie's importance to the Festival. Under Clarke's direction, the actors speak without conveying meaning, and give performances that are either embarrassingly out of control, as was Toby Robins' Mariana, or hackneyed and stilted, like that of Mavor Moore as the aged Escalus.

James Mason as Angelo is not shown to good advantage, for instead of subtly revealing the disturbance of the sensitive intellectual aroused for the first time by the purity of Isabella, he makes advances to her like a pro, and throws her around the stage in Hollywood's best grapefruit-in-the-face tradition. The redeeming features of this dragging production are Frances Hyland's sensitive, beautifully-spoken Isabella, Douglas Campbell's cheerfully vulgar Pompey the bawd, and Douglas Rain's erring Claudio, who is condemned to death by Angelo for the same sin this judge secretly harbors.

The surprise of the Festival is "Oedipus." Directed by Guthrie and starring Mason, it is a powerful production that packs a wallop. In staging the Sophoclean tragedy Guthrie has used masks, ritual and classic style on the grand scale, to present the basic passions of ancient heroes of tremendous stature. Mason, reportedly "down" on opening night, came back with a bang two nights later, bringing force and tremendous power to the central character whose arrogance and pride bring destruction upon him. The movement throughout, from main roles to the chorus, is on massive, classic lines, and the pictorial and rhythmic effects are especially striking.

Donald Davis' Tiresias the prophet, Eleanor Stuart's Jocasta and Douglas Rain's messenger are all standout, and Tanya Moiseiwitsch's masks and gowns are visually stunning.

With a 99% capacity audience in the 1,988-seat house this third week of the Festival, $121,979 raised in the Fund drive (including a $40,000 Rockefeller grant), and a virtual sellout season in sight, there is little doubt that the Festival will continue next year. Tyrone Guthrie has already promised to return. Regarding the prospects ahead, Tom Patterson, who conceived and organized the Festival, and serves as its director of planning, states that "the response from Canadians from coast-to-coast has definitely established the Festival as a 'national' project, and ticket requests for next year indicate that the Shakespeare Festival has become established as an annual event." *Grif.*

'Oklahoma'

Continued from page 48

Lees, head of the university's department of speech, the stage and production director, and William F. Christensen, ex-Coast choreographer who now heads the school's department of ballet, the dance director.

Together, these three whipped a group of 100 (including orch of 27) into a production of highly professional merit that had pace, spirit and style. Christensen's dances and dance direction gave the show fluidity of movement with some flavorsome western steppings and an almost classical ballet turn in the dream sequence that was very agreeable.

Lees' direction was clean and largely uncluttered, despite the big choruses of dancers and singers. Abravanel guided a smooth orchestra (garbed in cowhand outfit) and willing cast through sprightly music numbers with an overall master touch. Tyers and Miss Hurley brought firstrate voices and delightful acting style to their roles. Miss Nixon, a competent singer, was charming but too energetic. Among localites, John A. Nicolaysen stood out for an imposing Jud Fry, Alan Frank for a breezy Ali Hakim, Keith M. Engar for a lusty Will Parker and Lila E. Brimhall for an engaging Aunt Eller.

$60,000 Budget

Curve of the Utah Stadium seats 5,000. Stage in the field is a raised one, with no curtain or sides, and with simple movable sets. Overhanging and footlight mikes give perfect sound, and amplification is perfect.

"Oklahoma" ran for seven performances, July 10-17. Abravanel will follow the musical, as usual, with an opera, giving "Aida" for four showings July 26-28-30-31. Imported leads will be Beverly Sills, John Drury, Gloria Lane and Grant Garnell. Participants will exceed 200, including an orch of 50.

Two works have a budget of $60,000 for the 11 showings, with management expecting to just about break even. (Fest is non-profit, under university auspices). Tix top is $3, with $5 season ticket for both shows. The 5,000-seater in the curve had near-capacity all week for "Oklahoma," with many reported seeing the show for the first time. Aud included many from Provo, Ogden and points 50 miles away.

Abravanel, who's conducted for the fest since '49 and introduced opera into the presentations, does the casting for both the tuners and longhairs. Fest has met with local opposish from the start, from downtown film people, the all-powerful Mormon church, and even university execs themselves. Event, however, has caught on steadily, especially with the younger folk. This year, for the first time, the Chamber of Commerce is giving the fest its support, even making a money contribution.

Barn Notes

Apprentices at the Bucks County Playhouse, New Hope, Pa., include **Abbey Perelman**, daughter of humorist **S. J. Perelman**, and **Penny Funt**, daughter of playwright-tv scripter **Julian Funt**... **Robert Feyti** will appear in "Mary of Scotland," windup production of the Helen Hayes Festival at the Falmouth Playhouse, Coonamessett, Mass., the week of July 26... **Richard Eastham** will appear with **Alice Ghostley** and **David Brooks** in **Leonard Berstein's** "Trouble in Tahiti," which will be presented at the Westport (Conn.) Country Playhouse the week of July 26 as part of a double bill which also includes **James Thurber's** "Thirteen Clocks."

Frances Heflin, sister of **Van Heflin**, plays the only feminine role in "The Hasty Heart" strawhat production starring **Farley Granger**. Show is in Boston this week... **George Reis** is guest starring this week in "Mr. Barry's Etchings" at the Warren County Summer Theatre Festival in Bolton Landing on Lake George, N.Y.

Lily Lodge, daughter of **Gov. John David Lodge**, of Connecticut, and **Mrs. Lodge** (the former **Francesca Braggiotti**), is one of the featured supports for **Victor Jory** in "My Three Angels" at **Eddie Rich's** Sacandaga, N.Y., Summer Theatre this week. Her father, a former Congressman, was a stage and screen star from 1932 to 1942.

Neal Prince, who was production assistant for last season's Broadway presentation of "Lullaby," is stage manager this season for the Duchess Players, Cecilwood Theatre, Fishkill, N.Y. ... **Julius Monk** will resume cabaret stock shows in Provincetown, Mass., July 29 at the Surf Room of the Sea Horse, with performances seven nights a week on a twice-nightly basis. Monk had previously produced cabaret shows in Provincetown during the 1946-47-48 summer seasons.

In what's billed as her strawhat debut, film actress **Marie Wilson** opened this week as the star of "The Hut" at the Chi-area Drury Lane Theatre. . . . Same theatre has **Geraldine Page** and **Jenny Hecht** listed for Aug. 3 in "Midsummer.". . . Showcase Theatre, Evanston, Ill., winds its summer season Aug. 1 with a two-week run of "Stalag 17.". . . **Pamela Printy** and **Robert Harris** are co-starring in "Claudia" at the Manistee (Mich) Summer Theatre.

Sturbridge Halfway

Sturbridge, Mass., July 20.

Sturbridge Players of Local Merry-Go-Round Theatre are currently hitting the halfway mark of their fourth season with a tryout of Jack Perry's "Without Consent" (19-24). Following stanzas bring "Mr. Barry's Etchings" (26-31); "Second Threshold" (Aug. 2-7); "Bell, Book, Candle" (9-14); "Good Housekeeping" (16-21); "My 3 Angels" (23-28).

Bill Martin, former manager, is among the missing here this year, now being associated with the new Highfield Theatre at Falmouth, Mass. Howard R. Orms repeats as director.

Strawhat Tryouts

(July 19-Aug. 1)

Bedtime Story, by Margaret Hill and Ted Ritter—Lake Whalom Playhouse, Fitchburg, Mass. (19-24).

Brothers, opera by George Antheil—U. of Denver Theatre (28).

Carmen, new version by Virginia Card—Starlight Theatre, Kansas City (19-24).

Dreaming Dust, by Denis Johnston—Wharf Playhouse, Provincetown, Mass. (19-24).

Farmer's Hotel, by John O'Hara—Cecilwood Theatre, Fishkill, N. Y. (20-35).

Great Magician, by Lawrence Carra—Mill Playhouse, Hammonton, N. J. (20-24; 27-31) (Reviewed in VARIETY, Nov. 28, '51).

Lonely Boy, by Judson Phillips—Sharon (Conn.) Playhouse (20-24).

Miles of Heaven—Deer Lake Theatre, Orwigsburg, Pa. (19-24).

Opera House, Dan Durning—Ethan Allen Theatre, Brandon, Vt. (27-31).

Put Them All Together, by Theodore Hirsch and Jeanette Patton—Somerset (Mass.) Playhouse (26-31).

Snow Was Black, by George Simenon, adapted by Kitty Black—White Barn Theatre, Westport, Conn. (24-25).

Sudden Alarm, by Gene O'Donnell—Cape Ann Playhouse, Gloucester, Mass. (26-31).

13 Clocks, by James Thurber, and Trouble in Tahiti, by Leonard Bernstein — Westport (Conn.) Country Playhouse (26-31).

Times Between, by Joseph G. Stockdale, Jr.—Barn Theatre, Augusta, Mich. (27-31).

Walk Tall, revue—Grist Mill Playhouse, Andover, N.J. (19-24) (Reviewed in VARIETY, July 14, '54).

Waltz Down the Aisle, by Edward Eager—Lambertville (N. J.) Music Circus (27-1).

Without Consent, by Jack Perry—Merry-Go-Round Theatre, Sturbridge, Mass. (19-24).

Philly Ballet Co. Loses Tag in Local Court Suit

Philadelphia, July 20.

Philadelphia Ballet Co. Inc., was enjoined from the use of that name by Judge Edward J. Griffiths in Common Pleas Court here. Suit was brought by the Philadelphia Civic Ballet, operated by Norman and Alicia Craig.

The Craigs said they have been using that name since 1948, while the Philadelphia Ballet Co. was chartered April 29 of this year. Judge Griffiths held that the Craigs have employed the title so long it has become identified with their activities.

Current London Shows

London, July 20.

(Figures denote premiere dates)
After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
Angels In Love, Savoy (2-11-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Cockles & Champagne, Saville (5-28-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Edmee, Arts (7-13-54).
Folies Bergere, Fr. Wales (9-24-53).
Guys and Dolls, Coliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, Fortune (6-2-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Moon Is Blue, Vaudeville (3-5-54).
Mousetrap, Ambas. (11-25-52).
Never Too Late, Strand (6-3-54).
New Revue, Phoenix (7-8-54).
Pal Joey, Princes (3-31-54).
Reluctant Heroes, Whitehall (9-12-50).
Teahouse Aug. Moon, Her Maj. (4-22-54).
We Must Kill Toni, W'minster (6-29-54).
Wedding In Paris, Hipp. (4-3-54).
Where There's a Will, Garrick (6-17-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Salome & Prostitute, St. Mart. (7-20-54).
Six Characters, St. Jas. (7-20-54).
Meet a Body, Duke York (7-21-54).
Murder Story, Cambridge (7-22-54).
Wooden Dish, Phoenix (7-27-54).
Your Entertainment, Lindsey (7-27-54).
Duenna, Westminster (7-28-54).
Salad Days, Vaudeville (8-5-54).

CLOSED LAST WEEK

East Lynn, Sadler's Wells (7-1-54).
Going To Town, St. Martin's (5-20-54).
Waiting For Gillian, St. Jas. (4-21-54).



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Literati

Correspondents' Reunion

It was correspondents' reunion time in Spain last week. Ex-correspondents-turned-novelists Irwin Shaw, Ray Brock and Phil Wertenbacher happened to run into each other at St. Jean De Luz, the spot just across the Spanish border into France where correspondents used to dash out to file dispatches and pick up mail during the Spanish Civil War.

Brock and Wertenbacher went on to Pamplona for the Fiestas de San Fermin, the greatest showing of bulls since the war, Brock, incidentally, reports that attempts are being made to set up an independent producing company to turn out a film version of his upcoming biog of Ataturk, "Ghost on Horseback." It would be a joint Turkish-American company to film the biog in Turkey in the fall, using an American star, producer and director, with rest of the company Turkish.

Ben Hecht's 'Marilyn Monroe'

Ben Hecht, who ghosted the Marilyn Monroe biog, and Doubleday, the publisher, are awaiting the star's formal OK. That's a condition of their contract, but for the moment it is in a state of flux. Result is that Doubleday can't schedule it specifically although very content with the Hecht-MM effort.

Meantime, literary agent Jacques Chambrun further complicated matters by selling the British syndicate rights, without waiting for the necessary okays, and that's where the matter rests right now.

Perma-Pocketbooks Merger

Behind the announcement that after Aug. 1 Leon Shimkin, president of Pocket Books Inc., will handle Permabooks' distribution, is the move by Doubleday and its president, Douglas N. Black, to get out of the paperback reprint business. Pocket will take over Perma's commitments, and there will also be joint Perma-Pocketbook publications.

It's no secret that the market became glutted; that racks were cluttered with too many titles, and the public had little choice for discriminating sampling, with result that the jackets became more and more lurid, and after a while these too palled. Other paperback outfits are said to be faced with similar economies. One result of the P-P merger was Mel Evans' exit from the Doubleday affiliate to set up his own "book packaging" business.

The Doubleday move has no bearing on its Anchor Books (95c line), which more nearly approaches England's Penguin Books, or the Image Books (Catholic publications), a 35-95c line.

Defense of the paperback publishing industry as a means by which culture and good literature are made available to the mass audience has been made by Kurt Enoch, president of the New American Library. Enoch, in an article appearing in the July issue of the Library Quarterly, also is optimistic about the paperback's future, pointing out that improvements in manufacturing, distribution and promotion will tide the industry over from its current critical condition.

Interesting sidelight in the article is a breakdown of the 1953 paperback output—51.3% general fiction, 18% mysteries, slightly over 18% westerns, 6% non-fiction, and 7% miscellaneous (poetry, humor and anthologies). Total estimated output for 1953 by 16 firms is 292,000,000 copies of 1,061 titles.

Donenfeld on Sex Comics

Harry Donenfeld, president of National Comics Publications and v.p. of Independent News Co., says comic books dealing with horror, sex, vice and crime are being run off the newsstands.

Citing widespread public clamor against corrupting influence of horror and sex comics on children, Donenfeld asserted some are "absolutely injurious" to juveniles. His own firm publishes some 40 titles, with circulation totaling about 100,000,000 per year. "Superman" is his major comic, with other big sellers including "Batman" and Robin, Dean Martin & Jerry Lewis, Bob Hope and Mutt & Jeff.

Harry Latz's 'Spellbee'

Harry Latz, dean of direct mail specialists in New York (and of the family which once owned the Alamac hotels in Atlantic City and Manhattan), has made a deal with Bell to syndicate his game Spellbee. It's now set up as a circulation-promoting adjunct.

Spellbee started originally as a tv audience participator, and was given a whirl in Skouras film theatres as a screen game.

Gammon's Religious Efforts

Roland Gammon, managing editor of See for four years, is resigning to complete his text and picture story of the world's great religions. The book, which will be called "Truth Is One," will be published by Harpers Oct. 6. Mr. Gammon, who has studied Christianity, Judaism and other major faiths in the U.S., Europe and Asia for many years, will act as press director of a round-the-world goodwill flight of 30 business and religious leaders which leaves New York on Aug. 10. The mission, which is under the auspices of the World Parliament of Religions, will visit 25 countries in the interests of peace.

'Insomnia Alley'

In "The Late Risers" (Random House; $3.50), Bernard Wolfe presents a segment of life along "Insomnia Alley" (Times Square). Wolfe, a former Broadway flack and one-time night city editor for Paramount Newsreel, elects to do a stylized job with his novel. His characters are developed in frenetic mosaic. Often Wolfe's style "quite o'ercrows" his people, leaving them unsupported and curiously undimensional when he drops his "punchy" approach and writes more or less straightforward prose.

The author is most successful with demi-world character sketches —his young reefer-pusher, for example, and again with a repulsive creep who blackmails unwary doxies. Wolfe is less successful with Biff, the weeping movie cowboy; and his two "leads," a ghost-writer and his misunderstood dream gal, are pasteboard cutouts.

Despite its locale, there is not much show biz in this book, but some of Wolfe's kaleidoscopic wordage recreates the midtown maelstrom with vivid penetration.

Down.

'From Mark Twain to Beebe'

The bibliography of Nevada's Virginia City and the Comstock Lode was enlarged this week by the publication by the Stanford University Press at Palo Alto of "Comstock Commotion, The Story of The Territorial Enterprise." Author is Lucius Beebe, former member of the N.Y. Herald Tribune staff and now publisher of Nevada's oldest newspaper where Mark Twain cut his reportorial teeth in 1864. "Commotion" is being issued in a single edition of 10,000 copies but with two bindings: a paper jacket book selling for $2, designed for the tourist trade in Virginia City, and a $3.50 edition for national distribution. Publisher is supplying Virginia City saloons, the only bookstores in the community, with racks and two color posters with the overline "From Mark Twain to Lucius Beebe." Initial sales are reported satisfactory as book is advertised as Western Americana as well as an institutional history.

The Territorial Enterprise itself is contemplating devoting two of its outdoor billboards on the road up from Reno to Virginia City to "Commotion," which might well be the first outdoor advertising ever devoted to a work of belles lettres.

'English Wits'

Macmillan is giving cover in August to a collection of biographical once-overs about "English Wits." Anthology was assembled by Leonard Russell, literary editor of the Sunday Times, London.

Wits range from Alexander Pope and Dr. Samuel Johnson through Charles Lamb to Oscar Wilde, George Bernard Shaw and "Saki." Essays on subject matter come from 14 contributors.

Lasky's N. Y. Post Suit

Author Victor Lasky has brought a $500,000 suit against the N. Y. Post and columnist Murray Kempton. Filing of the suit was revealed last week in N. Y. Supreme Court, when a hearing was set for tomorrow (Thurs.) on a motion for dismissal by the Post's attorney.

Lasky claims he suffered in name, fame, reputation, credit and income from an April 1 column by Kempton, one of the newspaper's Washington correspondents. Lasky named as defendants Kempton, editor James A. Wechsler and publisher Mrs. Dorothy Schiff. Post attorney M. Marvin Berger moved for dismissal on the ground the complaint didn't give sufficient facts for a damage action.

Dick Joseph Lecturing

Richard Joseph, travel editor of Esquire and prolific travelog book author for Doubleday, is being set by Colston Leigh for a modern version of the Burton Holmes technique. Joseph will accent "I Was There" as his lecture circuit theme, giving his spiels the "roving reporter" approach.

Joseph, meantime, is breaking down his "Worldwide Travel Guide" into three volumes, expanded, revised and updated, the first to embrace Europe and the Mediterranean; No. 2 will be Latin America; the third on the Orient. He also has a new Mexican travel guide due, also via Doubleday.

CHATTER

Bride's Magazine celebrating its 20th anni with current 236-page issue.

Gale Storm has a byline yarn in the October issue of Woman's Home Companion.

Gordon Gordon's latest book, "The Talking Bug," will be published by Doubleday.

Charles Marquis Warren's latest novel, "The Long Swords," will be run as a serial, his fourth, in Satevepost

George Sullivan advanced to promotion manager of Pines Publications, succeeding Norm Hill, now director of promotion.

Joseph Hayes' novel, "The Desperate Hours," chosen as one of the four stories for the summer edition of the Reader's Digest Condensed Books.

"Drama in Hoboken," by Budd Schulberg, in the current (August) issue of Holiday magazine, tells of his search of material for the film, "On the Waterfront."

Dr. Heinz Bartsch, manager of German News Agency, and Theodor M. Jost, editor of the Wuerttemberg-Baden, in Hollywood as guests of the film industry.

Edward E. Lewis, for the past 10 years director of sales for Fawcett Publications' book division, joined National Comics Publications as director of retail sales.

Arnold Horwitt has short story in the August issue of Ladies' Home Journal, "Once In Love With Amy!", inspired, says Horwitt, by my own 18-month daughter Elisabeth.

Bennett (Random House) Cerf distributing the fall literary supplement of the London Times to the U. S. literati set. Supplement will cover the American publishing scene.

Young & Rubicam agency's Paul Gardner sold a piece to Nation's Business on what's happening to America's golf courses. He handled the National Golf Day publicity for Life mag, one of Y & R's clients.

Marvin Albert and John Davaney appointed managing editors at Pines Publications, announced by Norman Lobsenz, editorial director of See and Real magazines. Albert will hold the position on See Magazine, and Davaney on Real. Former was with Quick and CBS; Davaney formerly managing ed of Bold.

Past and present executives of Street & Smith are said to have relaxed after getting advance reports on Daisy Bacon's book, "Love Story Writer," which has only praise for her former company. But the mood may not last after they learn that she is now at work on a novel with a New York magazine publishing background.

The annual press party at the Saratoga flat track will be held Sunday (25), in advance of the meeting's premiere Aug. 2. Newspaper, radio and television people will be guests of the Saratoga Racing Assn. in the clubhouse. George R. Nelson agency, of Schenectady, holding the account, has made the arrangements.

The late playwright Sidney Howard's daughter, Miss Sidney Damrosch Howard (also named for her grandfather, Walter Damrosch, the conductor) married Cass Canfield Jr., of McGraw-Hill Book Co., and son of the chairman of the board of Harper's. Her sister is Mrs. Samuel Goldwyn Jr., who was matron of honor at the wedding June 17 in Union Church, Tyringham, Mass.

Bravo? Fine!

Mario Rivas Montes, United Press correspondent in Guatemala City during the recent revolt, had a tough time talking himself out of jail when the Arbenz regime intercepted two cables from UP's N.Y. headquarters. The wires read, "Anything to reports Arbenz resigned? Bravo." and "Need Arbenz resignation. Fine."

Commie-dominated Government officials at first wouldn't believe Montes when he told them that "Bravo" stood for Jorge Bravo, UP night Latin American editor, and that "Fine" meant Gesford Fine, Latin American editor. He finally convinced them that the cables were legitimate news queries.

Atlantic City 'Re-Discovered'

Continued from page 2

for a spell although it is noticeable that a form of bingo—involving a "skill" gimmick—is back on the boardwalk along with the traditional auction rooms, rum emporiums, jewelry displays and the like.

Plenty of Talent

Along with the Paramount pitch, which had the Tisches' Traymore Hotel as its focal point—and incidentally, the new Preston (Bob) Tisch managment is doing a savvy job there, too, which is in itself another type of success story—it is noticeable that A. C. isn't wanting for nite life. There are dozens of bistros west of the boardwalk for all brackets, and there is beaucoup talent all over the place.

The Par bunch outdid itself in making the title "Living It Up" a reality in king-size hospitality treatment. The boys did a smart promotion job in also "promoting" gifts and gadgets for all invitees. Paul (Skinny) D'Amato, bossman of the 500 Club where the comics first started as a team eight years ago—hence the "local boys make good" pitch—did a Billingsley for the press with everything except the cuffo Sortilege. Martin & Lewis are in for 10 days there on one of those "expenses only" deals because, obviously, the 600-capacity room at $3.50-$4 minimum, and a crack supporting show (including The Skylarks, the hoofing Mayo Bros. and maestro Dick Stabile with a basic musical quintet to sit in with the local band) couldn't afford them normally.

Big Names Used

However, D'Amato, who is a savvy local citizen, does take the rubberband off the bankroll during the summer with bookings like Sophie Tucker, Betty Hutton, and the like. In the winter he really makes money with banquet parties, convention groups, etc.

Par's organization of "Living It Up" premiere at the Warner Theatre was wisely geared for something beyond the local level. Dave Garroway's video show, originating from in front of the Warner, on the Boardwalk, on the morning of the opening night, was immediately reflected in wires and phone calls back to the distribution boys from Pittsburgh, Chicago, etc. Playdates were unsubtly made part of the tv pitch. Deejay Freddie Robbins emceed and taped interviews for future usage as did Pegeen (Ed &) Fitzgerald for her WABC (N. Y.) broadcasts, and other radio-video regulars, such as Bill Grady, Ed Hurst, Priscilla Fortescue, Jerry Gaghan, Harold V. Cohen, Nancy Craig, Barbara Welles, et al.

The approach to the 500 Club was renamed Martin & Lewis Street; Mayor Joseph Altman was in the lead car with M&L for the motorcade from the airport (where four busloads of press, et al. converged). For the preem a wheelchair parade from the Traymore to the Warner was one of the stunts, each chair carrying the billing of the personalities. Janet Leigh, featured femme lead in "Living It Up," helped Martin & Lewis cut an 8th anniversary cake on a podium in front of the theatre. Managing director A. J. Vanni did a good job organizing matters with Par. A motorcade on the Boardwalk was also a first.

Behind Scenes Stuff

As is usually the case, some real behind-the-scenes work with proper city contacts must be affected in stunts of this nature as the key men are Louis F. Cunningham, the p.r. topper of A. C., who was laregly responsible for the Paul Whiteman-ABC-TV show originating from here (Hamid pays the network $5,000 a week for the facilities) and Mall Dodson, who directs the city's advertising and promotion. Cunningham and Dodson work as a team. They now have a $320,000 Centennial Year budget, upped from $180,000 last year. They are regular city employees, working from press headquarters in Conventional Hall. Lou Cunningham is also p.a. for the A. C. racetrack, in which Mayor Altman is laregly interested.

Of the city's highlights, Amato's 500 Club is the top nitery but the Club Paradise, operated by Cliff Williams and Ben Altens (Jack Southern manager) is a topflight black-and-tan. Larry Steele produces and emcees his excellent show, "Smart Affairs of 1955," with cast comprising Mabel Scott, Lewis & Chisholm, Lon Bubeau Fontaine, Merdis Thomas, Sir Lionel Beckels & Estelle Price, and Miller & Gibson—she's Olivette Miller, daughter of Flournoy Miller (& Lyles), songsmiths of the yesteryear click, "Shuffle Along." She's a personable swing harpist with a nice specialty that would register on tv; her partner is a "funny valentine" funster. The Paradise is the merged result of Williams' Club Harlem and Altens' incumbent management, but that hasn't deterred two other sepia spots springing up, instead of consolidating into one.

Hamid's Tops

George A. Hamid easily has the top mass draw of the town, with his Steel Pier including everything from firstrun films, vaudeville, dansapation, an aquatic show, kiddie show and countless sideshows, latter on a concession basis. The Flying Constellations (first time in America) are a standout of the water show, with their airplane prop high aloft, a real thriller, as is The Diving Horse. Spike Jones is jamming them in in the Marine Ballroom, alternating with Hal McIntyre (since succeeded by Claude Thornhill). Bill comprised Georgie Shaw, Johnny Morgan, A. Robins (successor?), Bobrow Bros. and the Benby Girls. Al Rickard does the booking for Hamid, and personalities like Johnnie Ray, Sinatra, Frankie Laine are the usual thing.

Musical Bars Aplenty

There are musical bars in plenty. The major hotels have champagne dance contests and name bands. The burlesque houses do big, and next Friday night John H. Harris opens his "Ice Capades of 1954" for the summer at Convention Hall.

A truly unique personality spot, literally a foodeasy, is Jimmie's, billed "Just a Hobby" and offering "Menu—you will eat what we give you and you will enjoy it." He's a personality kid of "over 39," who harks back to the old Knickerbocker Hotel on Broadway and 42d St., name-dropping Cohan & Harris, Caruso, *Sime*, et al. He has a closed-door policy; the best snacks extant; keeps his cheesecake in a prop safe; makes sensational miniature steak sandwiches; and has autographed photographs adorning his two-by-four bistro of Irving Berlin, Eddie Fisher, Jimmy Durante, politicos, et. al., attesting to his gastronomic prowess. Jimmie's calling card includes two months' out—October for ginrummy and November for fishing. He also has a Miami Beach spot. The tab is a quiz show—if he likes you it can be light, mostly it's a war debt computed on his unique take-it-or-leave-it system (?!?).

Rundown

A sampling of the shows: Lionel Hampton headed the show at Ben Cotey's Dude Ranch; Bob O'Neill is at the Hialeah Club; the Hotel Traymore has the Jay Jerome and Bobby Rivera bands, plus Penny Davis; Martin Portnoy orch and Weela Gallez are at the Holiday Room; Bambo Club is a windupery where Red Morgan has the Kay Martin Trio and Elaine Wilder; Bobby Roberts' band is at the Hotel President along with Jan Powers, Pedro Albani, Franc Peri and Lady Rhoda, Magico. Vic Earlson's Cotton Club has "Sepia Scandals" with Jackie (Moms) Mabley, Stump & Stumpy, Baby Dee (MGM disker), Rose LaRosa, Graham Billie's Kansas City Band and the Bernie Peacock Trio. The Ritz-Carlton has Herbie Collins; the Punchinellos are at the Shelburne; Vicki Wells, Manny King, Al Anger, Imogene Lee, Barbara Curtis, Al Baker and Bob Ridley head Billy Kroud's burleskery at the Globe; Billy Kretchmer is at Bill Kurtz's Famous Club; Jackie Henkins heads the Paddock's new show comprising Fairfax Mason (formerly "Miss Connecticut"), Albert & Dean Diane, Sierra Hall, Elaine Sotherland; Art Smith and —Jules Lavan are the musicmakers at Jack Voight's Edgewater; Ted Forrest Quartet, featuring Joan Harrison, and Penny Parker are at the Hotel Chelsea; and there are dozens of other musical bars and jam joints all over the map. P.S.—there's also Hackney's, still the No. 1 seafood showplace restaurant.

Broadway

NBC exec veepee Robert W. Sarnoff and his wife back from their European holiday.

Irving Greenfield, Loew's attorney, winged out for a vacation in Europe and Israel.

Ben Thau, Metro studio exec, back to the Coast following a trek to Europe and a stopover here.

RCA prexy Frank M. Folsom to San Francisco next week for the annual conclave of The Bohemians at the Grove.

Publicist Edward L. Bernays chairmaning the Golden Jubilee reunion of Public School 184 (Manhattan), class of January 1905.

Marie Torre, amusement editor of the N. Y. World-Telegram & Sun and wife of tv producer Hal Friedman, in Lenox Hill Hospital with an appendectomy.

Richard Skinner, associate producer and general manager for the new Huntington Hartford Theatre, Hollywood, leaving Friday (23) for the Coast after a week in N. Y. lining up shows and talent.

Sam Spiegel, indie producer whose "On the Waterfront" preems at the Astor next Wednesday (28), returned over the weekend from a European junket which took him to London, Rome, Venice and Paris.

Magico Paul Duke leaving Friday (23) on the S.S. Nassau for a week's date at the British Colonial, Nassau. He's also doing his one-man concert at State Teachers College, Oneonta, N.Y., tonight (Wed.).

Norman Reader, ad-pub chief of French Gov't. Tourist Office, guest speaker next Monday (26) at the luncheon meeting of Admen's Post 209, American Legion, Hotel Lexington, on "Americans Abroad—Asset or Liability?"

Fritzi Scheff relics up for auction today (Wed.) and tomorrow at Arthur Ross Inc. Besides period furniture, the "Kiss Me Again" delineator's possessions include original musical scores by early 20th century composers, among them Victor Herbert.

The Jewish Theatrical Guild received a three-line memo from Fred Allen, in characteristic lowercase typing, with the simple message: 'dear dave: a check," signed by the comedian. The $500 contribution was addressed to Dave Ferguson, exec sec of the JTG.

Hotel Pierre's house officer Jack Frazer explains the constriction of his yesteryear act of (Eddie) Weber, (Fred) Beck & Frazer ("three boys plus piano") to (Frank) Stillwell & Frazer ("two boys at piano") that "when vaudeville started to decay we ate the third man."

Harold Rome-Joshua Logan musical, "Fanny," was so oversubscribed that Manie Sacks was refunded $5,000 of his personal investment. RCA has a $25,000 stake in the show. It also has $125,000 in Mary Martin's "Peter Pan" which opened Monday night (21) in Frisco. Sacks also has a personal $5,000 stake therein.

Cape Cod

By Earl J. Dias

Marshall Field vacationing on Martha's Vineyard.

Herb Lewis appearing at Olde Surrey Room, Falmouth.

Mystery writer Georges Simenon in for a month's stay at Edgartown.

June Lockhart at Cape Playhouse, Dennis, for "Sabrina Fair."

Playwright John Cecil Holm at Chatham home for brief vacation.

Straight Wharf Theatre, Nantucket, under new management of Nola Chilton and Lee Nemetz.

Playwright A. P. Mollison in for premiere of his new comedy, "Lisa and the Lords," at Gordon Argo's Orleans Arena Theatre.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Sue Stanley, U.S. singer, into the Dinarzade here.

Anna Held Jr. finishing a book on the life of her mother. Irvin Marks agenting.

Curtis Courant here to study possibilities for Franco-American pic coproductions.

Gordon Heath and Lee Payant celebrating fifth anni of their intime Left Bank boite, L'Abbaye, this week.

Moulin Rouge picture house, closed for renovations, opens next season as the first Continental Cinerama playhouse.

Adolph Zukor's "The Public Is Always Right" being published here in French and running in extract form in two big dailies.

Renee Jeanmaire vacationing here and setting up plans for a musical here next season after she fulfills a Hollywood chore as the lead in Irving Berlin's "Miss Liberty."

Trevor Howard to star in French pic, "Les Amants De Tage" ("Lovers of Tage"), opposite Francoise Arnoul and Daniel Gelin, with exterlors starting in Lisbon next month.

Pierre-Louis Guerin and Tony Azzi planning to open a new nitery on the Champs-Elysees featuring a U. S. sepla show packaged in the States. They are ogling the old Aiglon and Carrere's for possible site of the boite.

Baron Valentin Von Mandelstamm heading for the U. S. to wind up affairs before returning to Spain to act as technical advisor for Spanish producers on pix destined for the U. S. market. Mandelstamm will also do some articles on the U. S. for French mags.

San Francisco

By Ralph J. Gleason

Tony Travis making the d.j. rounds under the wing of Jerry Johnson.

Saul Zaentz, eastern promotion manager of Clef and Norgan records, in town on vacation.

Bay Coen, Coral distributor, took Don Cornell to eight disk jockey shows in one day plugging "Susan Slept Here."

Jerry Wexler and Ahmet Ertegun of Atlantic in town visiting jocks, dealers and their Northern California distributor, Bob Chatton.

Rodgers Rickenbrode, promotion man for Bell Records, on the Coast for a month, hit town for the world premiere of "Susan Slept Here" to plug the soundtrack disk on Bell.

Portland, Ore.

By Ray Feves

Hilo Hattie and Her Hawaiian Revue held for a second week at Amato's Supper Club.

Joan Crawford and her three daughters in town for a couple of days last week (13-14) while vacationing in this area.

Don Cornell, The Gaylords and Jerry Fielding orch in at the Paramount Theatre on film-vaude policy for week beginning today (Wed.).

Latin Quarter Supper Club opened last week (15) in basement of Nortonia Hotel. Paul Blanchard, of the Dancing Blanchards, Jerry Pingeree, Rod Louden and Don Ruse are owners. "Fun For Your Money," with Danny Daniels, Paul & Rosalie Vincent, and George Arnold orch the preem show.

Omaha

By Glenn Trump

Gil Gray Shrine Circus booked for Norfolk July 24-26.

Jimmy Murphy troupe played the July 17-18 Dodge, Neb., Rodeo.

Ex-orch leader Pat Ash a key man as Lincoln plans its new City Aud.

Three Jones Bros. into second week at Don Hammond's Seven Seas.

W. A. Thomas Carnival Co. played Elgin, Neb., Festival last week (14-15).

Jack Bell's stage revue an added feature at the Alliance, Neb., Rodeo last week.

Wheeler-Pittman agency booking the Polk County Fair at Osceola, Neb., Aug. 2-5.

Tommie Holden Motor Maniacs, featuring Holden's 13-year-old brother Larry, touring state.

Secretary Ed Schultz last week signed "Dancing Waters" for Nebraska State Fair in Lincoln Sept. 5-10.

Ak-Sar-Ben's outdoor vaude show for members last week included Al Flosso, Joe Termini, Rudenkos, Sheri-Dons and Ralph Marterie orch.

Philadelphia

By Jerry Gaghan

Bill Harris, trombonist whose combo is at Blue Note, will tour Japan in the fall.

Joseph Berger, former assistant branch manager of Capitol Records here, has been upped to Pittsburgh branch manager.

Irving Feld, of Super Attractions, Washington, has booked Ballet Theatre for a two-night stand at Academy of Music in November.

Paul Olefsky, former first cellist of the Philadelphia Orchestra, will not return to local symphony on his discharge from service in the fall, but will join the Detroit Symphony.

Friars Club, South Jersey nitery, was robbed (18) for second time in two months, when thieves carried away safe containing upwards of $1,500. Club lost $6,000 in initial robbery.

Elaine DuFeen, nitery songstress who lost out in runoff for "Miss Pennsylvania" title, went to "Miss Universe" contest, Long Beach, Cal., at own expense to enter as "Miss Philadelphia."

London

Dr. Roger Manvell, director of the British Film Academy, to serve on the Venice Festival jury.

ABC organizing a junket to Aberdeen next week for the opening of their first new postwar theatre.

Ballerina Margot Fonteyn elected president of the Royal Academy of Dancing, succeeding Dame Adeline Genee.

W. H. Allen has acquired sole rights to publish Bernard Grun's only authorized biography of the late Oscar Straus.

Visitors last week included Louella Parsons, Mrs. Joseph Mankiewicz, Francoise Rosay, Leonard Spigelgass and Ethel Reimer.

Phyllis Neilson Terry and Frances King are out of the new edition of Cecile Landeau's revue, "Cockles & Champagne," at the Saville Theatre.

Sam Wanamaker set for a solo performance on tv when he'll perform both parts in a Chekhov one-acter, "A Tragedian In Spite Of Himself."

Jean Widmark arrived in London yesterday (Tues.) to join her husband who is currently starring in "A Prize of Gold" for Warwick Productions. The unit is on location in Berlin.

Charlie Forsythe convalescing from hernia op, which has kept him in hospital for six weeks while his staff was moving his music business from Soho Square to Charing Cross.

Billy Daniels winds up his British vaude tour this week and planes back for New York with Benny Payne and Bill Rockwell on July 25. He opens at the Mocambo, Hollywood, Aug. 3.

SRO notices are going out for the Royal Festival Hall season of the Vienna State Opera Co., starting Sept. 13. Over 30,000 seats were sold within the first five days of the announcement and only a few remain at $9 per.

Miami Beach

By Lary Solloway

William Morris exec George Woods had a brief stay at the Saxony.

Former AGVA rep Jerry Hirsch joined exec staff of the Beachcomber.

Pat Morrisey installed as feature in town's newest intimery, 70-seater La Vie En Rose.

Martha Raye leased Harry Richman's home here for duration of her Beachcomber engagement.

Signe Hasso in town, staying at the Algiers while playing a two-week engagement in "Candlelight" at the Biltmore Playhouse. Sylvia Sidney and Luther Adler also at the hostel, with son Jody.

Harry Tarfel, former partner in the Sans Souci, broke ground in Bal Harbor sector for a 270-room hotel which will feature a cafe tailored on some lines as the Blue Sails Room of the former.

Fire Island

By Mike Gross

Georgia Gibbs' bikini was within limits.

William Morris office agent Lou Weiss at the Jess Kimmells.

Dick Frohlich, ASCAP publicity director, summering at Seaview.

Beverly Blazer, Moss Hart's secretary, in for a 10-day vacation.

Tunesmith Roy Jordan winding up the second act of his musical, "Three Bags Full."

Ocean Beach film house installed a 22-foot wide screen over the weekend for C'Scope at the seashore.

Flack Paul Benson and his wife Charlotte ("Solid Gold Cadillac") Van Lein at the Lou (CBS) Melameds.

Among the weekenders: Deejay Fred Robbins, publisher Herb Reis, tv director Burt Shevelove, and Emil Mogul huckster Les Dunier.

Rome

By Robert F. Hawkins

Hedy Lamarr at the Grand.

Writer Guy Elms to Capri for month's stay.

Oscar Homolka in from Paris after fininshing tv stint.

The William Holdens (Brenda Marshall) at the Excelsior.

May Britt, young Italo actress, off to her native Sweden for month's vacation.

Howard Hawks directing "Land Of The Pharao's" for Warners at the Scalera Studios here.

Corinne Calvet set for Lux production, "Le Ragazze Di San Frediano," shooting in Florence.

Italo tv set total, July 1, an estimated 52,000, for high rise in 1st six months of regular telecasting.

Patachou has left the Belvedere delle Rose show. Bruno Quirinetta continues on, with Irene Hilda, Zuidema, etc.

Arcobaleno and Corso Theatres here are among pic houses shuttering for summer season. Quirinetta being restored.

Niall McGinnis married last Wednesday (14) to Eleanore Hammacher in Rome's city hall. Steve Szekely and Klara Gyory were recent couple wed in same spot.

"1,000 Faces of Rome," series of rescreened oldies shot in and about Rome in past 10 years, doing well at Sistina Theatre. Legit house running pix to bridge summer hiatus.

Atlantic City

By Joe W. Walker

Wrestling back in Convention Hall ballroom Saturday night (24): Uptown boardwalk burlesque going strong with show this week featuring Ann Perri.

Mills Bros. at Steel Pier Music Hall, with Claude Thornhill and band in Marine ballroom.

Diamond Jubilee of Light number featured in "Ice Capades," which opens here Friday night (23) in Convention Hall.

Jimmy McCullough, pressagent for Joe Walcott when he was world heavyweight champ, doing p.a. job for Skinny D'Amato at 500.

Sylvia Karlton and Philip Prindle have leads in "Finian's Rainbow," which opened a week's run last night (Tues.) at Musical Gateway Playhouse in Somers Point.

Betty Hutton opens in 500 Club Sunday night (25) following Martin & Lewis, with Will Mastin Trio featuring Sammy Davis Jr., back for repeat following week. Sophie Tucker due late in August.

Minneapolis

By Les Rees

Star Playhouse offering "The Play's the Thing."

"Remains to Be Seen" on tap at Old Log strawhatter.

Edyth Bush Little Theatre presenting "The Curious Savage."

Pianist Carmen Cavallaro holding over at Hotel Radisson Flame Room.

Tex Beneke and his orchestra played from Prom Ballroom onenighter.

Buddy Heller into Persian Palms nitery with exotic dancers Penny Parker, Ann Lee and Jean Idelle and emcee Jane Rubey.

Lowell Kaplan, manager of the Lyceum, in New York vacationing and seeking attractions for coming season, which opens next month with "Picnic."

Comedian Jack Carson, an 11th-hour addition to WCCO Aquatennial show, which also includes Art Linkletter, Helen O'Connell, Curt Massey, etc., and which is presented at Auditorium at $5.50 top as well as over air.

Ireland

By Maxwell Sweeney

Turner Layton inked for Theatre Royal, Dublin, opening July 25.

Ben Lyons and Bebe Daniels will make "Lyons Family" film here early 1954.

Cicely Courtneidge in for revue stint with "Bits and Pieces" at Olympia, Dublin.

Diana Hyde named overseas program producer for Northern Ireland BBC transmitter.

Ronald Grierson Co. booked for strawhat season at Bray, Dublin neighborhood seaside spot.

Harold Mendelsohn in as flack for U.I.'s "Captain Flash," currently on location near Dublin.

Longford Productions will stage "The Male Animal," by James Thurber and Elliott Nugent, next month.

Seamus Kelly, Irish Times columnist, pacted by John Huston for role of Flash in "Moby Dick," now in production here.

Lord Moyne has authored new comedy, "Riverside Charade," skedded for Abbey Theatre presentation next month.

Dermot K. Doolin, general secretary, and Louis V. Nolan, legal adviser, will represent Irish Actors Equity at International Actors Federation gabfest in Venice, opening Aug. 25.

Memphis

By Matty Brescia

Henry Busse at Peabody's Plantation Roof for two weeks.

Jimmie Boyle now touring mid-South flacking Columbia pix.

Teddy Phillips and crew at Claridge Hotel's Magnolia Roof for two weeks.

Charlie Britt, WMPS commercial chief, to Alabama for a two-week vacash.

Harold Walker, WDIA commercial boss, back from a month's tour of New York agencies selling station on changeover to 50kw.

Sonja Henie and her Ice show skedded for one week beginning Nov. 10 at City Auditorium for Charley McElravy Attractions.

Hollywood

Katy Jurado in from Mexico City.

Buddy Baer aired to Chicago for deejay conclave.

Les Tremayne in Frisco to bally "Susan Slept Here."

Tony Martin back after entertaining the governors' conference in the east.

Huntz Hall heads for Europe shortly after winding his current "Bowery to Bagdad" stint.

20th-Fox closed down its "Desiree" set due to illness of Jean Simmons, who has title role.

Sherwill Corwin, head of Metropolitan Theatres, recuping at Good Samaritan hosp following surgery.

Wilt Melnick, agent with the Louis Shurr office, confined to St. John's Hospital following a kidney stone attack.

Charles J. Feldman, Universal-International sales veepee, in from Gotham for huddles at studio anent upcoming production.

Chicago

Phil Phillips in Bethany Methodist for major surgery.

Agent Larry Lux to Billings Memorial Hospital for 17 days.

Marie Wilson current at Drury Lane Summer Theatre in "Little Hut."

Vincent Price is starring in "Winslow Boy" at Salt Creek strawhatter.

"Star Night" promoters hosting over 200 deejays from this area at Chez Paree Saturday (24).

Mary Small here briefly last week on p.a.'s for her new Epic disk, "I Love Johnny, Johnny."

Milt Weintraub, secretary of ATPAM, stopped in Chi last week for meeting of the Windy City local.

Mr. and Mrs. Aaron Cushman last week adopted five-day-old baby boy, their first. Cushman is pressagent for Chez Paree.

Doris Gray, pianist at Barclay Club, slated to play with North Shore Symphony at Lake Geneva, Wis., Aug. 8 under Izler Solomon.

Cathy Kesting, formerly with Coral Records in Chi, now doing indie promotion for Tony Tarvis. She's currently touring midwestern keys to plug "It's Easier Said Than Done" on Victor label.

Pittsburgh

By Hal V. Cohen

Marty Allen and Mitch DeWood into the Cal-Neva Lodge with Joni James.

Janice Norris to Asheville, N. C., for several weeks of summer musical stock.

Lincoln Maazel, father of boy maestro Lorin Maazel, launching a singing career.

Mrs. Evan Evans, mother of dancing Evans Family, operated on at West Penn Hospital.

Robert Francis in over the weekend to plug "Caine Mutiny," opening Friday (23) at Harris.

Fred Kelly and his wife have opened a dancing school in their hometown of Closter, N. J.

Local playwright Rosemary Casey's "Late Love" skedded in at least 20 strawhats this season.

Singing team of Mary Martha Briney and Bob Carter turned down Honolulu to be with their families here.

Gene Kaufman, son of County Court Judge Louis L. Kaufman, ex-radio broadcaster, doing bits with summer opera company.

Berlin

By Hans Hoehn

Harlem Globetrotters appearing at Sportpalast.

Robert Siodmak pacted by CCC to direct Hauptmann's "The Rats." Shooting starts in winter.

A full-length documentary film about the soccer world championship in Switzerland released here in numerous cinemas.

Hagenbeck Circus moved from the Funkturm to another local location near the new Ford Foundation Memorial Library.

Biggest grosser in eight German key cities in June was "Eine Frau von Heute," domestic film. "From Here to Eternity" (Col) landed fifth spot.

Hans Domnick will show his "Der Goldene Garten," full-length documentary on California, at the forthcoming Cultural Film Biennale at Venice.

England's Warwick Films currently shooting "A Prize of Gold" here, with Richard Widmark in the lead, and Mai Zetterling costarred. Mark Robson directs.

German newsreel, Blick in die Welt, in association with DEFA's documentary film unit, is currently making a documentary film on the Protestant Church Day being held in Leipzig (East Germany).

OBITUARIES

JACINTO BENAVENTE

Jacinto Benavente y Martinez, 87, Spanish playwright, died July 14 in Madrid. Author of about 200 plays, he won the Nobel Prize for literature in 1922. Best known of his plays performed outside of Spanish-speaking countries were "The Bonds of Interest" and "The Abhorred." The former was put on in the U.S. in 1919 by the Theatre Guild and was revived three times thereafter up until 1951. The latter work was produced in New York in 1920 and ran until 1922, including a road tour.

Benavente's first full-length play to be produced in Spain was "El Nido Ajeno" ("Thy Brother's House"), presented in 1894. His last play, "The Bronze Husband," was produced in Madrid last April. In 1909, he founded a children's theatre for which he wrote such juve plays as "The Prince Who Learned Everything Out of Books." In 1920, he was appointed director of the Teatro Espanol, the Spanish national theatre.

In 1923 Martinez toured the U.S. and Latin America with his own theatrical company. He also made an occasional appearance as a performer and in 1939 had a role in "The Bonds of Interest." At one time, he had his own film producing company and worked on scripts for celluloid versions of his plays.

IN LOVING MEMORY OF
JACK ADAMS
A Dear Husband and Father
Who Passed Away July 20, 1953
MRS. MARIE ADAMS AND JACKIE

JOSEPH BERNHARD

Joseph Bernhard, 65, longtime film industry executive and a consultant on management relations for Stanley Warner for the past six months, died in New York July 15, after a long illness. A Philadelphia realtor who owned several theatres in that area, he joined Warner Bros.' real estate department in 1930.

Bernhard subsequently was named general manager of Warner Bros. Theatres, then held the post of v.p.-director of Warner Bros. Pictures. After wartime service with the Navy as an efficiency expert, he re-entered the film industry to establish United States Pictures in partnership with Milton Sperling.

Resigning from USP in 1947, Bernhard was a key factor in the organization of Film Classics, which distributed modest budget pictures for several years. Outfit is now defunct. Bernhard also was president in 1948 of Cinecolor Corp., predecessor firm of the Color Corp. of America. In addition, he had produced three pictures as an independent film-maker. They were "Japanese War Brides," "Journey Into Light" and "Ruby Gentry."

Surviving are his wife and four sons. One son, Jack, is an indie producer.

In Loving Memory of
JENNIE MOSCOWITZ
July 26, 1953
The Family

ELIZABETH G. KOSKOFF

Mrs. Elizabeth Gilbert Koskoff, playwright and former music critic, died in Pittsburgh July 11 after a long illness. Daughter of Henry F. Gilbert, the late American composer, and wife of Dr. Yale D. Koskoff, neuro-surgeon, and director of research at Montefiore Hospital in Pittsburgh, she was a graduate of the Yale Drama School and also attended the Baker Workshop. Before moving to Pittsburgh, she was music reviewer for the New Haven Register and the Boston Traveler.

While in Pittsburgh, Mrs. Koskoff directed a number of religious plays and organized theatre classes for children. A playlet she authored, "The Uncle," a Chanukah production, won a national prize. Several years ago, she wrote "The Fifth Freedom," an outdoor pageant staged at Forbes Field in Pittsburgh for the Community Chest. The Philadelphia Orchestra and the Pitt Symphony Orchestra several times performed "Jack and the Beanstalk," a musical composition by her brother-in-law, Reuben Koskoff, for which she did the narrative.

Survivors, in addition to her husband and mother, include a son, a daughter and a sister.

JOSEF ISRAELS 2d

Josef Israels 2d, 48, writer and publicist, died July 16 in New York of a heart attack. During the past four years, he had been in Austria where he was a correspondent for International News Service, NBC and VARIETY. He returned to New York recently to handle some public relations work.

Early in his career, Israels was a staffer on the New York World. In 1928 he served as a director of the radio and motion picture division of the Democratic National Committee during Alfred E. Smith's Presidential campaign. A year later, he formed the firm of Publicity Associates with his mother, the late Mrs. Belle L. Moscowitz, which functioned until 1948.

Israels covered news events in many parts of the world and had been public relations counsel for Emporer Haile Selassie of Ethiopia for several years. He wrote numerous mag articles and was the author of several books.

His wife, Ilka Windisch, a Viennese actress, a brother and a sister survive.

GRANTLAND RICE

Grantland Rice, 73, vet sports writer, died July 13 in New York following a heart attack. His syndicated column, "The Sportlight," appeared in over 100 papers and was carried in New York in the Daily Mirror. Besides his sports coverage, he also wrote poetry and had collaborated in the production of a series of one-reel sports films bearing the same title as his column. One of the pix, "Amphibious Fighters" won an Academy Award "Oscar" in 1943 for the best one-reel film.

Rice's first newspaper job was in 1901 with the Nashville Daily News. In 1911, he came to New ork to work on The Evening Mail. In 1914, he joined the N. Y. Herald Tribune, remaining with that paper until 1930 when he began writing for the North American Newspaper Alliance.

Wife and a daughter, the former Florence Rice, a film-legit actress, survive.

LORD GRANTLEY

Richard Henry Brinsley Norton, Lord Grantley, 62, British filmite, died in London July 12. A descendant of Richard Brinsley Sheridan, the playwright, Lord Grantley joined United Artists in 1931 and became a director of Dominion Films and Pinewood Studios. Within a year after joining the company, he was made executive director of production.

In 1937, Lord Grantley founded Pinebrook Films Ltd., the first company to make cooperative films. From 1938 to 1940, he was chairman of the British Film Producers Assn. A former director of the J. Arthur Rank organization, he became chairman in 1941 of Pascal Film Productions, producing exclusively all George Bernard Shaw stories.

A son and a daughter survive.

CLAIRE BENEDICT

Mrs. Helen Collamore, onetime vaudevillian and legit actress, professionally known as Claire Benedict, died July 18 in New York after a long illness. She had appeared in vaude with her father, the late Lew Benedict, and later headlined her own act on the Orpheum circuit.

In legit, Miss Benedict appeared with Walter Hampden in "Hamlet" in 1918-19 and in 1920 performed in "Clarence." She later went to the Coast and was seen with Margaret Anglin in "Hippolytus." Other plays in which she had roles included "Romance," "Czarina," "Starlight" and "The Kreutzer Sonata." She retired in 1930.

Her husband survives.

MAX COHEN

Max Cohen, 58, who operated the Minerva Film Exchange of New Jersey and Washington, died July 13, in Washington after a long illness. After coming to Washington in 1940, he was associated with several firms in the film distribution field over the years before opening his own business.

A native New Yorker, Cohen served in the Marine Corps in World War I, and was a member of the Motion Picture Pioneers, Variety Club and Cinema Lodge of B'nai B'rith. He is survived by his wife, a son, daughter, a sister and two brothers.

LUDWIG SCHMITZ

Ludwig Schmitz, 70, German stage and screen actor, died recently in Munich of a heart attack. He was considered as one of Germany's most popular comics although he often appeared only in supporting roles.

Schmitz's biggest stage hit was the title role in "Schneider Wibbel" which he portrayed 1,042 times. One of the busiest screen actors in postwar Germany, he last appeared in "Gruen ist die Heide," "Am Brunnen vor dem Tore," "Pension Schoeller," "Der Keusche Josef" and "Land of Smiles."

LAWRENCE MOONEY

Lawrence Mooney, 86, former operatic singer and music teacher, died July 16 in New York after a long illness. Born in Dublin, Ireland, he became a member of the Musgrove Opera Co., singing baritone roles both in that country and Australia.

Mooney retired in 1938 as chairman of the music department of Washington Irving High School, where he had been associated since 1907 when he came to N. Y.

His wife survives.

ESTHER S. MILLER

Mrs. Esther Shaw Miller, 50, onetime actress, singer and dancer, died in Laconia, N. H., July 12, after a long illness. A native of Honolulu, she sang and danced in the Hawaiian Room of the Hotel Lexington, N. Y., for seven years. She also appeared in several Broadway musicals.

Surviving are her husband, C. Walter Miller; two brothers, and a sister.

FLOYD H. TOTTLE

Floyd H. Tottle, 46, a saxophonist in the Ray Bloch orchestra, was found dead in his car July 18 in Massapequa Park, L. I., N. Y. Police said death was due to fumes coming from the car's exhaust running through a vacuum cleaner hose into the window.

Several notes addressed to his wife, Betty Ann, indicated despondency from his inability to cure himself of alcoholism.

MEADOR LOWREY

Meador Lowrey, 52, former radio news commentator, died July 15 in Dallas. Entering radio in 1935 as station manager of WHAS, Louisville, Ky., he later was a news commentator at KRLD, Dallas, from 1940 to 1952. He was with KLIF, Dallas, until last January, when he left radio to start publishing a weekly news-letter.

Survived by his wife, son and sister.

AUGUSTO COSTA

Augusto Costa, 54, playwright, died recently in Lisbon of a heart attack. He wrote a number of successful plays. Perhaps best known of his works was "The Straw Near the Fire," produced at Lisbon's Teatro Nacional in 1940. After his health failed he contributed literary and political articles to the Portugese and foreign press.

Survived by wife and two sons.

RUSSELL G. CARTER

Russell G. Carter, 66, former assistant sales manager for WTAM, Cleveland, died July 13 in South Euclid, O. A onetime steel salesman, he entered the radio business more than 20 years ago with WTAM. Retiring last year.

His daughter, a brother and two sisters survive.

IKE KAHN

Ike Kahn, 76, oldest member of the Memphis Federation of Musicians, died recently in that city. For years he was pit orchestra leader at the old Orpheum, Lyceum and Pantages (now Warner) Theatres in Memphis.

Surviving are his wife and two brothers.

SAM FIELDS

Sam Fields, 38, film editor, died July 16 in Hollywood, following a heart attack. He had been in the film business since 1937, his last post being with Allied Artists.

Surviving are his wife, two sons and a brother, Jackie Fields, former welterweight champion.

ART O'MURNAGHAN

Art O'Murnaghan, 82, actor, died in Dublin July 8. Former stage manager for the Dublin Gate Theatre, he became an actor and toured with the company in Egypt and the Near East.

Surviving are his four sons and two daughters.

Josephine Wupperman Langdon, 75, sister of actor Ralph Morgan, the late actor Frank Morgan, and aunt of actress Claudia Morgan, died July 13 in Hastings-on-the-Hudson, N. Y.

Mother, 76, of G. F. McMahon, former Hollywood talent agent, and grandmother of child actor Glenn McMahon, died recently in New York.

Father, 67, of lyricist-librettist Alan Jay Lerner, died July 18 in New York. Also surviving are two other sons, two brothers and four sisters. Father, an ex-dentist headed the Lerner Stores chain.

Mrs. Jean Empson, 48, story anylyst at Columbia, died July 13 in Hollywood. Surviving are her mother and two brothers, Harry and Jerome Gruskin.

Widow, 69, of theatre architect John Eberson, died July 15 in Stanford, Conn. A son and two daughters survive.

Fred Oliver Jacobson, 69, pioneer radio and vaude actor, died July 15 in Chicago. Wife and daughter survive.

Father, 74, of Abe and Barney Weinstein, operators of two Dallas night clubs, died July 16 in that city.

Father of Mary McLaughlin, vocalist with George O'Neil orch in Pittsburgh, died in that city July 5.

Irene Savini, wife of Robert M. Savini, prexy of Astor Pictures, died July 15, in Huntington, L. I., N. Y.

Mrs. Edna Hunt Galehouse, widow of Marlin Hunt, creator of the "Beulah" radio character, died July 9 in Beverly Hills, Cal.

Jackie Saunders, 56, former stage and screen actress, died July 14 in Palm Springs, Cal.

MARRIAGES

Sandra Gershwin Godowsky to Ensign Charles Franklin Faddis, Westport, Conn., July 18. Bride is the granddaughter of the late pianist-composer, Leopold Godowsky and niece of lyricist Ira Gershwin and the late composer, George Gershwin.

Eden Hartford to Groucho Marx, Sun Valley, Idaho, July 17. He's the comedian-emcee.

Sally Perle to Mel Gold, New York, July 2. Bride is an agent; he's a tv film producer.

Sidney Damrosch Howard to Cass Canfield Jr., Tyringham, Mass., July 17. Bride is the daughter of the late playwright, Sidney Howard, and granddaughter of late conductor Walter Damrosch; he's with the McGraw-Hill Book Co. and is son of Cass Canfield, board chairman of Harper & Bros., publishing firm.

Terese Hayden to William Clow, New York, July 14. Bride is a legit producer; he's with the off-Broadway Phoenix Theatre.

Velia Sanchez Belmont to Andy Russell, Mexico City, July 9. Bride is an actress; he's the radio-tv singer.

Angela O'Connor to James Trainor, Dublin, July 12. Bride's a musicomedy singer.

Marlene Gornall to John Whited, Pittsburgh, July 9. Bride's on tv in Pitt.

Joan O'Brien to Billy Strange, Los Angeles, July 18. Bride is a vocalist; he's a guitarist with Tennessee Ernie's band.

Stella Bianco to Bill Dorais, San Francisco, July 18. Bride is KCBS traffic manager; he's a KLX announcer.

Gerri Lang to Barry Kaye, New York, July 15. Bride is a model; he's a disk jockey with WJAS, Pittsburgh.

Shirley Louise Lee to Fred Mayer, San Antonio, July 8. He's publicity director for Statewide Drive-In Theaters Inc. there.

Jane Sparks to Alfred Ruscio, Ellenville, N. Y., July 11. Bride and groom are thespers.

Episcopal

Continued from page 7

mag's editorialist re the strict standards by which the Catholic Legion of Decency judges films.

He maintained many had become impatient with producers and others who plead for freedom of the screen, etc., by quoting "eloquent if irrelevant phrases from Thomas Jefferson, and misquotations from Voltaire." Freedom of speech, the editorial held, "implies responsibility, and if the entertainment and publishing worlds refuse to exercise responsibility, someone else—the Congress, state or local government, if necessary—should do it for them."

Mag complained that "many of those who call most loudly for freedom of speech do so in connection with ideas for which they have sympathy, and are strangely quiet when ideas they oppose are censored or ignored."

Sexless Tags

Continued from page 5

"The Star" became "Bitter Tears" and "Titanic" turned into "And the Sea Engulfed Them."

Titles frequently take into account the local angle. "The Kid From Left Field" was switched to "The Little Giant," the fair assumption being that baseball-conscious Latin Americans had heard about the Giants.

As a rule, once a foreign title has been picked, it's translated into the various different languages. Not so with "Executive Suite," a term that wouldn't make sense to anyone outside the U. S. Film tells of the competition among big biz executives for the top job in a company. It became "The Schemers" in Germany; "Thirst for Power" in Italy; "A Chair Is Vacant" in Sweden; "The Top Man" in Holland and "The Tower of the Ambitious Ones" in France.

"Jupiter's Darling," another somewhat obscure title for foreign audiences, became "Never Trust a Woman" for the rest of the world. Classics, like "Julius Caesar" and "Knights of the Roundtable," are preserved in their original form title-wise.

Foreign title determination usually represents teamwork, with the foreign branches called upon to offer suggestions and pass on titles dreamed up at the homeoffice.

Ideal Chance

Continued from page 3

have never had such an opportunity to crack the Yank market. But this is on condition that they specially groove their output, that is, stress values that transcend country-to-country borders.

Point is made that German producers are concentrating at this time on costume and opera product. This is great for German audiences but there's no demand for such material in the states.

Offered as an example of how a foreign pic can take on "American values" is Columbia's "The Paratrooper." Although lensed in England, the assignment of Alan Ladd in the lead spot meant circulation in the U. S. for the pic.

This is an example of what Goldenson has in mind—the use of an American player or director or writer to de-emphasize the "alien" nature of European and other films.

BIRTHS

Mr. and Mrs. Jerry Mapes, daughter, Johnstown, Pa., July 7. Mother and father are both ice skaters.

Mr. and Mrs. Tom Cleary, son, Pittsburgh, July 11. Mother's former Nancy Lee Garver, dancer.

Mr. and Mrs. William Larkin, son, Hollywood, July 9. Father is a radio and tv writer.

Mr. and Mrs. Thomas Mosley, son, Burbank, Cal., July 14. Father is sales rep for RCA Victor record division in L. A.

Lieut. and Mrs. Thomas J. Scully, twin sons, Topeka, Kans., July 15. Twins are the grandsons of Frank Scully.

Mr. and Mrs. Herbert W. Montei, son, Hollywood, July 14. Father is a music publisher.

Mr. and Mrs. Conn Murray, daughter, San Francisco, July 10. Father is with KNBC news department.

Mr. and Mrs. Gerard Dunne, son, Dublin, July 11. Mother is comedienne Paddy Dunlea.

Mr. and Mrs. David Carlisle, son, Philadelphia, July 14. Father is tv sales account executive at WFIL-TV.

Mr. and Mrs. Harry Katleman, son, Los Angeles, July 11. Father is a literary agent at MCA.

Mr. and Mrs. Robert Quinn, daughter, Los Angeles, July 13. Father is district manager for Stanley Warner Theatres.

Mr. and Mrs. Robert Schultz, son, Manchester, N. H., July 11. Father is an announcer at radio station WKBR in that city.

Mr. and Mrs. John Horton, daughter, Washington, July 5. Father is Universal Pictures rep in capital; mother is the former Drucie Snyder, onetime freelance tv commentator, and daughter of ex-Secretary of Treasury John Snyder.

Mr. and Mrs. Frank McCarney, daughter, White Plains, N.Y., July 13. Mother is singer-comedienne Helen Halpin.

Mr. and Mrs. Bill Rich, son, New Rochelle, N. Y., July 15. Father is merchandising manager of WNBC and WNBT, the NBC flagship stations in N. Y.



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—on CBS-RADIO

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LEE VINES
EARL WRIGHTSON
and RAY BLOCH and His Orchestra

TV Producer, AL SPAN
TV Director, FRANK SATENSTEIN
Radio Producer-Director, BRUNO ZIRATO, Jr.

●

TV SPONSORS:

Alka Seltzer (Sept.)
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VARIETY

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VOL. 195 No. 8 NEW YORK, WEDNESDAY, JULY 28, 1954 PRICE 25 CENTS

$1,900,000,000 TV AD COIN IN '56

Possibilities of Transoceanic TV To Be Explored By 9-Man Group

Washington, July 27.

Possibilities of transoceanic tv will be explored by a nine-man commission to be created under legislation passed by Congress last week and sent to the White House for Presidential approval. The measure, establishing an International Telecommunication Commission, was approved by the House without debate. It had passed the Senate last session.

Members of the Commission will include two Senators and two Representatives. Five members are to be appointed by the President, including at least one from the telecommunications industry and at least one from the field of education. Not more than five of the nine members may be from the same political party. The measure authorizes an appropriation of $250,000 for expensets of the Commission which will have a secretary general at $15,000 a year and an assistant secretary-general at $12,500.

The Commission will be required to report its findings and recommendations by the end of 1955. Three months after it submits its report it will cease to exist.

The bill directs the Commission "to examine, study and report on the objectives, operations, and ef-

(Continued on page 119)

New Booking Concepts For Fairs: More Laff Acts Than Thrillers

According to many who have been booking fairs for several years, a drastic change is taking place in basic concepts of providing talent for these outdoor exhibits. Question of the efficacy of thrill acts is being debated for the first time in years. Paramount question arising among fair committees is whether shows should be steered toward entertainment or thrills. The latter type layout has dominated exhibitions for many years, and many committeemen as well as bookers feel that the switch to entertainment is necessary to maintain attendance. Customers, they say, no longer want to be scared by high acts or similar turns.

Bookers consequently will be left without a sizable segment of reliable talent this year, if wholesale

(Continued on page 120)

'Highness, the Bachelor' From Idea by Mrs. F.D.R.

Hollywood, July 27.

Sammy Fain and Paul Francis Webster, Oscar-winning tunesmiths, have been optioned for Fred Shevlin's comedy "His Highness, the Bachelor," for indie film production.

Negotiations are on for Doris Day to star. Tunesmiths may package show for Broadway after they finish writing score.

It's based on a resolution Mrs. Roosevelt introduced in United Nations.

Vidpix Reach 'Way Back Into 'Dish Nite' Era

Premiums, once a vital part of the film exhibition business, is starting to appear as an integral part of television films. Major agencies such as Music Corp. of America and others have become interested in giveaways of all kinds. Dishes, once the support of the exhibitor, are expected to move into the telepix arena in short order.

Premiums are used soley to exploit the show. The agency interests the sponsor in buying some related product or an item easily tied in with the show to be distributed in any manner suggested by the bankroller. It's usually done at counters of retail outlets, or by writing the station or sponsor. It's a means of measuring as well as building audiences.

For example, Abbott & Costello shows recently gave away a batch of yo-yos. Memoranda pads, and novelties of all kinds can easily be tied in by the sponsor.

The important thing in the tele premium business, according to those that are knee-deep in this kind of proposition, is never to take any item from a manufacturer for free. Always pay for the stuff so that the merchandiser can

(Continued on page 119)

REPRESENTS 20% OF ALL MEDIA

By ROBERT W. SARNOFF
(Executive Vice-President, NBC)

The great lesson of our past is that broadcasting is a business of constant change, and we have evaluated that lesson to mean that our future hinges on our ability to adapt to change. So today, under Pat Weaver's direction, we at NBC are adapting on a scale, and with an intensity that is unique even in an age of change. We are proposing new programming concepts that shear off abruptly from the past; we are enbalming old radio sales patterns and creating a new service with the promise of a long and vital life; we are tossing out, as inadequate and short of the mark, the estimates of other years on television's future role in the nation's economy; and, finally, we are developing a color broadcast service that we expect to sweep, with sage fire speed, across America.

We have financial projections that lend a backdrop of realism to the things that we are planning and doing. Our present NBC estimates of the total all-media advertising expenditure in 1956, both national and local, have been revised upward to a total of more than $9,700,000,000. And we anticipate that television, national and local, will attract approximately 20%—or $1,900,000,000—of this total. Both of these figures, of course, represent alltime highs.

The dollar total for television is an impressive one, but the percen-

(Continued on page 32)

U.S. Steel Seeks Frozen Pic Coin

A rep of United States Steel did a tour of film company foreign departments over the past week, seeking out deals whereby the companies would sell their blocked money in Brazil for dollars at less than the exchange rate. Distributors usually are eager to hear about any proposition whereby then can defreeze earnings in a foreign territory.

But the situation in Brazil has changed. No film outfit now has enough coin tied up in that country to consider any exchange.

B'way Price Boost Expected in Fall With Top on Musicals Seen at $7.50

B.O. TV of First B'way Legit Hit, '7 Year Itch'

Theatre telecast of the legit hit, "The Seven Year Itch," is being lined up by Box Office Television as the first in what it hopes to turn into a regular series of Broadway legit shows to be brought to the theatres.

"Itch," being in the nature of an experiment, will be offered exhibs at between 50c and 75c per seat on a non-profit basis for Box-office TV. Outfit says the price reps actual costs. Theatre telecast is due to come off in late October, according to William Rosensohn, Box Office exec v.p.

Chromed Pennies Draw T-Men To B'klyn Theatre

Couple of weeks ago, Albert Greene who runs the Avenue U Theatre in Brooklyn dreamed up what he thought was a great stunt: Chrome-plated pennies to ram home the exhibitors' protest against the 5% Wagner admissions tax.

This week, disillusioned and nursing a new respect for the law, Greene was washing his hands of the whole affair. "I'm throwing in the sponge. The Mayor wins," he declared ruefully.

Greene originally was looking for a dramatic way to drive the tax burden home to the public. So he had 36,000 pennies chrome-plated. Instead of adding the tax to his ticket, he gave his patrons the sil-

(Continued on page 120)

N.Y. Met Opera Inks British Cabaret Singer

London, July 27.

Erno Merringer, singer, currently appearing at the Hungarian restaurant cabaret, goes to New York in November to appear with the Metropolitan Opera.

He was booked as result of an audition he gave in Rome some months ago for a scout of the Met.

Another boost in boxoffice prices on Broadway is expected this fall, at least for musical shows. No hike is contemplated for straight plays, as far as known, but several managements are reportedly mulling a $7.50 top, tax included, for incoming musicals, compared to the present $6.90.

In general, the rationalization of the upped scale for tune shows is twofold. For one thing, production and operating costs have continued to rise, thereby reducing the profit margin and lengthening the time necessary to repay investments. A second basis for the b.o. boost is the belief that the traffic will bear it.

As one manager expressed it this week, "Whatever the right or wrong of it may be, the theatre today is a hit-or-flop matter. There's no longer any such thing as a moderate hit—what they used to call an in-betweener. So you have to gamble on a smash.

"If you get it, the public will pay anything for tickets, plus whatever the broker or scalper adds. If you have less than a hit—just a nice, pleasant show, for instance—the public won't pay anything for seats. You can't give 'em away."

It's pointed out that even with

(Continued on Page 124)

Rubirosa Flops Test Of 'Distinguished Merit' Needed for Work Permit

Hollywood, July 27.

Porfirio Rubirosa will not gallop thataway in pursuit of Zsa Zsa Gabor in Republic's "Rubi Rides Again." The international playboy's career as a western cowboy star was nipped in the bud by the U. S. Immigration Service, which denied him a work permit.

Reasons for the denial were not given out officially but it was learned that the verdict was the result of "misrepresentation" and "failure to meet the the necessary conditions of employment."

It has been announced that Rubirosa would play himself in the film, and Immigration Service officials at first indicated that he would be granted a permit, on the ground that a man doesn't need much dramatic ability to play himself. Later it was discovered that

(Continued on page 120)

9th ANNUAL
RADIO-TELEVISION REVIEW and PREVIEW
(1954-1955 SEASON)
(Starts on Page 36)

Mae West No Gamble In Las Vegas; All Coming Up To See Her This Time

By MIKE KAPLAN

Las Vegas, July 27.

Sex is the point in this gambling town this week. And it's being made the easy way by Mae West, who made her nitery debut tonight (Tues.) at the Sahara Hotel.

Easy for her, that is. But the Sahara has been badgered for weeks by guys who insist that the famous invitation to "come up and see me sometime" was directed at them personally—and naturally they've got to have a ringside seat. There's no telling at this point how it will turn out, but it seems like a safe bet that Miss West will set a new attendance record for the room—which is all she's interested in.

"I feel like a million tonight," she confided as the show got underway. "But—one at a time."

Oddly enough, La West doesn't figure to make anything out of this two-week stand. Money, that is. The gal who has made a bigger profit out of sex than anyone this side of the Mann Act has spent so much money in preparing for this bistro bow that all she can hope for is satisfaction.

"But," she inquires archly, "what's wrong with that?"

Actually, she's out to break records, since the reputed $25,000 per week won't cover the cost of the special arrangements, costumes, services of Charlie O'Curran as director or the salaries of the trio, Louise Beavers and the 18 boys in her act. "My athaleets," she calls 'em.

"I haven't thought about the cost," she says in a serious vein.

(Continued on page 127)

Conflicting Reports On Leland Hayward's Illness

Leland Hayward is ill on the Coast and there were conflicting reports at press time yesterday (Tues.) on his condition. Authorities at Good Samaritan Hospital, Los Angeles, stated that his condition was "good," but reports on Broadway was that his illness was very serious.

The legit-film-television producer entered the hospital last Friday night (23) for treatment of an "intestinal disorder." Attempts to reach Mrs. Hayward at the hospital yesterday were unsuccessful when she declined to take calls because she didn't "want to talk to anyone."

Herman Bernstein, Hayward's general manager, said on the Coast that there is "nothing serious, nothing be alarmed about." Exact nature of the illness won't be known for several days, after intensive tests are completed.

Hayward has been in Hollywood for a couple of months to work on his screen production of "Mister Roberts" for Warner Bros. release. He is also readying film adaptation of the Lindbergh autobiog. "The Spirit of St. Louis," and Ernest Hemingway's "The Old Man and the Sea," to star Spencer Tracy.

In addition, he is preparing the production of several tv spectaculars for NBC and is planning to partner with Edwin Lester in the Broadway presentation this fall of the latter's Coast production of a musicalized "Peter Pan," starring Mary Martin. The show is current in San Francisco.

FARRAR LETTERS, PIX TO LIB. OF CONGRESS

Washington, July 27.

Geraldine Farrar, onetime Met Opera and silent films star, has presented a collection of hundreds of autographed letters from top figures in the operatic and entertainment world to the Library of Congress. The collection of letters is signed by such leading figures of her time and since as Sarah Bernhardt, Minnie Maddern Fiske, Julia Marlowe, David Belasco, Charles Dillingham, Cecil B. DeMille, Irving S. Cobb, Fannie Hurst, Richard Harding Davis, Puccini, Lilli Lehman, Gatti-Casazza, Emma Calve and many others.

Collection also includes portrait studies of Miss Farrar in costumes in her various operatic and dramatic roles, pressbooks, scrapbooks, and a group of her original phonograph recordings.

Pull a Gun On an Actor And It Costs $4 in Mex; That's Popularity, Si?

Mexico City, July 20.

Cloak-and-dagger stuff with wild west overtones stopped the show recently at the performance of "Orpheus in Inferno," one of the few local legit clicks currently, at the Teatro Fabregas, when four men, each toting a pistol, swarmed on the stage and menaced Joaquin Pardave, veteran comic, who is one of the stars.

Audience for some minutes couldn't decide whether what was happening was a sequence of the show or an intrusion. When police and firemen, on guard in the house sprang onto the stage and seized the quartet, customers hastened but without panic, to the rear, some to exits.

The quartet was hustled into a police wagon and taken to the nearest police court, where upon conviction of disorderly conduct, threatening murder and disrupting an authorized public entertainment, they were each fined $4, which they paid and were released.

Pardave, who is aging and recently recovered from a nerve ailment, required medical attention. The theatre management and Pardave stressed that the attack was not motivated by ridiculing the government or politicos or both in any way, but that, seemingly, the

(Continued on page 24)

Le Gallienne 'Consults' On Edwin Booth Film

Hollywood, July 27.

Eva Le Gallienne has finally appeared on payroll in Hollywood, but not as an actress. Noted legit player and producer of Shakespearean dramas reported for work at 20th-Fox as technical consultant on "Prince of Players."

Film is based on the biography of Edwin Booth, Shakespearean star. One part of Miss Le Gallienne's assignment will be the staging and coaching of the "Romeo and Juliet" sequences between Richard Burton and Maggie McNamara.

7/28

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San Sebastian's First Film Fest

San Sebastian, Spain, July 20.

The first International Cinema Festival of San Sebastian will be held here July 24-Aug. 1. Hollywood is repped by Universal's "The Black Shield of Falworth," a tinter in CinemaScope starring Tony Curtis, Janet Leigh and David Farrar. J. Arthur Rank is sending "The Rainbow Jacket" to represent England. It's a tinter about horseracing, starring jockey Gordon Richards. Rank has also promised to send some English filmstars. France will exhibit "Le Grand Pavois" ("The Big Flag"), a wartime sea story, done on board the cruiser Joan of Arc.

Italy will present "Maddalena" and has promised to send some stars for personal appearances. Germany has "Roads of No Return" and Mexico "Quando Me Voy" ("When I Will Go"), starring Liberdad Lamarque. Argentina will offer "El Abuelo" ("The Grandfather"). Spanish producers, of course, will present various pix

Festival has been organized by the Spanish Showbiz Syndicate, directed by Vicente Casanova, and by the Cinema and Theatre Dept. of the Spanish Ministry of Information, directed by Joaquim Argamasilla, with Miguel Echarri Gamundi as general secretary.

There will be cups and prizes for best actor and actress, etc., but they're strictly unofficial, as it has been decided that the B cinema festivals, such as this one, must not distribute prizes, which are reserved to Cannes and Venice.

Festivities include two big receptions and ball, one July 24 at the San Sebastian Tennis Club and one July 31 at the deluxe Hotel Maria Critina. Plus a bullfight

(Continued on page 22)

'French Postcards' Come To Life in Rash of Paris Sex Pix—All Tres Frank

Paris, July 28.

A sudden rash of heavily exploitable films has broken out here this summer. Recent bannings, and subsequent earnings, of such hot pix as "La Rauge Au Corps" ("Storm in the Flesh"), on nymphomania, "Le Ble En Herbe" ("Flowering Wheat"), on adolescent sex initiation; and "Compagnes De Nuit" ("Night Companions"), on prostitution, are being followed by another group of productions dealing in the more risque realms of film subjects.

Currently shooting are "Les Impures" and "Les Clandestines," both dealing with joy girls. Former treats trafficking of the gals by panderers, and more completely with the life of one gal trapped into vice by love. This has Micheline Presle, Raymond Pellegrin and Bill Marshall. Latter pic concerns call girls, with Nicole Courcel, Maria Mauban and Dominique Willms as the telephonable chicks.

"La Cage Aux Souris" ("Mouse Cage") tells about a gal's reformatory and all the aberrations within. Jean-Paul Sartre's "No Exit" is being filmed here. It deals with the hell undergone by three people locked together in a room through

(Continued on page 119)

Shakespeare's Crack Holds

No matter how it's sliced, AM to tv, tinted or black&white, "spectacular" or familiarly patterned, panel or quiz, cornball or slick, it still gets back to the Bard's classic crack about the play's the thing.

Cross-section opinion in this 9th annual Radio-TV Review & Preview number embraces the gamut from don't-forget-the-millions-of-radios-in-automobiles-and-on-the-beaches (who can't be polled) to astronomic money for the fall season's proposed television spectaculars which will make a "Ziegfeld Follies" budget look like a Fanchon & Marco unit.

But no matter how it's sliced it's still a case of show business—and that means the show must be good. Or else.

The spectaculars are not going to kill off the medium any more than "South Pacific" kayos Menashe Skulnik's "5th Season." There's plenty of room or variegated cross-section of entertainment whose sole obligation is sound entertainment values for the dollar expenditure. Not everybody likes a 12-course banquet—the major concern really lies with the chef because such rich ingredients necessitate greater skill to produce a palatable fare than the quick-lunch dispensaries.

Yes, there are plenty of radios on porches, in bathrooms while shaving, on beaches when picnicking, in automobiles while driving, and already "the second tv set" has moved that extra set into the bedroom (for "late show" or other more convenient viewing). And pretty soon that "third set" (color) will become par for the course.

But back of it all must be the programming. That's the only thing that sells sponsor's wares and/or tv sets. The bloom is off the peach; the miracle that brings so much visual-audible entertainment into the parlor has now been digested as another marvel of our age.

Since the gauntlet is now so directly to the showmen, it marks a signal challenge of our times that may well have historic import on the medium in relation to other forms of show business it has battled, encroached upon, competed with—and now may find itself, in turn, combatting. The same challenge to Hollywood has already achieved a marked forward step with improved and challenging technological improvements in cinematurgy, which have done so much to take the picture business back on the high road. That is why broadcasting showmanship on all fronts faces so great a challenge circa '54-'55. *Abel*

Chide California Anti-Red Committee For Carelessly Hanging Commie Tag

Hollywood, July 27.

Two cases of mistaken identity were unearthed Monday as California State Senate Un-American Activities Committee heard veteran film legit producer-writer Al Lewis demand a change in the system of listing persons involved in Red probes in order to protect innocent people with similar names. Committee indicated it would adopt his plan. Lewis asked for vocational indentification, an end to abbreviations, declaring that research scientist named Albert Lewis was listed in Committee's annual report but was listed in index as "Al Lewis," consequently many showbiz people thought producer was listed.

Producer declared vocational identification would have protected him contending he had already suffered damage as result of listings.

Other case of mistaken identity was Jesse Lasky Jr. who was serving on General MacArthur's staff in Pacific at time he was supposed to have been associating with subversive elements.

Remaining three witnesses — Howard Estabrook, Art Arthur, William Kozlenko—admitted asso-

(Continued on page 120)

FILMS AS COME-ON FOR FOOD 'N' DRINK

Omaha, July 27.

Crest Drive-In Theatre at Beatrice, Neb., is trying a new gimmick to fatten its snack-bar sales.

The idea: A dusk-to-dawn show, with all different features and shorts—at 50 cents admish.

The reward to late stayers: Free coffee and doughnuts—at dawn.

Babel of Tongues No Bar To Paris' 1st Int'l Legit Fest; 12 Countries Join

By GENE MOSKOWITZ

Paris, July 27.

The First International Festival of Dramatic Art winds here this week with Israel repped by its Habimah Theatre in Levik's "Le Golem." During the fest 12 countries presented 16 offerings in their own language (Italy, Norway, Denmark, Yugoslavia, Ireland, West and East Germany, Spain, Poland, England and Israel), and France had 22 offerings of both Gallic and foreign plays in its Comedie-Francaise and by various younger troupes in several Parisian theatres.

Prestigewise this was successful in bringing a good cross-section of international theatre to Paris, giving many young troupes a showcasing and having a multilingual theatrical choice for the many-lingoed tourists now pouring into

(Continued on page 119)

HONG KONG CENSORSHIP

Regular Hollywood Features Okay But U. S. Sexsationals Bad

Hollywood, July 27.

Hollywood-made films are the most popular and cause the least censorship trouble in Hong Kong, according to Cmdr. R. S. Barry, chief censor of the British colony, currently in Hollywood on his way to England.

On the other hand, pictures of stripteasers, made in America but not by Hollywood studios, cause the most trouble for the censor. Second in this respect are films showing violence against the law.

Conservative Show Biz Names Join in Move To Censure Sen. McCarthy

Prominent names in showbusiness and allied fields are included in the citizens' committee which last week went on record as urging support of Sen. Ralph E. Flanders' proposed resolution censuring Sen. Joseph R. McCarthy. The group sent a telegram to all Senators asking the McCarthy rebuke.

Those who signed the telegram included Spyros P. Skouras, president of 20th-Fox; Samuel Goldwyn, indie film producer; Chester LaRoche, former board chairman of American Broadcasting and now head of the ad agency which bears his name; John P. Marquand, author; and, from literati, Douglas M. Black, president of Doubleday & Co.; Cass Canfield, chairman of Harper & Bros.; John Cowles, president of the Minneapolis Star & Tribune Co. and board chairman of Cowles Magazines, Inc.; Palmer Hoyt, editor and publisher of the Denver Post, and Ralph McGill, editor of the Atlanta Constitution.

STUDIOS SEEK TWICE-TOLD TALES

Anderson's 'Sympathy' Scenario Uses Flashback-Reverie-and Has Wife Not Leaving Professor

Robert Anderson's proposed treatment of his "Tea and Sympathy" drama, which Metro hopes to clear with the Motion Picture Code Authority, is understood to involve a flashback device. It would retain the play's two controversial points, the adultery angle and the use of the word "homosexual."

In the proposed story version, the young hero, Tom, who becomes the center of scandal in the boys' boarding school when he is suspected of having homo tendencies, would return to the campus as a successful novelist, accompanied by his two teen-age sons. The occasion would be a reunion, at which he would meet his old roommate, the star athlete, Al.

Making a sentimental inspection of his old room in the dorm, he would fall into a reverie, which would contain all the key elements and dialog of the play, climaxing with the tense dramatic scene in which the sadistic professor's compassionate wife comes to the youth's room and, to convince him of his manhood, has an affair with him.

The flashback would end when the now-adult hero's sons enter the room and rouse him from his rev-

(Continued on page 28)

COMPO Poll Plan Worked By Video

Council of Motion Picture Organizations' three-man board of governors has okayed a revised blueprint for conducting a nationwide poll to determine the public's choice of best films and players. Television looms large in the plot.

Project is now to be presented to film company presidents by Al Lichtman, member of the board and director of distribution for 20th-Fox. Unanimous approval will be required.

Plan, as adjusted, calls for sponsorship of a tv show in the fall, running an hour in the minimum. This would showcase clips of important pix from each studio, with the emcee chores being handled by one or more Hollywood "names." Announcement of the first poll, skedded for January, would take place. Idea is to whip up further interest in the industry in general and the new product and canvassing of audience tastes in particular.

Voting would cover a full year of pic releases, in contrast with the original plan which called for a ballot-box derby every three

(Continued on page 22)

'CAINE MUTINY' AT 70%

Exhibs Should Reap Bonanza, Not Distrib, Argues Berger

Minneapolis, July 27.

North Central Allied is on another of its war paths again. Its guns this time are directed against Columbia's formula for selling "The Caine Mutiny" in this territory on a 70% split, regardless of the situation's size, but with a guaranteed minimum 10% exhibian 'infinitesimal' profit."

Bennie Berger, NCA president, has issued a denunciation of the company "for following present distributor custom of pricing the best boxoffice pictures out of the reach of small exhibitors who, in order to survive, need them on a basis that would yield a 'good,' not an 'infinetestimal' profit."

Berger says that "this artificial type of protection insures the exhibitor against loss all right, but denies him the earnings he must have to offset his lack of worthwhile gains and losses on average and mid-week pictures generally."

U BORROWS $2,393,000

Lower Interest Enables Redemption of Debentures

Seeking to take advantage of the lower interest rate, Universal is borrowing $2,393,000 from the First National Bank of Boston to redeem its outstanding 3¾% sinking fund debentures four and a half years ahead of their due date.

Refinancing of the debentures wasn't due for completion until March 1, 1959. However, U will redeem them on Sept. 1, 1954. Total worth of the debentures currently in the hands of the public is $2,393,000.

Harriet Parsons Votes For Color Values But Bows to Widescreen

Producer Harriet Parsons offers thanks to Cinerama and CinemaScope for hypoing the picture business but "would take color over any widescreen process." A tinting job gives a film "more realism," opines Miss Parsons. Further, she figures there'll be even added effectiveness to be derived from color via new developments which she anticipates in the future.

Miss Parsons, whose newest production is "Susan Slept Here" at RKO, now in N. Y. for bally work, states: "I never want to make a black and white picture with the exception of a mood drama and even there you might be able to use low key color."

The femme filmmaker believes SuperScope (the Tuschinsky variable lens) is the best means of standardization because it gives exhibitors the aspect ratio of their individual choice. In C'Scope she "misses the height now obtained on the ordinary postage stamp screen."

Miss Parsons anticipates the future will bring standard prints with anamorphic sections which would allow for the screened picture to widen to suit panoramic scenes. As for stereophonic sound, the producer said tests of this with "Susan" showed it to be "distracting in group conversation scenes although its use with music was impressive."

SHOWMEN WILL BE SHOWMEN

Theatre Video Up Against First Rival Claims

Here's the first known instance of trade rivalry in a new medium —theatre tv.

Theatre Network Television, which sponsors the Metropolitan Opera opening Nov. 7, is miffed over the prominent billing Ed Dorfman is according "Met stars", for his "Opening Night at Carnegie Hall" concert offering to theatres Oct. 5.

The only real Met "stars," holds TNT, will be piped to the theatres on the Met's preem night which this year has been tailored potpourri fashion to suit the theatre audiences' fancy.

Okay Metro Minor Pacts

Los Angeles, July 27.

Player contracts between Metro and three minor thesps were granted official approval by Judge Arnold Praeger in Superior Court.

Contractees, for seven years if options are lifted, are James Drury, 20, at $250 to $1,500 weekly; Luana Lee, 18, $100-$1,000, and Sandy Descher, eight, $200-$750.

FAMILIAR YARNS RATED PRE-SOLD

What with fewer features and a larger investment, studios are out for pre-sold values in their story buys these days.

One direct result of this concentration has been a sharp drop in the purchases of originals this year. A gradual trend in that direction has existed over the past several years. Where, in 1950, originals accounted for some 74% of all stories bought on the Coast, the 1953 figure is down to 64%, and it's likely to be a lot lower for 1954.

"The cost of pictures today demands the greatest possible insurance at the boxoffice," Henry Klinger, 20th-Fox associate story editor, commented in N. Y. last week. "Buying a wellknown title, or a stage play, provides that kind of security."

Klinger agreed with other story editors that it had become extremely difficult to come by properties with built-in audience appeal and that 20th, like everyone else, was giving its old library the once-over for possible remakes.

Reasoning is that the composition of the audience has changed to such an extent that it's now safe to rework the old reliables, keeping only the titles. "Magnificent Obsession," new Universal version of the Lloyd Douglas classic, is cleaning up in its initial dates.

"At first, we were worried that some people might think this is a

(Continued on page 18)

Ex-Coaster Spiegel Now Sam the Traveling Man

Hollywood will continue to see little of Sam Spiegel, on the basis of the indie producer's future filmmaking plans. He has three new features lined up, the first to be lensed at unselected location in Europe, the second in Connecticut and exteriors for the third will be done in Spain.

Spiegel, who heads for Europe shortly, stated in N. Y. over the past weekend he hopes to get started on the first of the new trio

(Continued on page 22)

Code Approval Big Unknown X Re Metro's 'Tea and Sympathy'; Adultery and Homo Angles Tough

NO BOND, NO TRIAL

Melancon Tried to Argue Walt Disney Salary Excessive

Los Angeles, July 27.

Suit filed by stockholder Clement J. Melancon against Walt Disney Productions and its officers was dismissed by Judge Arnold Praeger in Superior Court, because the plaintiff failed to post a $70,500 security bond by July 15, as ordered by the court.

Melancon, who owns 500 shares of common stock in the company, asked an accounting, contending that Walt Disney was drawing too much salary.

Leonard Goldstein Dies At 51; Had Own Ideas And Held True to Them

Leonard Goldstein, who died in Hollywood last Friday (23), was a producer who, with marked success, refused to yield to any of the industry trends. He made his films in multiples of two, three or even four at a time when most of his Coast colleagues, because of industry uncertainties, were cautious about a single project.

Goldstein refused to accept the theory that in the latter-day market only importantly-priced product could turn a profit. He continued with lower-case budgets. He turned a continuing profit. His most notable successes included the "Ma and Pa Kettle" series of earthy comedies which consistently grossed over $2,000,000 each in domestic film rentals.

Goldstein, who succumbed to a cerebral hemorrhage at the age of 51, had a reputation for taking a casual approach to his own heavy production schedules. He used to rib other producers for their con-

(Continued on page 18)

Broadway legit hit "Tea and Sympathy" was acquired by Metro on the basis of a suggested treatment by the play's author, Robert Anderson. Revised version hasn't as yet been submitted to the Production Code people, Anderson claims.

(The trade in N. Y. expressed surprise that Metro would have bought such an important property without at least a tentative nod from the Breen office. Impression is that some sort of Code approval has been secured.)

Returning from the Coast last week Anderson said he'd do the final treatment for the studio some time after October. Film will be in color and is likely to star the original Broadway team of Deborah Kerr and John Kerr. Anderson said he had talked to Kerr about the idea, and the actor was enthusiastic. There's a possibility, too, that Elia Kazan may direct.

Filmization of this property offers some unique Code problems since it involves both adultery and

(Continued on page 22)

15% Award To British Lab Men

London, July 27.

Arbitrators have awarded a 15% wage raise, with ifs, to the Assn. of Cine Technicians whose quarrel almost tied up all British laboratories during the spring. The 15% raise will be inclusive of any boosts given individual workers since the 1951 pact. Award is retroactive to June 14, 1954.

No reduction in working hours was granted although there are technical provisos to curtail total hours if production volume can be assured.

National Boxoffice Survey

Biz Brisk Despite Dog Days; 'Caine' First for 4th Time, 'Wind' 2d, 'Living' 3d, 'Obsession' 4th

Although most first-runs are now in middle of summer dog days, when it is tough to do business with any sort of pic, trade at key city deluxers continues surprisingly big currently. While several cities had a brief respite from the torrid heat, most keys covered by VARIETY report a resumption of heat waves. In some spots, the air-cooled theatres are proving the only place where the populace can get relief.

"Caine Mutiny" (Col) again is holding onto first place for fourth week in succession. "Gone With Wind" (M-G) is rising like a hurricane to move up to second position, as against fifth place a week ago. "Living It Up" (Par) new Martin-Lewis comedy, is capturing third money with every indication of going higher. It is in 10 keys covered by VARIETY this stanza.

"Magnificent Obsession" (U),, although in only eight keys, is moving up to fourth spot, this being the initial session that it has opened in any considerable number of spots. "Cinerama" (Indie) is winding up fifth.

"High and Mighty" (WB), which was second last round, is finishing sixth while "Apache" (UA) is holding in seventh, same as last session.

"Garden of Evil" (20th), third last week, is taking over eighth position. "Knock on Wood" (Par) is pushing up to ninth by dint of additional dates. "Johnny Dark" (U) rounds out the top 10 list.

"Student Prince" (M-G) and Demetrius and Gladiators" (20th) are the runner-up pix.

"7 Brides for 7 Brothers" (M-G) looms as standout newcomer, based on the terrific biz it is doing initial week at the N. Y. Music Hall. Take of $187,000 constitutes one of the bigger first stanzas at this vast theatre.

"Susan Slept Here" (RKO) hints promise, with fine takings in Frisco. "Ring of Fear" (WB), also new, is a bit spotty currently, being disappointing in Minneapolis, perky in Providence, modest in Balto, good in Washington, sock in Detroit but light in L. A. "Gambler From Natchez" (20th) is fair in Buffalo.

"Pushover" (Col), another new entry, is fine in Boston and brisk in L. A. "Sins of Rome" (RKO), fair in Providence, looks good in St. Louis.

"Coins in Fountain" (20th), which has rounded out most of its big key city playdates, is adding a nice batch of coin currently via three big dates. "Man With Million" (UA) is fine in Chi, Balto and N. Y.

"Genevieve" (U) big in Minneapolis, is fancy in K. C. "Gorilla at Large" (20th), okay in Omaha, is dull in Balto and fair in Montreal. "About Mrs. Leslie" (Par) looms pleasing in Washington and Denver, fair in L. A. and light in N. Y.

(*Complete Boxoffice Reports on Pages 8-9*).

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INDEX

Bills	120
Chatter	126
Film Reviews	6
House Reviews	119
Inside Pictures	28
International	14
Legitimate	121
Literati	125
Music	106
New Acts	120
Night Club Reviews	116
Obituaries	127
Pictures	3
Radio-Television	29
Radio Reviews	34
Record Reviews	106
Frank Scully	125
Television Reviews	35
TV-Films	96
Unit Review	114
Vaudeville	114

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Odlum's Tactics (Unknown Motives) Stalls Hughes' RKO Buy-In at $6

The time period has been extended again, now to Sept. 30, in which holders of RKO Pictures Corp. stock have the privilege of selling their shares back to the corporation at $6 per share. Despite the still continuing offer, close to 3,000,000 shares have yet to be tendered at the $6 redemption price. These include 1,262,120 shares owned by Howard Hughes.

Reason, of course, is that Floyd Odlum's buyup of the issue on the open market has kept the price pegged at the $6.50 level. Minority holders aren't unloading on the theory that if the stock is worth that amount to an investor like Odlum it's worth the risk of holding it themselves. And certainly there's no point to tendering their holdings to the corporation at a price under the open market quotations.

Intriguing aspect of the overall situation is that few, if any, small investors who are continuing their stock ownership have any idea of the corporation's future. It's the holding outfit whose only asset is the cash which Hughes paid in buying the picture company's assets.

Odlum, as head of Atlas Corp.,

(Continued on page 24)

60 RKO Theatres Total After Sell-Offs in West; HQ Also Drops Employes

In a move looking towards consolidating its theatre holdings so as to leave only the most profitable operations active, RKO Theatres is about set to dispose of all houses west of the Mississippi. Recent disposing of three theatres in L. A. and San Francisco was only the first step.

At present RKO Theatres comprises 78 houses and it would have only 60 theatres left when the move towards getting rid of the western houses is completed. Understood that the bulk of the cinemas which are to be sold are marginal or losing operations at the present time. About 17 theatres west of the Mississippi will be cut loose from RKO if present plans go through.

Not only is the disposition of the theatres plan an economy move but it is also figured to add an additional $5,000,000 or more to the corporation's coffers when the program is completed.

Further move in RKO Theatres economy program saw some 20 additional employes of the company cut loose from payroll in the last 10 days. Several of them had been with RKO for years. What action will be taken on district and house managers in the areas where houses are to be sold at present is worrying these executives. Some of the district managers already have converged on N. Y. to learn of their future prospects.

LIKES 'THE RAINMAKER'

Harriet Parsons Recommends Film Of Upcoming Stage Play

Harriet Parsons, RKO producer, stated in N Y. Monday (26) she hopes to interest the studio in a pre-production deal for "The Rainmaker," legiter which N. Richard Nash scripted. Play is to be presented by Ethel Linda Reiner at the Cort Theatre, N. Y., Oct. 28 with Geraldine Paige in the lead.

Miss Parsons said she would like to produce the picturization with Frank Tashlin as director. They recently completed "Susan Slept Here" at RKO.

Not long ago Miss Reiner sought to interest Metro in a deal but the latter company nixed it.

Johnny Green Repacted As Metro Music Tophand

Hollywood, July 27.

Metro handed Johnny Green a new seven-year contract as head of the studio music department, a post he has held for five years. He was originally siged as a composer and conductor in 1942.

In addition to heading the music department, Green has directed music for such films as "Brigadoon," "Rhapsody," "An American in Paris" and "The Great Caruso." He also produced the MGM Concert Hall series.

Judas Up To Date

Hollywood, July 27.

There is entertainment as well as spiritual elation in Biblical films, according to Dr. James K. Friedrich, clergyman who recently completed his first theatrical picture, "Day of Triumph," after years of producing for church showing.

In "Triumph," a story of Christ, Dr. Friedrich explained, the public will see a new concept of Judas, who is portrayed not as a deep-dyed villain but as a materialist, well meaning but tragically bungling. Picture was made without a distribution deal.

Johnston Parleys On Francaise Pix Clauses Aug. 9

Indie distribs on Aug. 9 will be given a complete rundown on the recent French film agreement by Motion Picture Export Assn. prexy Eric Johnston. He'll be the speaker at a closed membership luncheon session of the Independent Motion Picture Distributors Assn. in N. Y.

Invitation to Johnston reflects the indies' concern lest U. S. film coin may be used by the French

(Continued on page 22)

BEN BABB AD-PUB CHIEF FOR SELZNICK

Ben Babb, associated with David O. Selznick on the Coast from 1946 through 1949, has joined the Selznick Releasing Organization as ad-pub chief in N. Y. Babb also has been promotional rep for N. Peter Rathvon, film financier, and other indie producers.

He'll get underway immediately with the campaign for "Duel in the Sun" and other SRO reissues set for this fall and winter.

Educated Guess: Rank Sept. Statement Will Show Big Fiscal Year

J. Arthur Rank Organization has closed the books on one of its best years financially.

The fiscal year ended last month and the profit and loss statement is expected in September. Because of the intricacies of bookkeeping in England, there has been no speculating on the exact amount of profit.

Rank's "home" business over the past year has been strong. That is, Rank's pictures in the British market have been solid showing. (In the U. S., the level of earnings has shown no noticeable ups or downs.) Rank's widespread theatre business has been healthy over the year.

Rank, incidentally, has an important newcomer now in circulation in the U. S. Although it teed off in an art house in N. Y., the picture, "Man With a Million," Gregory Peck starrer, is expected to chalk up $1,000,000 in Yank market income.

Subsidy by Any Other Name Still Just as Odious to Ellis Arnall

DeMille On High

Paramount is in process of picking up a helicopter for use by Cecil B. De Mille in his upcoming production of "The Ten Commandments." De Mille wants to shoot the Decalogue scene actually atop Mount Sinai.

"This way," commented a Par'rep, "De Mille will have a God's-eye view of it."

'Turnover' Tax In France May Be Compromised

Compromise arrangement for settling the film tax issue in France which threatens to cost the U.S. distributors around $10,000,000 is seen by Sept. 30.

Talks with French government officials have been held in Paris, and the U.S. Motion Picture Export Assn. has had a tax committee negotiating there. Companies are resigned to the fact that they may have to shell out some money to adjudicate the levy, but at least it won't be a forbidding figure.

French 8% turnover tax, which would be imposed on both earnings and remittables, has been hanging fire for some considerable time.

(Continued on page 22)

Society of Independent Motion Picture Producers "anticipates continued cooperation" with and from the Motion Picture Export Assn. with which it is engaged in a hassle over what it claims to be a "subsidy" provision in the French film agreement.

Statement came this week from Ellis G. Arnall, SIMPP prexy, prior to leaving Atlanta for Washington where he expects to confer with the State Dept. and the Federal Trade Commission "as well as with other government agencies and possibly also the legislature."

It's no secret that Arnall plans to confer with the Justice Dept.

Arnall, in discussing his differences with MPEA, said he was determined "once and for all" to establish whether or not the government approved of an American industry granting subsidies to its competition abroad "as a tribute for the right to trade there." He added that this was a matter of principle, and repeated that all he was trying to do was to "strengthen

(Continued on page 22)

To Win Reciprocity In Foreign Customs, Film Biz Asks Our Own Be Speeded

Motion Picture Export Assn. has come out in support of the general purposes of a pending bill to simplify customs tariff schedules and streamline the customs laws.

In a letter to the House Ways and Means Committee, which is holding hearings on the measure, MPEA said it favored the aims of the bill partly in the hope that

(Continued on page 22)

Every Nation's Film Biz Has Same Need

Germany, in Present Efforts, Illustrates That Payoff Is Always in Foreign Markets— Overseas Producers Still Hopefully Knock at Uncle Sam's Gate

By FRED HIFT

Spurt in European production activity sees Continental film industries in an increasingly expansionist mood and frustrated over their inability to capture an adequate foreign, and primarily the U.S., market.

"They're like a fellow all dressed up with no place to go," a competent American observer just back from Europe commented this week.

European production on the whole isn't making money, which local producers blame on their lack of foreign outlets. This "cramped" feeling has resulted in two distinct lines of thought:

1. Every effort must be made to push the development of the foreign markets which any industry needs to survive (Hollywood gets some 40% of its revenue from abroad).

2. The home market must be made "safer" for the native product, i.e., the government must protect the local industry via import and screen quotas.

Companies' execs in N.Y. concerned with the foreign market see the pendulum at present swinging more towards the first line of reasoning. They say European producers feel that governmental or other assistance should be directed towards helping them sell their pix abroad, even at the possible expense of production at home.

Germany Divided

Germany is cited as an outstanding example where the two factions are currently at loggerheads over future procedure. There is a sizable group in Germany which, aiming for domestic amortization of German films, is moving towards a series a restrictions. This includes the revived UFA interests.

Among their objectives is an amendment to the General Agreement on Trades and Tariffs to permit Germany to impose a numerical limitation on imports. As GATT is set up now, any country that didn't have any such restrictions before it signed GATT, couldn't add them later. It's felt that the amendment would be one way of bolstering the German industry.

Apart from that, this group is plugging for the introduction of a "release" tax which will be levied on all films, not only American imports. The resultant coin would be plowed back into German production.

This tax would be a stiff penalty and undoubtedly would serve to trim the number of lesser imports. Levy would run to $24,000 on color pix and between $10,000 and $12,000 for black-and-white productions.

Would Crimp U.S.A.

The protectionist group is out to cut U.S. imports 10%. Overall 1953 imports into Germany ran to 400 films, 250 of which came from the U.S. Of the 250, a total of 200 came from Motion Picture Export Assn. member companies.

The other German trade view—and one that is obviously favored by the Americans—leans towards an effort to gain a respectable foreign market. Although the Germans, more than any other European audience, tend to support their own films, their industry feels the loss of its most important export outlets pre-war.

Recognizing that this may be one way of solving the native industry's dilemma, the Germans are well on their way to establishing a special bureau to push the export of their films. Financing would come from an increase in censorship fees.

Italians and French

This is essentially the same pattern as has been laid down by other European industries. The Italians have splurged heavily on promoting their film export; the French are going to establish an office in N.Y. very likely this fall, and the British are said to be talking in like terms, with reports that an export center for British product may be set up in London.

In his presidential address to the British Film Producers Assn. on July 7, Robert Clark delivered an urgent plea for a single org to sell British pix abroad. J. Arthur Rank outfit now gets some 50% of its revenue from abroad and dissatisfaction has been expressed over these results.

The French have decided to make a unique tieup between stimulating local production and encouraging export as they apply use of the $390,000 obtained under the new Franco-American film pact. Coin is to serve as a fund which French producers can tap for production financing, loans being made as a bonus for French pix sold abroad.

Growing importance of the German market has U.S. distribs worriedly contemplating developments there. Execs feel that restrictions can be stemmed for a while, at least, if the American industry moves to support the export-minded German element. It's stressed at the companies that, whatever the future may bring, it's worthwhile maintaining the German status quo for as long as possible since the market delivers an average of $10,000,000 annually. Attitude is that the export-minded German trade faction must be encouraged via some concrete evidence that the American market is wide open for quality product from abroad.

Too Ponderously Teutonic

In that connection, execs expressed themselves highly pleased with the recent German visit by Leonard Goldenson, United Paramount Theatres prexy, who emphasized just that point to the Germans. Latter haven't turned out many pix with a U.S. market potential. Main beef against their product is that it's too ponderous and frequently morbidly downbeat for American taste.

American distribs feel that, on the whole, they've made progress in persuading Europeans that no conspiracy against their pix exists in the U.S. market. Factor in this has been divorcement of the theatres. Even so, it's realized in N.Y. that a great deal of misunderstanding prevails in Europe regarding the potential of the American market.

European industryites find it difficult to grasp that U.S. exhibs will play good pix, from whatever source, Americans complain. At the same time it's freely admitted that exhibition nurtures a degree of prejudice against foreign language pix, even when they're dubbed.

N. Y. to L. A.

Leroy Anderson
Hugh Benson
Frank M. Folsom
Helen Greco
Gerry Gross
Spike Jones
Freddie Karger
Jenny Lewis
George R. Marek
Gerald Marks
Dean Martin
Victor Stoloff
Jane Wyman
William Zimmerman

L. A. to N. Y.

Robert Anderson
Bruce Becker
John Dietz
Joanne Dru
Jinx Falkenburg
Charles K. Feldman
W. R. Frank
Truman Gibson
Sara Hamilton
Shirley Harmer
William J. Heineman
Betty Hutton
Ben Kamsler
Mori Krushen
Gene Lockhart
Arthur Lubin
Albert Marre
Harold Rand
Joe Roberts
George P. Skouras
Spyros P. Skouras
Ann Sothern
Charles Weintraub

N. Y. to Europe

Rita Allen
Willis Conner
Dr. Lee DeForest
Edward R. Kingsley
Patricia Medina
Yehudi Menuhin
Burgess Meredith
Joseph H. Moskowitz
Bella Spewack
Sam Spewack

Europe to N. Y.

Vivian Blaine
Constance Carpenter
Mattiwilda Dobbs
Barry Gray
Vida Hope
George Jessel
Max Liebman
Don Loper
P. W. Manchester
Roger Machado
Teresa Mayo
Guthrie McClintic
Bernard Prockter
Irene M. Selznick
Marion Wilson
Willie Wilson

FILMS' ONWARD & UPWARD B. O.

Sleeper Clause Allows Frozen Foreign Earnings to Apply on U.S. Income Tax!

By HERMAN LOWE

Washington, July 27.

A sleeper in the new tax bill, now awaiting final action, may prove far more profitable to the motion picture studios than the 14% tax credit section that was knocked out of the measure. The sleeper, about which most members of Congress are completely unaware, is the new sec. 6316, introduced by Senator William Fulbright (D., Ark.). It states:

"The secretary or his delegate is authorized in his discretion to allow payment of taxes in the currency of a foreign country under such circumstances and subject to such conditions as the secretary or his delegate may by regulations prescribe."

This is as wide open as a barn door. So far as Hollywood is concerned, it sounds like some of the sweetest music ever sung. It means that if the film companies can convince this Secretary of the Treasury, or a successor, the studios could pay a portion of their U.S. income taxes in earnings which the studios can't get out in dollars. It might, for example, be used to pay income taxes on our film earnings abroad.

At present, if a U.S. studio oper-

(Continued on page 28)

'Sabrina' Out of Hall To Insure No Delaying Of Vital 'White Christmas'

Paramount's "Sabrina," starring Audrey Hepburn, Humphrey Bogart and Bill Holden, has been removed from the schedule at N.Y.'s Radio City Music Hall at Par's request. Company hasn't yet set any new plans for showcasing the picture in Gotham.

Switch came as a result of a booking scramble at the Hall. Original idea was to follow the current "Seven Wives for Seven Brothers" (Metro) at the kingsize theatre with "Sabrina," the latter being penciled in for Sept. 2. This might have interfered with "White Christmas," however, it was later felt. Par and the Hall have a deal for "Christmas" to open in early October, and Par wants to spotlight all its attention on this entry, which is the rst in its VistaVision process.

M-G's "Brigadoon," CinemaScoper costarring Gene Kelly and Cyd Charisse, is now slated to follow "Seven Wives" at the Hall.

"Christmas," incidentally, will be the first non-M-G production to play the Hall this year. M-G has had the house tied up with pix in this order: "Knights of the Round Table," "Long, Long Trailer," "Rhapsody," "Rose Marie," "Executive Suite' and the current "Prince."

M-G's first production to play the Hall was "Young Dr. Kildare" in 1938. It ran one week.

20TH'S 650-750G DEAL FOR 'CAN-CAN' IN C'SCOPE

"Can-Can," the Cole Porter-Abe Burrows musical now in its 64th week at the Shubert Theatre, N. Y., has been bought by 20th-Fox for $750,000. Deal was made last week on the Coast by Spyros P. Skouras, 20th prexy, and Darryl F Zanuck, 20th production topper.

Terms call for a $650,000 down payment. Remaining $100,000 will be shelled out by 20th via 10% of the profits from the production which will be made in Cinema Scope. Contracts remain to be drawn, but this is the tallest coin 20th has stacked on a property in years and the third highest ever paid by Hollywood for any musical.

"Can-Can," a Cy Feuer-Ernest H. Martin production, apparently roused interest primarily on the Coast with the N. Y. homeoffice slightly less enthusiastic over the deal.

'C' As In Can-Can

Hollywood, July 27.

Even with Gaby Bruyere's racy dance scissored by the U.S. Customs Department, the French film, "Le Plaisir," drew a "C" rating (condemned) from the National Legion of Decency.

The dance is called "quadrille," something like the can-can, only more so.

Still Burning N.Y. Theatremen Meet Vs. 5% City Tax

Gotham exhibitors are far from satisfied with their partial N. Y. Supreme Court victory in the fight against the town's 5% admissions tax. They are still plenty burned over the levy and, at a meeting yesterday (Tues.), it was made clear there will be no letup in the maneuvering to outlaw it.

Theatremen last Thursday (22) won a round that had little meaning in their N. Y. Supreme Court bout with the city administration. Justice Nicholas M. Pette ruled that the defendants were overstepping their authority by taking tax money that sometimes exceeded 5%. This comes about when the tax actually amounts to, say, between 2½c and 3c and the city rakes in a full 3c.

About 20 representative circuit and indie theatre heads sat in at yesterday's conclave, held at the Loew's home office. Specific course of action wasn't drawn but there were indications that the exhibs will take an appeal from the decision. Their ultimate aim is a court order declaring the basic principle of the tax unconstitutional.

The theatre owners gave their four legal representatives broad powers to carry on the battle, that is, to act largely at their own discretion. Attorneys are Edward C. Raftery, Mitchell Klupt, Leopold Friedman and Milton Weisman. Friedman, Loew's councel, presided at the meeting.

City administration already has disclosed it will appeal Pette's decision, on the grounds that collecting a full cent in tax when literally it should be a fraction over ½c is a matter of standard practice in monetary transactions in all fields.

IATSE STONEWALLS 'SALT'

Biberman Funds Drained by Long Stall in Chicago.

Chicago, July 27.

Fate of "Salt of the Earth" is still undetermined here, which is to say efforts of its producers in negotiations with the adamant operators union, IATSE Local 110, are at a standstill. Meanwhile, finances are dwindling for Independent Productions Corp., which is the formal name of the company headed by Herbert Biberman, who directed "Salt." Company has had to relinquish its office space here, its sole employee, Mimi Gilpin, and has also let go its local pressagent, Herb Kraus.

Biberman still maintains hotel quarters at the Morrison, and he has hired attorney Richard James Stevens to prepare a lawsuit against the union. Biberman said he would file suit only if his present tactic, of rallying public concern around the pic, should fail.

Eugene Moulaison, manager of Loew's Strand, Syracuse, has been transferred to manage Loew's, Canton, O. He came to Syracuse in 1952 from Boston.

DIG THE REASON: MONEY IN SEASON

By GENE ARNEEL

The film business is living it up. In nearly all exchange areas of the country the boxoffice improvement over the past few weeks has been substantially stronger than what earlier had been anticipated.

The situation somewhat fits the pattern of season-to-season boxoffice ups and downs in that an upswing was noted in late June and early July in each of the past four to five years. Encouraging theatremen at this time, though, is the hefty gain now being shown. At this point in the previous years the exhibitors found business taking what they termed a "firmer tone." Now the showmen are using more enthusiastic language.

The income at United Paramount's over 600 houses in the U. S. has been "considerably ahead" of last year, states Leonard Goldenson, head of the outfit.

Sol A. Schwartz, president of RKO Theatres, is high on prospects for the entire third quarter, that is, July through September.

Other circuit ops relate they have been chalking up returns 15, 20 and 30% over 1953. Only beefs heard were by some smaller, subsequent-run owners who claim they haven't had a crack at the better boxoffice pix as yet.

Goldenson, Schwartz, et al., attribute the b.o. advancement to the new Hollywood output. Goldenson cited as doing "very well" this lineup of releases: "High and the Mighty," Warners; "Student Prince" and the reissue of "Gone With the Wind," Metro; "Caine Mutiny," Columbia; "Apache," United Artists; "Garden of Evil," "Three Coins in the Fountain" and "Demetrius and the Gladiators," 20th-Fox. The exec related Paramount's "Knock on Wood" did good business and Universal's

(Continued on page 22)

NORMANDIE, 57 ST. ART SPOT, LEASED BY BRANDT

David Weinstock, president of One Ten Realty Corp., which operates the Normandie Theatre, West 57th Street, N. Y., has granted a lease on this house to the Trans-Lux Theatre Corp. for a period of over 27 years. Trans-Lux (Brandt) takes over Aug. 4, with "Adventures of Robinson Crusoe" to be the first pic under the new operation. "Le Plaisir" starts its 11th week at the house today (Wed.).

The Normandie was built by Weinstock on the site formerly occupied by the Lotus Club at a reputed cost of $1,000,000, opening in December, 1951. House has escalators taking patrons to different levels. It likely will be the key deluxer operation for Brandt in N. Y.

Trans-Lux will operate the house under the present arty theatre policy. Weinstock continues in the theatre biz, still retaining four other houses in N. Y. and New Jersey. He gave up the Normandie operation to devote more time to other interests.

Variety Club Epilepsy Fund

A gift of $6,000 brings to $23,000 the year's total given to he Variety Club Clinic for Children with Epilepsy at the Columbia-Presbyterian Medical Center, N. Y., by the Variety Club Foundation to Combat Epilepsy. William J. German, prexy of the Foundation, made the presentation to Dr. H. Houston Merritt, director of neurological service at the medical center.

An additional $7,000, according to German, has been expended during the past year on the public education services which are designed to bring about a better understanding of epilepsy. German said additional stress will be placed on the educational program during the coming year.

TOA's 'Industry Coordinator' Due; Rodgers, Depinet Among Nominees

Irish-and-Water

It happend at the big press junket to the "Moby Dick" location in Cork, Ireland. Prior to the departure from Dublin, someone spied Louis Elliman, Odeon (Ireland) chain topper, sipping his Irish-and-water amidst the newsmen.

One of the fourt-estaters posed a gentle query: What was he doing there? Elliman gave this a moment's thought, then came up with this tongue-breaker:

"Forgive us our press passes as we forgive them that press pass against us."

Trade Barriers Easing, Outlook Cheers Film Cos.

Film companies drew comfort this week from an optimistic report from the International Monetary Fund, relating progress towards the relaxation of trade barriers and the introduction of universal convertibility.

Of special interest were fund officials comments re Britain where, according to reports, convertibility of U. S. earnings may be achieved shortly. But even as the fund foresaw an optimistic future, American observers expressed doubt that the British would move soon to free their currency.

For one, they said, the British can be expected to move very cautiously since, as the banker of the sterling area, any policy they choose to adopt is apt to set a pattern. For another, they are waiting for further U. S. moves on trade liberalization before acting.

While nothing official is available, there has been talk that when Eric Johnston, Motion Picture Export Assn. prexy, sits down with the British to discuss a new film pact in Washington in September, he will be asking for full convertibility of pic earnings.

While it's recognized that the British answer depends to a large extent on the overall economic picture, it's argued at the same time that, whatever is done, the British likely will seek to protect their interests in connection with American production in Britain. Also to be considered are the amounts currently spent by U. S. distribs for prints in London.

If exchange restrictions are lifted, the natural tendency would be to transfer all earnings. It's felt that, in that eventuality, the British would move in some other way to protect the local studios and labs. One way of doing this would be to raise the screen quota.

Monetary fund's survey found a "clear indication . . . that the leading nations are endeavoring to remove the impediments to trade and to lay the basis for currency convertibility."

METRO RENEWS WEINGARTEN

'27 Starter on Lot Will Next Produce "The Tender Trap"

Hollywood, July 27.

Metro has set a new longterm contract with Lawrence Weingarten, who has been a producer and member of Metro's executive staff since 1927.

Promptly assigned to him "The Tender Trap," upcoming legiter purchased in pre-production deal.

"Trap" is by Max Shulman and Robert Paul Smith. Will open Oct. 10 at Longacre Theatre, N.Y.

Theatre Owners of America is on the brink of picking its recently-discussed "industry coordinator."

TOA exec committee is skedded to meet in N. Y. during the coming week to discuss the qualifications of various candidates for the job which would be primarily concerned with the encouragement of indie production.

The TOA group is in a position to settle on a personality under directives stemming from the TOA board meet in Hollywood in late June. The whole scheme, however, must still be approved at the Chicago TOA annual meet Oct. 31-Nov. 4.

Various execs with experience sufficient to meet the coordinator requirements have been privately discussed by TOA leaders. Among them are William F. Rodgers and Ned E. Depinet.

Resolution passed by the board in June stipulated that the person picked for the coordinator post had to be "qualified and experienced" to carry through the TOA plan which would "comprehend all matters relating to the exhibition, production and distribution of motion pictures and the financing thereof."

There appears increasing realization in exhib circles of the necessity to give concrete encouragement to the indies if the flow of product from that source is to be increased. Several of the major circuits, such as Walter Reade Theatres, for instance, have gone beyond the Makelim series in guaranteeing playdates. Reade for one did it for Filmmakers' "Private Hell 36" but only on the basis of this single picture.

Exhibs, who get a good many inquiries re their willingness to guarantee bookings, increasingly are telling the indie that they're willing to give them support—even with cash—provided they're presented with an attractive package including script and cast.

Goldsmith Elevated At Metro's London HQ; 'Dean' Eckman Goes On

Realignment in Metro's British setup sees Charles Goldsmith taking over as managing director of MGM Pictures Ltd., New Empire Ltd. and various other M-G subsidiaries as of Aug. 1.

Sam Eckman Jr., dean of the American film corps in London and M-G topper there for the past 27 years, will continue fully active in the operations of the company both as chairman of MGM Pictures Ltd., and as director of Loew's International. It's emphasized that the change in no way implies Eckman's retirement.

Back in 1946, Arthur Loew Jr. and Eckman agreed on the necessity for Eckman to acquire an assistant and Goldsmith was picked. However, he was unable to remain in Britain at that time. He returned in Aug. 1952 and since then has been operating under the title of assistant managing director.

NLRB DUCKS 'LOCAL' LABOR-THEATRE FITE

Washington, July 27.

National Labor Relations Board reemphasized over the weekend its new position against interfering with local theatre labor disputes. The Board refused to take jurisdiction in an L. A. dispute between the IATSE projectionists local and Southside Theatres and Fanchon and Marco. It upheld the intermediate report of its trial examiner.

The position, as explained in the examiner's report:

"If we are to have proper regard for the realities of the situation, we must consider to what extent, if any, the operations of Southside, and the Baldwin and Paramount Theatres are integrated into

(Continued on page 24)

Broken Lance
(COLOR)

Topnotch western drama, with names, entertainment values for sturdy boxoffice.

Hollywood, July 23.

20th-Fox release of Sol C. Siegel production. Stars Spencer Tracy, Robert Wagner, Jean Peters, Richard Widmark; features Katy Jurado, Hugh O'Brien, Eduard Franz. Directed by Edward Dmytryk. Screenplay, Richard Murphy; based on a story by Philip Yordan; camera (De Luxe Color), Joe MacDonald; editor, Dorothy Spencer; music, Leigh Harline; conducted by Lionel Newman. Previewed July 21, '54. Running time, 96 MINS.

Matt Devereaux	Spencer Tracy
Joe Devereaux	Robert Wagner
Barbara	Jean Peters
Ben	Richard Widmark
Senora Devereaux	Katy Jurado
Mike Devereaux	Hugh O'Brian
Two Moons	Eduard Franz
Denny Devereaux	Earl Holliman
The Governor	E. G. Marshall
Clem Lawton	Carl Benton Reid
Van Cleve	Philip Ober
Mac Andrews	Robert Burton
O'Reilly	Robert Adler
Capitol Clerk	Robert Grandin
Prison Guard	Harry Carter
Cook	Nacho Galindo
Manuel	Julian Rivero
Court Clerk	Edmund Cobb
Judge	Russell Simpson
Clerk	King Donovan
Gateman	Jack Mather
Paymaster	George E. Stone
Ranger	John Eppers
Bailiff	Paul Kruger
Stable Owner	James F. Stone

(*Aspect ratio*: 2.55-1)

"Broken Lance" is topnotch western drama, with an importance in cast and entertainment values that foretells sturdy boxoffice returns. To these measureable sales assets is added the pictorial wallop of a CinemaScope display of panoramic scenic wonders.

The production has been handled astutely by Sol C. Siegel, particularly in the casting, which brackets the star name of Spencer Tracy with Robert Wagner, Jean Peters and Richard Widmark for marquee punch. The same care was used in picking the featured players, headed by Mexico's Katy Jurado, and these talents, under the vigorous direction of Edward Dmytryk, manage to keep the dramatics alive and interesting.

Richard Murphy scripted from a story by Philip Yordan. It's not a particularly new plot that is unfolded, nor, basically, one of top merit, but the script treatment, the direction and the playing make it come off with audience appeal.

Seems too bad so much of the story is told via an unnecessary flashback. However, there is enough force in the trouping and direction to sustain mood and interest. This is particularly true of Tracy's performance, since he has the difficult task of making alive a character already dead when the picture opens.

Film starts with Wagner's release from an Arizona prison after serving a three-year sentence. The enmity that lies between him and his three half-brothers, Widmark, Hugh O'Brian and Earl Holliman, is quickly established. Wagner had been the favorite of their dead father, a fact the other brothers resent, and also, he believes them responsible for the father's death while he was imprisoned. The scene shifts from this strong early sequence, taking place in the office of the governor, E. G. Marshall, where they all try to get him to leave the state, to the once proud family ranch, now decayed from neglect. There Wagner recalls the events that led to his imprisonment. This recapping of bygones taps 70 minutes out of the 96 minutes of footage before the hate that is in him boils over into a smashing fight to the death with Widmark, ending the feud that has split the family and paving the way for his union with Miss Peters.

Within the flashback Tracy is shown as a domineering cattle baron, who rules his four sons and vast empire ruthlessly by his own laws. However, time is running out for him as civilization advances, and he takes the law into his own hands once too often in destroying mining property and injuring miners. Hauled into court, he is saved from prison by Wagner, who goes instead. Widmark then leads the other brothers into open revolt, precipitating Tracy's death and the break with Wagner.

It is a finely handled characterization that Tracy gives to the cattle baron. Wagner does his best work yet as the half-breed son of Tracy and Miss Jurado, and Indian princess poured in her love. Her role is endowed with a womanly understanding that is one of the film's better points. Miss Peters satisfactorily portrays the girl whom Wagner loves. Widmark's gift for menace rates a hackle-raising display, both in the climactic death batt e with Wagner and in a flashback scene in which he defies the ailing Tracy.

The featured and supporting performances are other strong points. O'Brian and Holliman, one crafty, one dumb are good as two of the brothers, and Eduard Franz plays Two Moons, an Indian, well. Marshall, the governor; Carl Benton Reid, Philip Ober, and Robert Burton are among others contributing importantly.

Scenes, of breath-taking beauty, with the desert's limitless depth of vision, are captured by Joe MacDonald's exceptional use of the new C'Scope taking lens. This footage shows a grownup CinemaScope, a process that has lived up to the promise of the pioneer "The Robe." The De Luxe Color processing adds beautiful, natural tints to the footage. Other contributions, including the editing and scoring, are first-rate. *Brog.*

Pushover

Fred MacMurray in an exploitable crime meller geared for good b.o.

Columbia release of Jules Schermer (Philip A. Waxman) production. Stars Fred MacMurray, Phil Carey, Kim Novak; features Dorothy Malone, E. G. Marshall, Allen Nourse. Directed by Richard Quine. Screenplay, Roy Huggins, based upon stories by Thomas Walsh and William S. Ballinger; camera, Lester H. White; editor, Jerome Thoms; music, Arthur Morton. Previewed N.Y. July 8, '54. Running time, 88 MINS.

Paul Sheridan	Fred MacMurray
Lona McLane	Kim Novak
Rick McAllister	Phil Carey
Ann	Dorothy Malone
Lt. Carl Eckstrom	E. G. Marshall
Paddy Dolan	Allen Nourse
Briggs	Phil Chambers
Fine	Alan Dexter
Billings	Robert Forrest
Peters	Don Harvey
Harry Wheeler	Paul Richards
Ellen Burnett	Ann Morriss

(*Aspect ratio*: 1:85-1)

"Pushover" is a cops 'n' robbers meller whose suspense holds up nicely despite its mite too long 88 minutes running time. Marquee dressing is light save for Fred MacMurray but on the whole this Columbia release is a punchy, exploitable entry geared for good b.o. returns especially in the action situations.

The Roy Huggins screenplay, based upon stories by Thomas Walsh and William S. Ballinger, more or less boils down to the case history of a plainclothes cop who succumbs to the lure of a pretty face and a bundle of stolen bank loot. While the face was probably there for the asking, the loot was hot—and when the heat came that was the end of the errant cop.

MacMurray along with fellow detectives Phil Carey and Allen Nourse are detailed to watch gun moll Kim Novak in hopes she'll lead them to Paul Richards who's on the lam with $200,000 in a bank heist. MacMurray, led on by sexy Miss Novak's suggestions, kills Richards. However, the loyal sherlocks wise up to what's going on in time to shoot down their untrustworthy colleague and break the case.

Performances are generally credible under Richard Quine's direction which moves the plot along at a good clip. MacMurray portrays the cop who goes wrong in a low key, moody delineation in keeping with the character of the role. Phil Carey impresses as a handsome alert copper who keeps his mind on his work. Miss Novak, who reportedly is being groomed by Columbia as a possible rival of Marilyn Monroe, shows possibilities in that direction.

Dorothy Malone, as a cute nurse; E. G. Marshall, as a detective lieutenant; Nourse, a vet plainclothesman who's bumped off in the line of duty, and Richards, as the bankrobber, provide competent support along with those cast in lesser roles. Lester H. White's camerawork gives the film a lift while the musical score as conducted by Morris Stoloff is another asset. This Jules Schermer production on which Philip A. Waxman was associate producer was mantled with adequate physical values. *Gilb.*

Crossed Swords
(COLOR)

Costumed swashbuckler, with Errol Flynn conducting the amatory chase of Gina Lollobrigida and other beauties. Routine escapism.

Hollywood, July 27.

United Artists release of J. Barrett Mahon-Vittorio Vassarotti (Viva Films) production. Stars Errol Flynn, Gina Lollobrigida; features Nadia Gray, Cesare Danova, Rolando Lupi, Paola Mori. Written and directed by Milton Krims. Camera (Pathecolor), Jack Cardiff. Previewed July 22, '54. Running time, 83 MINS.

Renzo	Errol Flynn
Francesca	Gina Lollobrigida
Ranlero	Cesar Danova
Fulvia	Nadia Gray
Tomasina	Paola Mori
Pavoncello	Roldano Lupi
Gennarell	Alberto Rabagliati
Bulo	Silvio Bakolini
Spiga	Renato Chiantoni
Miele	Mimo Billi
The Duke	Pietro Tordi
Lenzi	Ricardo Riolo

(*Aspect ratio*: 1.75-1)

Errol Flynn leaps from window to window in this amatory adventure of a highpowered lover back in medieval Italy. It's a costumed swashbuckler offering routine escapism for undiscriminating audiences and will get its share of playdates in the general market.

Gina Lollobrigida and an assortment of other lovelies are the chased in the 83 minutes of footage. They, and the Italian landscape, are enhanced more by Jack Cardiff's striking Pathecolor photography than by Milton Krims screenplay and direction, which falls into a stock groove that leaves the corn on the cob more than the tongue in the cheek, although a spot of sly humor shows up here and there in the Flynn character.

The tiny dukedom of Sidona passes a law making it mandatory for young bachelors to marry or go to jail. This is a revolting situation to Flynn, just back from a year of romantic jousting around the country in the company of the son of the Duke of Sidona. Another connict angle, and just as menacing, is the efforts of the dukedom's evil councillor to take over. When Flynn isn't busy with the girls and dodging through windows to escape angry husbands he takes time to put down the planned treason. When the sword battling is all over, Miss Lollobrigida, the duke's daughter, convinces the hero that marriage doesn't necessarily make amour any the less fun so the "romantic grasshopper" decides to bow to Sidona's law.

Flynn is an agile hero, either with a sword or the ladies, and Miss Lollobrigida is a fine partner for the romancing. The assortment of foreign players involved go about their characters with the required spirit and some would have shown to better advantage had Krims' script and direction been a little bit less routine. *Brog.*

The Law vs. Billy the Kid
(COLOR)

Another version of the early-day boy outlaw's career. Standard fare for the outdoor program market.

Hollywood, July 23.

Columbia release of Sam Katzman production. Stars Scott Brady, Betta St. John; features James Griffith, Alan Hale Jr., Paul Cavanagh, William Phillips, Benny Rubin, Steve Darrell, George Berkeley, William Tannen, Richard Cutting. Directed by William Castle. Story and screenplay, John T. Williams; camera (Technicolor), Henry Freulich; editor, Aaron Stell. Previewed July 15, '54. Running time, 72 MINS.

Billy the Kid	Scott Brady
Nita Maxwell	Betta St. John
Pat Garrett	James Griffith
Bob Ollinger	Alan Hale Jr.
John H. Tunstall	Paul Cavanagh
Charlie Bowdre	William "Bill" Phillips
Arnold Dodge	Benny Rubin
Tom Watkins	Steve Darrell
Tom O'Folliard	George Berkeley
Dave Rudabaugh	William Tannen
Pete Maxwell	Richard Cutting
Carl Trumble	John Cliff
Governor Wallace	Otis Garth
Miguel Solanos	Martin Garralaga
Jack Poe	Frank Sully
Parsons	William Fawcett
L. G. Murphy	Robert Griffin

Another film version of the violent life of the legendary killer and it adds up to standard fare for the outdoor program market. The customers who buy this type of western feature will find that it provides the regulation amount of action to fill the bill.

Billy the Kid, played by Scott Brady, is shown as practically forced to become a killer—a dubiously sympathetic treatment usually accorded early outlaws in films. The killings in this offering, produced by Sam Katzman and directed by William Castle from a screen story by John T. Williams, start early and carry through to the end, when Billy gets his from the gun of his sheriff friend, Pat Garrett.

Story opens with Billy on the run across a county line after having killed another man in more "self defense." With him is Garrett, played by James Griffith, and they get jobs on the ranch of Paul Cavanagh. Billy promptly falls for Betta St. John, Cavanagh's niece, and incurs the enmity of Alan Hale Jr., ranch foreman, who fancies the girl himself.

This enmity, and the greed of a land-grabber, with the help of a crooked sheriff, cause the violent death of Cavanagh, and Billy goes on the prod for revenge, committing some murders himself. Garrett becomes the honest sheriff with the necessary job of bringing the kid to book. Catches up with him at a rendezvous with Miss St. John.

The performance of the key principals, plus some among the supporting players, comes off on the credit side under Castle's direction. The outdoor values are well displayed in Technicolor by Henry Freulich's lensing and the other technical credits are okay. *Brog.*

Dance Little Lady
(BRITISH-COLOR)

Broad, hokey ballet meller; dubious seller outside the U.K. but quota tag should help locally.

London, July 13.

Renown Pictures production and release. Stars Terence Morgan, Mai Zetterling, Guy Rolfe, Mandy; features Eunice Gayson, David Poole and Maryon Lane of Sadlers Wells Trust Ltd. Directed by Val Guest. Screenplay, Guest, Doreen Montgomery, based on story by R. Howard Alexander and Alfred Dunning; camera, Wilkie Cooper; editor, John Pomeroy; music, Ronald Binge; color Eastmancolor. At Gaumont, London. Running time, 87 MINS.

Mark Gordon	Terence Morgan
Nina Gordon	Mai Zetterling
John Ransome	Guy Rolfe
Jill Gordon	Mandy
Adele	Eunice Gayson
Poll	Reginald Beckwith
Mme. Bayanova	Ina de la Haye
Mr. Bridson	Harold Laing
Mary	Jane Aird
Mr. Matthews	William Kendall
Mrs. Matthews	Joan Hickson
Joseph Miller	Alexander Gauge
Nurse	Marianne Stone
Amaryllis	Lisa Gastoni
Dancers	David Poole, Maryon Lane

"Dance Little Lady," a novelletish British meller about a ballerina who becomes involved in an accident on the night of her Covent Garden triumph, is broad hokum for mass consumption, with some pleasant ballet sequences to give it class veneer. At home, its quota tag will be a strong selling factor but outside Britain, it will likely prove a difficult proposition.

Production has been handsomely mounted and attractively lensed in Eastmancolor. The earlier ballet sequences have an expensive gloss and are in direct contrast to the novelletish plot development. The script is loaded with cliche-like situations, and the story unspools without any pretense towards sophistication.

Prima ballerina of the plot is Mai Zetterling who, pushed by her worthless manager husband, because he regards her as a handsome meal ticket, gets a starring engagement at the Royal Opera House, Covent Garden. At a celebration after her opening triumph, she discovers his infidelities with another dancer. Driving home from the party she becomes involved in an auto smashup. With a broken leg and severe internal injuries, she is told by the medicos she'll never dance again. Then the husband turns to the other girl as his potential meal ticket for the future, leaving with her on a Continental and American tour. The sick wife is left behind with her child and is put on the road to recovery by a sympathetic doctor (Guy Rolfe) while the infant prodigy is being trained to follow in mama's dancing footsteps. The plot takes its major melodramatic twist when the husband returns as a Hollywood talent scout determined to put the child on to the screen and take it out of the mother's care, but sacrifices his life when his plans go awry.

Although rarely suggesting the talents of a ballerina, Miss Zetterling handles the dramatic aspect of the role with warm and precise confidence, leaving the main tear-jerking angles in the very capable hands of Mandy Miller, the moppet who hit the marquee with her performance in "Mandy." Terence Morgan, once again type-cast, plays the worthless husband in obvious overtones. Rolfe gives a sincerely believable performance as the doctor while Eunice Gayson jumps into prominence with her interpretation of the other dancer who gets ditched in New York.

Film has been casually directed by Val Guest who also collaboratcd on the screenplay. *Myro.*

Theodora, Imperatrice Byzantine
(Theodora, Byzantine Empress)
(FRANCO-ITALIAN; COLOR)

Paris, July 20.

Lux production and release. Stars Georges Marchal, Gianna-Maria Canale. Directed by Ricardo Freda. Screenplay, Paul Antonio, Freda, Rene Wheeler; camera (Pathecolor), Rodolfo Lombardi; editor, Mario Serandon. At Marignan, Paris. Running time, 95 MINS.

Theodora	Gianna-Maria Canale
Justinian	Georges Marchal
Cappadoce	Henri Guisol
Andrea	Roger Pigaut
Saida	Irene Pappas
Arcan	Renato Baldini
Scarpas	Carlos Sposito

Another in the spec-color cycle of Franco-Italian films unrolls in this Roman extravaganza. This recounts the loves of Theodora and Emperor Justinian in his lush Byzantine Empire. Usual chariot races and battle scenes abound in this, but lack of names and disjoined narrative of film, plus the familiar settings and story, make this of negligible chances for the U. S. At best it might do for dualers.

This has Emperor Justinian meeting Egyptian dancer Theodora in a market place when she tries to lift some of his jewelry. Love and desire flame, and to get her he finally marries her. Then she becomes a jug. liberal Empress and helps foil a plot against the Emperor.

Director Riccardo Freda has a few moments in his battle scenes and chariot races, but otherwise lets this lusty tale flounder in pretentious dialog and slowmoving crowd scenes. Georges Marchal is haughty as the Emperor. Gianna-Maria Canale brings looks to the Theodora role, but falls short in the acting range. However, this gal is a lush type worthy of Hollywood consideration. Remainder of the cast is okay. Color lensing tends to be uneven and blueish in spots. Editing helps get movement and punch into the more hectic battle scenes. This is just another cycle pic. *Mosk.*

Zoe
(FRENCH)

Paris, July 19.

Marceau release of Marceau-Artes Film production. Stars Barbara Laage, Michel Auclair. Directed by Charles Brabant. Screenplay by Henri-Francois Rey, Brabant, from play by Jean Marsan; dialog, Marsan; camera, Henri Alekan; editor, Maurice Serein. At Francais, Paris. Running time, 90 MINS.

Zoe	Barbara Laage
Arthur	Michel Auclair
Louis	Jean-Pierre Kerien
Madeleine	France Roche
Chantal	Yolande Laffon
Stanislas	Amedee
Father	Louis Seigner
Plouet	Jean Marchat

Gallic situation comedy falls short of aims in lacklustre direction and thesping which make these familiar shenanigans of limited pull on the star names of Barbara Laage and Michel Auclair here, but for the U.S. there isn't much in this.

A young playboy picks up a girl on his way to the family home at a resort town. She is a frighteningly direct creature who tells only the truth. When she can't find a room she moves into the boy's house, and the trouble begins. She upsets everything from domestic relations to a $1,000,000 loan the father is trying to get for a new atomic invention. After sowing all this trouble, Zoe leaves all the rabid people flailing each other while she runs off with Arthur.

Zany scripting never gets an even keel of solid comedy, and result is lagging, telegraphed comedics that soon wear thin. Lensing and editing are the main assets of this uneven film. Miss Laage as the Dulcyish character gives only a dizzy voice to the character, but never gets the comprehensive, endearing quality needed into the role. Auclair is okay in the silly role of the young man of the house, and the rest of the cast plays the absurd roles to the best of their ability. Only in character is Amedee, as a near-sighted vindictive chauffeur who shows that there was the germ of a fine comic idea in this film. *Mosk.*

Par Ordre Du Tsar
(At The Order Of The Czar)
(FRENCH; COLOR)

Paris, July 20.

Gamma release of Florida-Gamma-Oska production. Stars Michel Simon, Colette Marchand. Directed by Andre Haguet; screenplay, H. A. Legrand; camera (Gevacolor), Nicolas Hayer; editor, R. Quignon. At Marignan, Paris. Running time, 100 MINS.

Prince	Michel Simon
Carolyne	Colette Marchand
Liszt	Jacques Francois
Duchess	Lucienne Lemarchand
Grand Duke	Willy Fritsch
Servant	Jacqueline Gay

Color opus recounts a highly romantic, melodramatic episode in the life of the Hungarian composer Franz Liszt. Familiar ingredients of a pompous and far-fetched biography and stilted treatment and characterization make this primarily a local product. For the U. S., there isn't much here except for possible limited special slotting on its music theme.

Episode is Liszt's love for a Russian princess, Colette Marchand, who is married to a tyrannical prince who is much older than she is. The lovers decide to get her marriage annulled but the brutish husband blocks this and Liszt enters a monastery. When the husband dies it is too late because Liszt has been ordained. Sudsy affair is leavened with glimpse of the Hungarian Revolution, an orgy at the prince's house with plenty of bare bosom and some dragged-in dance routine.

Director Andre Haguet has given this good commercial mounting. Color is good with other technical aspects adequate. Michel Simon scores in the role of the Prince, but Colette Marchand shows she is a better dancer than thesper. Jacques Francois is properly reserved as Liszt. Music is, of course, excellent. *Mosk.*

COAX LOANS FROM ITALY'S BANKS

How-Come-You-Do-Us-Like-You-Do

Hollywood, July 27.

Hollywood Film Council, AFL, voted to send a letter to Leonard H. Goldenson, American Broadcasting-Paramount Theatres prexy, demanding an explanation of his recent overseas trip for the purpose of stimulating film production abroad for the American market.

Council has been campaigning against foreign production on the ground that it throws Hollywood workers out of jobs.

Playing Box Office Hits By Ear

N. Y. Circuit Head Muses On Foresight Versus Hindsight In Getting Maximum Results

Release of 20th-Fox' "Three Coins in the Fountain" has rammed home the fact that the welfare of some film product is subject to the whims and rule-of-thumb judgment of exhibitors. A New York circuit operator over the past weekend made the observation anew.

The exec, who must go unnamed he.e, related his own experience with the film. It was booked for three weeks at one of his outlets but on the basis of its rather unimpressive boxoffice start, he and his associates had the time period cut to two weeks.

He stated: "But we found 'Coins' to be one of those pictures that build up over an extended period. The opening isn't smash. The word-of-mouth takes a while to penetrate. But after a while you find the audience getting larger. The 'word' has gotten around.

"In our case, instead of limiting the 'Coins' run to two weeks, we held it for four—a week longer than the original deal."

(In Richmond, Va., "Coins" set a long distance first-run record, holding for seven weeks.)

The circuit operator made the point that because of the money-making nature of the film, it's not unlikely that "Coins" will be given insufficient chance to prove itself at the b.o. in some theatres. An easily - discouraged theatreman—or maybe one whose digestion is acting up on him—might yank the film after only a few days, said the showman.

The circuit head's advice to theatremen is to get as close to their audiences as possible. "There's no scientific way of knowing the value of a picture," he commented. "So you must take the customers' pulse, that is, sit in with the audience and gauge reaction and eavesdrop on lobby conversation. This is not scientific, but how else can you learn how the public feels and what they want?"

Hike in Dailies' Ad Rates New Exhib Headache

With newspapers hard pressed by operating costs again hiking ad rates, film theatres in various sections of the country are seeking means to apply a brake. Although no outward action has yet been taken, many exhibitor units are forming committees to study the situation.

Theatre Owners of America is in the midst of readying a report on advertising rates based on survey made of its many theatre members. In Chicago, Allied of Illinois, has named a special committee "to look into the matter of greatly increased rates for newspaper advertising which they (the board) felt is becoming too excessive."

Pirosh on 'Girl Rush'

Hollywood, July 27.

Robert Pirosh has been signed by producer Frederick Brisson to write and direct "The Girl Rush" at RKO.

Brisson has a Sept. 20 starting date for the pic, which is to be lensed in VistaVision.

One Way To Get 'Em In

Dallas, July 27.

William O'Donnell, general manager of Trans-Texas Theatres has set Thursdays as "Guest Night" at the circuit's Rialto Theatre here.

Each week a different group will be invited to be the guests of the circuit at the opening of a new attraction.

Three Guesses: Were 7 Brothers All a Figment?

Metro, shooting after big bally for "Seven Brides for Seven Brothers," almost found its plans had backfired when seven real-life brothers went gun shy.

Film company—to start at the beginning—a few weeks ago announced it was on the prowl for a septet of unmarried freres, the idea being to bring them to N.Y. for the opening of the film. This, er, imaginative approach produced results 10 days ago when the London Free Press, London, Ontario, received a call from a reader. Reader knew such a family residing in a remote farm section of the Canadian backwoods country.

Metro was got in touch with and press agent Halsey Raines (who has since become known as the "eighth brother") went to fetch them. They figured the setup was safe enough and a few days away wouldn't hurt the corn and bean crops. Also, four of the unwed brothers, who range in age from 34 to 52, had never been on a railroad train and this was a good opportunity.

Tours of the nightclubs, Coney Island, radio and tv were neatly fitted into the agenda. But first was a boat ride around Manhattan and this was the voyage that sprouted fireworks. Raines and a constant cameraman companion asked one of the visitors to pose with a pretty femme passenger who actually wasn't part of the act. All agreed but then this femme's male friend stepped in, in hassling mood, and insinuated that one of the brothers was a masher. All seven brothers, realizing the man was not referring to potatoes, which they don't grow anyway, immediately wanted back to their protective homeland.

And certainly, if they did stay in Gotham, there'd be no more of that flashbulb stuff with strange girls. This meant a damper on

(Continued on page 24)

YUL BRYNNER QUICKIE TO EGYPT FOR DE MILLE

Hollywood, July 27.

Yul Brynner goes to Egypt during his Oct. 25-Dec. 5 vacation from "King and I" on tour for just one shot in Cecil B. Demille's "Ten Commandments" film.

Brynner will be there for two days making scene showing him leading chariot army. Later Brynner reports to DeMille at Paramount in Hollywood for main film chore after finishing "King" tour in March.

U.S. DEPOSITS AS COURAGE-GIVER

Provision under which the American film outfits in Italy would "diversify" their local bank accounts as a means of helping Italo producers raise needed financing is a proposed part of the new Italo-American film pact.

Arrangements in no way involve any production coin guarantees by the Americans. It's simply a way of inducing conservative Italian banks to play ball with the native filmmakers.

Here's the way the deal works: Up till now, the American distribs have been banking only at the Bank of America (no direct connection with the U. S. bank of the same name) which, however, is one of the Italian banks that do not engage in motion picture financing.

The Italian industry has now submitted to the Motion Picture Export Assn. a list of some 15 banks of which the MPEA will pick three or four in which to open its accounts. The Italian producers will go to these banks and seek to obtain assurance that they're open to film finance possibilities.

Italian argument will be that, in return for bringing such banks sizable American deposits running into millions of lire, the favored banks should return the compliment by putting up production coin. Meanwhile, MPEA will continue to do business with the Bank of America but obviously on a less extensive scale.

Under the Italian film agreement, 60% of the Americans' earnings will be remittable and the rest will be frozen and earmarked for cinematographic purposes. Deal eliminates prior subsidy provisions. There's been no indication of how much money the Italians have left of the some $3,000,000 they received via prior subsidy payments. MPEA has been promised an accounting, but has received none. Continuing reports that some of that coin is being plowed into production have been denied.

The Americans actually have very few frozen monies left in Italy. Another compensation deal for $1,000,000—the third such transaction—involving Finmeccanica has just been completed. Americans are paying a fairly high premium—14% above the official rate of exchange—to get their money out. Various compensation deals are pending also in France, where approximately $2,500,000 to $3,000,000 are frozen. Still another compensation arrangement is currently in the works in Spain.

RKO Theatres' Profits Soar

RKO Theatres' net profit for the first six months of 1954 (the company operates on a calendar year basis) soared to more than 100% over earnings for the first half of 1953. The second quarter of the current year brought a gain of well over 300%.

Corporation yesterday (Tues.) reported net income before deductions for special items of $954,117 for the first six months of this year. The special items referred to losses of $86,000 on disposal of theatre properties which, in turn, meant elimination of $35,000 in Federal tax obligations. The net after all taxes and deductions amounted to $904,024. Net for the first half of 1953, similarly after all taxes and special deductions, was listed at $417,602.

Second quarter earnings in 1954, including $12,267 before taxes from sale of capital assets, climbed to $418,666. Net for the corresponding period of 1953 was $92,240, including $5,569 from gross gains on sale of capital assets.

Scenery Versus Weak Plot

Chicago, July 27.

Apropos VARIETY's recent story on importance of foreign locales, authentic and beautiful scenery of two U.S. pix made overseas were kudosed by the Chicago Daily News in an editorial last Thursday (22). Editorial said the "striking and genuine settings, unfolded in color on a wide screen, can make even a double bill well worth three hours in a movie theatre.

"The true romance in 'Three Coins in the Fountain' comes as the camera roams over the magnificence of Rome's hills, picks up a symphony of its fountains and noses out of the ancient Appian Way into the lovely Campanian countryside. The desert and mountains of 'Golden Mask' are North Africa."

Paper said that while a camera can "lie like a gentleman; it can rarely lie enough to cover mediocre plotting and acting. But in such authentically backgrounded films . . . whatever the players do in the foreground is just a bonus. Hollywood may have its faults. Not knowing what to do with a camera is almost never one of them."

Distribs Watch Overseas C'Scope; 20th Ahead On Its Gamble So Far, But Needs More Geared-Up Houses

See Genuine 2-D!

Dallas, July 27.

With CinemaScope, 3-D, Cinerama, and other special methods to the fore nowadays Lincoln Theatre marquee last week had this come on:

"See It In 2-D".

With three of its features now fully released abroad, the boxoffice appeal of CinemaScope productions so far not only has made up for the loss of 20th-Fox's customary outlets but continues to exceed all prior revenue from them.

Company, with some 1,800 C'Scope installations checked in the foreign market, is engaged in a determined push to speed the adaptation of the medium by additional houses in the four corners of the globe, anticipating the day when C'Scope film will reach more normal b.o. levels.

Situation is being watched with more than passing interest by observers at the other companies. Latter are in a slightly favored position since their gamble isn't as 100% as that of 20th—they have both C'Scope and 2-D product to offer their foreign customers.

According to 20th execs, their foreign income overall is about 3% ahead of last year, a remarkable accomplishment in the light of the fact that this means obtaining more revenue from a comparative handful of theatres compared with some 20,000 houses. In the past, 20th figured that it got about 80% of its foreign revenue out of no more than 4,000 houses.

There's no attempt at 20th to deny certain negative factors—that, in the situations where C'Scope isn't installed, it's either losing customers or else has to

(Continued on page 22)

Makelim's 'We're Doing Fine,' Nix Exhib $ Stake

Having covered about 60% of U.S. exhibition, Hal R. Makelim said in N.Y. last week that he has accumulated "over 1800" non-cancellable pay-or-play contracts for his projected series of 12 pix. Makelim expects his guarantees to exceed the 3,000 mark.

First of the productions—he's got three of them cast by now—goes before the cameras in September, Makelim reported. Initial trio will be in black-and-white. He expects to employ a salaried booker and eight salesmen working out of Los Angeles to sell "residual" accounts.

His "charter members" will get the 12 pix at pre-determined flat rentals and will share in 50% of all profits, including eventual coin from tv and overseas distribution. Only foreign deal made so far is with Monarch Films which will handle Makelim's distribution in Britain.

Makelim said his pix would be lensed for all screen sizes but expressed doubt that any of them would be made in CinemaScope. DeLuxe will do his lab work. The producer indicated that, after September, he intended to roll off one film a month. He said a number of exhibs had offered financial par-

(Continued on page 22)

NO REPUBLIC PERMITS UNDER FORMOSA DEAL

Republic, which just recently set up offices on Formosa, has emerged as the stumbling block in the divvying up of the reduced import permits granted by the Nationalist Chinese government.

First block of licenses issued—134—went to the eight distribs with offices on Formosa. That left Republic out in the cold. Allied Artists distributes via an independent.

Before tackling the job of dividing the permits, Motion Picture Exports Assn. has asked the film board on Formosa to prevail on the government to issue extra licenses for Republic. Meanwhile, the companies are limiting themselves to seven imports each until the matter is settled.

Indie Distribs Call Exhibitors 'Lazy Ranters'

Indie distributors have their own beef about exhib squawks anent a product shortage. In don't-mention-my-name comment, these distribs charge that the theatremen are just plain lazy and refuse to apply some showmanship effort on off-beat pictures, which with a degree of promotion, might chalk up some mid-week biz.

While the exhibs rave and rant about terms, the shortage of good little pix, and Hollywood's predilection toward fewer and bigger pictures, the indie distribs claim they are passing up many worthwhile films which, because they lack b.o. names or the Hollywood

(Continued on page 22)

Fred Fox Called Home

Hollywood, July 27.

Sid Rogell, new executive production manager at 20th-Fox, has appointed Fred Fox, currently in England, as studio manager.

With the company for 19 years, Fox has recently been functioning as production manager of 20th-Fox units in London. He is returning pronto.

L.A. Big Despite Heat; 'Obsession' Dandy 21G, 'Apache' Fine 19G, 'Coins' Nifty 30G, 'Pushover' Brisk $21,000

Los Angeles, July 27.

Perky pace features most first-run theatres here this week, pushing deluxers substantially ahead of corresponding frame of a year ago. Strength is being shown all along the line in the face of continued very hot weather.

"Magnificent Obsession" shapes standout with socko $21,000 for initial week at the Warner Beverly. "Apache" is big $19,000 at Fox Wilshire, also on a showcase run.

"Coins in Fountain" looks nifty $30,000 in three situations after eight-week showcase engagement. "Dial M" is headed for a good $24,000, also in three sites, plus added coin from drive-ins. "Pushover" is taking brisk $21,000 in two spots.

Second stanza of "Caine Mutiny" shapes big $58,000 in two houses. Another good holdover is "Student Prince" with $23,000 in second week, two sites. "High and Mighty" is handsome $8,000 in third Fox round after long stay hereabouts.

Estimates for This Week

Warner Beverly (SW) (1,612; 90-$1.50) — "Magnificent Obsession" (U). Socko $21,000. Last week, "Dial M" (WB) (5th wk), only $4,800.

Fox Wilshire (FWC) (2,296; 90-$1.50)—"Apache" (UA). Big $19,000 or near. Last week, "Coins in Fountain" (20th) (8th wk), $8,900.

Los Angeles, Paramount, Hollywood, (ABPT-FWC) (3,200; 756; 70-$1.10)—"Pushover" (Col) and "Law Vs. Billy Kid" (Col). Brisk $21,000. Last week, in other units.

United Artists (UATC) (2,100; 90-$1.50)—"Down Laredo Way" (Rep) with Tex Williams, Bell Sisters heading stageshow. Scant $1,500 in 3 days, and replaced by reissues. Last week, sub run.

Los Angeles, Iris, Loyola (FWC) (2,097; 814; 1,248; $1-$1.50)—"Coins In Fountain" (20th) and "Titfield Thunderbolt" (Indie). Nifty $30,000. Last week, in other units.

Orpheum, Wi'tern, Vogue (Metropolitan-SW-FWC) (2,213; 2,344; 885; 70-$1.10)—"Dial M" (WB) and "Captain Kidd, Slave Girl" (UA). Good $24,000. Last week, with Good $24,000. Last week, with Hollywood, excluding Vogue, "Francis Joins Wacs" (U) and "River Beat" (Lip), $21,000, with $64,000 in seven drive-ins.

Hillstreet, Pantages (RKO) (2,752; 2,812; 95-$1.75)—"Caine Mutiny" (Col) (2d wk). Strong $58,000. Last week, fancy $81,600, with new record at Pantages of $46,000.

Hollywood Paramount, Loew's State (F&M-UATC) (1,430; 2,404; $1-$1.50)—"Student Prince" (M-G) (2d wk). Good $23,000. Last week, $31,800.

Warner Downtown, Hawaii (SW-G&S) (1,757; 1,106; 80-$1.10)—"Ring of Fear" (WB) (2d wk). Scant $6,000. Last week, only $10,600; also dying in four drive-ins, one nabe with $33,000, way under hopes.

Egyptian (UATC) (1,538; $1-$1.50)—"King Richard and Crusaders" (WB) (3d wk). Slow $8,000. Last week, $10,400.

Four Star (UATC) (900; 90-$1.50)—"About Mrs. Leslie" (Par) (4th wk). Fair $3,900. Last week, $4,600.

Ritz (FWC) (1,363; $1-$1.50)—"Garden of Evil" (20th) (4th wk). Mild $2,600. Last week, with Los Angeles, Loyola, $19,000.

Fox (FWC) (965; $1-$1.50)—"High and Mighty" (WB) (3d wk). Sturdy $8,000. Last week, with L. A. Paramount, $19,500.

Chinese (FWC) (1,905; $1-$1.80)—"Demetrius" (20th) (6th wk). Okay $9,000 in 9 days. Last week, $9,500.

Fine Arts (FWC) (631; 80-$1.50)—"Hobson's Choice" (UA) (6th wk). Fine $1,800. Last week, ditto.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama" (Indie) (65th wk). Into 65th frame (25) after hefty $34,400 last week.

Broadway Grosses

Estimated Total Gross
This Week $536,900
(Based on 21 theatres.)
Last Year $623,000
(Based on 23 theatres.)

'Apache' Terrif $43,000, Philly

Philadelphia, July 27.

Biz generally is on upbeat here although the cloudburst Sunday (25) washed out most of night trade. "Apache" is standout leader with a sock session at the Mastbaum mainly because of terrific getaway. "Valley of Kings" shapes surprisingly stout at the Arcadia. Batch of holdovers is holding up first-run trade to a strong level. Best of these is "Gone With Wind," lofty in third at the Goldman, and "Caine Mutiny," solid in fourth round at the Randolph.

Estimates for This Week

Arcadia (S&S) (625; 89-$1.30)—"Valley of Kings" (M-G). Fine $11,500. Last week, "Executive Suite" (M-G) (9th wk), $4,800.

Boyd (SW) (1,450; $1.25-$2.60)—"Cinerama" (Indie) (42d wk). Sturdy $13,500. Last week, $13,000.

Fox (20th) (2,250; 75-$1.49)—"Demetrius and Gladiators" (20th) (3d wk). Okay $15,000. Last week, $25,000.

Goldman (Goldman) (1,200; 65-$1.49)—"Gone With Wind" (M-G) (reissue) (3d wk). Gusty $21,000. Last week, $28,000.

Mastbaum (SW) (4,360; 75-$1.30)—"Apache" (UA). Smash $43,000. Last week, "High and Mighty" (WB) (3d wk), $15,500.

Midtown (Goldman) (1,000; 74-$1.30)—"Garden of Evil" (20th) (3d wk). Oke $8,500. Last week, $12,000.

Randolph (Goldman) (2,500; 99-$1.80)—"Caine Mutiny" (Col) (4th wk). Solid $22,000. Last week, $35,000.

Stanley (SW) (2,930; 74-$1.30)—"Living It Up" (Par) (2d wk). Hefty $18,000. Last week, $27,000.

Stanton (SW) (1,473; 50-99)—"Gorilla at Large" (20th) and "Desperado" (AA). Poor $7,000. Last week, "Yellow Tomahawk" (UA) and "Lone Gun" (UA), $9,500.

Trans-Lux (T-L) (500; 80-$1.50)—"Man With Million" (UA) (4th wk). Okay $4,500. Last week, $5,000.

Viking (Sley) (1,000; 75-$1.30)—"Student Prince" (M-G) (4th wk). Neat $9,500. Last week, $10,500.

Trans-Lux World (T-L) (604; 99-$1.05)—"French Line" (RKO) (7th wk). So-so $3,000. Last week, $3,700.

'GAMBLER' FAST 16½G, ST. LOO; 'HIGH' 13G, 2D

St. Louis, July 27.

Biz is steady at the big deluxers here this session after a break in the prolonged spell of torrid temperatures. Holdovers are still grabbing nice coin with "Gone With Wind" one of leaders. "Cinerama" is holding up with out-of-towners giving it a strong play. "High and Mighty" is nice in third frame. "Personal Affair" looms neat in two small spots.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40 — "Cinerama" (Indie) (25th wk). Fancy $17,000 after $18,000 last week.

Fox (F&M) (5,000; 51-69)—"Francis Joins Wacs" (U)and "Fireman Save My Child" (U). Opened today (Tues.). Last week, "Gambler from Natchez" (20th) and "Arrow in Dust" (AA), fancy $16,500.

Loew's (Loew's) (3,172; 75-$1)—"Gone With Wind" (M-G) (reissue) (4th wk). Rousing $15,000. Last week, $21,500.

Orpheum (Loew's) (4,000; 51-69)—"The Westerner" (Indie) and "Cradle of Crime" (Indie). Fine $6,500. Last week, "Robinson Crusoe" (UA) and "John Smith, Pocohontas" (UA) (2d wk), $6,000.

Pageant (St. L. Amus.) (1,000; 82)—"Sins of Rome" (RKO). Good $3,000. Last week, subsequent-run.

Richmond (St. L. Amus.) (400; 82)—"Personal Affair" (UA). Fast $3,500. Last week, "Great Gilbert and Sullivan" (UA), $3,000.

St. Louis (St. L. Amus.) (4,000; 69)—"High and Mighty" (WB) (3d wk). Lofty $13,000. Last week, $15,500.

Shady Oak (St. L. Amus.) (800; 82)—"Personal Affair" (UA). Trim $4,000. Last week, "Great Gilbert and Sullivan" (UA), $3,000.

'Wind' Wham 25G Omaha Standout

Omaha, July 27.

"Gone With Wind" is smash at Orpheum this week to pace only a moderate session. Other new fare is not doing so well. Orpheum hiked its scale and started show at 9:10 a.m., four hours earlier than usual. "Gorilla at Large" looks oke at the Omaha. "Arrow in Dust" at the Brandeis is modest. Underground drilling in street in front of house entrance discourages pedestrians, naturally. "Garden of Evil" looms good at the State in second round.

Estimates for This Week

Brandeis (RKO) (1,100; 50-75)—"Arrow in Dust" (AA) and "Pride of Blue Grass" (AA). Very modest $3,000. Last week, "Ring of Fear" (WB) and "Blackout" (Lip), $5,000, at 50c-85c scale.

Omaha (Tristates) (2,000; 65-90)—"Gorilla at Large" (20th) and "Rocket Man" (20th). Oke $6,500. Last week, "High and Mighty" (WB) (3d wk), $5,500 at 80c top.

Orpheum (Tristates) (2,890; 75-$1)—"Gone With Wind" (M-G) (reissue). Wham $25,000. Last week, "Student Prince" (M-G), $10,000 at 60c-80c scale.

State (Goldberg) (875; 50-90)—"Garden of Evil" (20th) (3d wk). Okay $4,000. Last week, $6,500.

'Living' Torrid $17,000, Cincy Ace; 'Cinerama' Sock 29G, 6th, 'Wind' 24G

Key City Grosses

Estimated Total Gross
This Week $2,982,200
(Based on 24 cities, and 220 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,625,300
(Based on 22 cities and 225 theatres.)

'Fear' Smash 18G, Det.; 'Living' 26G

Detroit, July 27.

Good biz is in prospect for the downtown houses currently. "Living It Up" looks lively at the Michigan, "Ring of Fear" at the Palms shapes socko. Meanwhile, strong holdovers still are providing much of top coin with "Gone With Wind" heading the list for second week at the United Artists. "Caine Mutiny" continues great at the Madison in fourth week. "Garden of Evil" is fairly good in second session at the Fox. "Cinerama" is solid in 71st week at the Music Hall.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Garden of Evil" (20th) and "Man in Hiding" (UA) (2d wk). Good $27,000. Last week, $39,000.

Michigan (United Detroit) (4,000; $1-$1.25)—"Living It Up" (Par) and "Make Haste to Live" (Rep). Lively $26,000. Last week, "High and Mighty" (WB) (3d wk), $16,000.

Palms (UD) (2,961; 80-$1)—"Ring of Fear" (WB) and "Bitter Creek" (Lip). Socko $18,000. Last week, "Hell Below Zero" (Col) and "Outlaw Stallion" (Lip), $16,000.

Madison (UD) (1,900; $1.25-$1.50)—"Caine Mutiny" (Col) (4th wk). Wham $20,000. Last week, $25,000.

Broadway-Capitol (UD) (3,500; 80-$1)—"Secret of Incas" (Par) and "Hell Raiders of Deep" (Indie). Slow $9,000. Last week, "Apache" (UA) and "Capt. Kidd, Slave Girl" (Col) (m.o.), $10,000 for third week downtown.

United Artists (UA) (1,938; $1-$1.25)—"Gone With Wind" (reissue) (M-G) (2d wk). Tremendous $34,000. Last week, $36,000.

Adams (Balaban) (1,700; 95-$1.25)—"Student Prince" (M-G) (5th wk). Fine $7,000. Last week, $8,000.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama" (Indie) (71st wk). Great $20,000. Last week, $21,000.

'Living' Wow $17,000 In Mpls.; 'Garden' Lean 11G, 'Fear' Ringing $10,500

Minneapolis, July 27.

Even though the annual summer mardi gras Aquatennial with its strong competition undoubtedly continued over the weekend to divert some traffic from first-runs, such newcomers as "Living It Up," "Garden of Evil," "Ring of Fear" and "Genevieve" are plenty strong. Holdovers, too, doing well. Ace newcomer looks to be "Living," great at State. "Genevieve" at small World also shapes big. It's the fourth, third and second stanzas, respectively, for "High and Mighty," "Knock on Wood" and "Gone With Wind." The 15th week for "Cinerama" still is powerful.

Estimates for This Week

Century (S-W) (1,140; $1.75-$2.65)—"Cinerama" (Indie) (15th wk). Plenty powerful again. Last week with two extra matinees was one of run's biggest. Current round is tall $20,000. Last week, $25,000.

Gopher (Berger) (1,000; 85)—"Gone With Wind" (M-G) (reissue) (2d wk). Broke house record in first stanza and will do almost as much currently at smash $12,000. Only three shows weekdays and four on Saturdays and Sundays, and lines are long. Last week, $14,000.

Lyric (Par) (1,000; 65-85) — "Knock on Wood" (Par) (m.o.). Strong $5,000. Last week, "Highway Dragnet" (AA) and "Private Eyes" (AA), $4,500 at 50c-75c.

Radio City (Par) (4,100; 85-$1)—"Garden of Evil" (20th). Fair $11,-

(Continued on page 24)

'Obsession' Magnificent 21G in K.C.; 'Apache' Fast 13G, 'Dark' Bright 20G

Kansas City, July 27.

Heavyweight newcomers and sturdy holdovers are maintaining a fast midsummer pace at the box-office here, with heat wave actually figured as helping "Magnificent Obsession" at the Orpheum is standout with a smash session. "Johnny Dark" in four Fox Midwest first-runs is getting a great play. "Apache" at the Midland also looks strong. "Knock on Wood" in second week at Paramount continues sock while "Garden of Evil" in second week at the Roxy looms solid. Last week's biz generally was boosted as much as 25% by the 100-degree and higher heat which sent patrons hurrying to refrigerated theatres.

Estimates for This Week

Kimo (Dickinson) (504; 85-$1)—"Genevieve" (U) (15th wk). Rolling along at fine $1,900. Holds. Last week, same.

Midland (Loew's) (3,500; 50-75)—"Apache" (UA) and "Gypsy Colt" (M-G). Fast $13,000, and staying over. Last week, "Hell Below Zero" (Col) and "Massacre Canyon" (Col), $10,000.

Missouri (RKO) (2,650; 75-$1)—"High and Mighty" (WB) (4th wk). Nice $7,000, may go a fifth. Last week, $11,000.

Orpheum (Fox Midwest) (1,912; 75-$1) — "Magnificent Obsession" (U). Terrific from opening gong, with giant $21,000 or over. House reopened for this one after being dark many weeks. Looks in for run.

Paramount (United Par) (1,900; 70-90) — "Knock on Wood" (Par) (2d wk). Great $12,000. Holds again. Last week, whopping $18,000, biggest at house in years.

Roxy (Durwood) (879; 65-85) — "Garden of Evil" (20th) (2d wk). Fancy $9,000. Stays on. Last week, $12,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Johnny Dark" (U) and "Princess of Nile" (20th). Racing to great $20,000. Last week, "Tanganyika" (U) and "Pride of Blue Grass" (AA), $16,000.

Vogue (Golden) (550; 75-$1) — "Fanfan the Tulip" (UA). Happy $2,000, and holds. Last week, "Henry the 8th" (U) and "Lydia" (Indie) reissues), $1,700.

Order Pomp for 'Egyptian'

Splashy benefit preem is being planned by 20th-Fox for "The Egyptian" at the Roxy Theatre, N. Y., Aug. 24. Proceeds go to the March of Dime.

Darryl F. Zanuck, who produced "The Egyptian," will come east for the event which will be given full radio, tv and newsreel covcrage. Roxy will be refurbished for the occasion.

Cincinnati, July 27.

"Living It Up," only downtown newcomer, is heading for a hotsy Albee session. Martin-Lewis comedy shapes to get $17,000. On holdover at the Palace, "Gone With Wind" continues to hold lead among pop scale houses with a smash take. "Cinerama" is still topping the overall field. "Knock On Wood" is very strong on move-over at the Grand. "3 Coins In Fountain" looms bright in third round at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 50-84)—"Living It Up" (Par). Hotsy $17,000. Last week, "Knock On Wood" (Par), $13,500.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Cinerama" (Indie) (6th wk). Great $29,000 with addition of first of special student matinees at $1 scale. Last week, $28,000. Branch boxoffices opened in Dayton, O., and Louisville, Ky., for run here.

Grand (RKO) (1,400; 50-84)—"Knock On Wood" (Par) (m.o.). Strong $8,000. Last week, "Silver Lode" (RKO) and "Blue Parrot" (Indie), $8,500.

Keith's (Shor) (1,500; 75-$1.25)—"3 Coins In Fountain" (20th) (3d wk). Trim $8,500 after $11,000 second round.

Palace (RKO) (2,600; 75-$1)—"Gone With Wind" (M-G) (reissue) (2d wk). Still plenty lofty at $24,000 in wake of $27,500 preem for near-record here in recent years. Holds a third week.

New Pix Perk Up Pitt; 'Caine' Colossal $30,000, Kaye 15G, 'Wind' 25G, 2d

Pittsburgh, July 27.

Downtown is loaded with big product, and it looks like the summer's best week here. "Caine Mutiny," running ahead of the pack at the Harris although holdover of amazing "Gone With Wind" is not far behind at Penn. "Knock On Wood" jumping at the Stanley although not as strong as other two. "Cinerama" continues to hold steady at the Warner in 33d week.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Coin in Fountain" (20th) (9th wk). Fancy $7,000. Last week, $9,200.

Harris (Harris) ((2,100; 85-$1.25)—"Caine Mutiny" (Col). Matinees a little off but nights are turnaways. Should do terrific $30,000, or near. Last week, "Johnny Dark" (U), $7,000.

Penn (Loew's) (3,300; 65-$1)—"Gone With Wind" (M-G) (reissue) (2d wk). Blistering $25,000. Last week, $33,500, and almost $9,000 better than first week of film's last reissue at this house just seven years ago.

Squirrel Hill (SW) (900; 65-85)—"Hobson's Choice" (UA). Giving art naber first real biz in some time. Great $4,500. Last week, "Scotch on Rocks" (Indie), $2,000.

Stanley (SW) (3,800; 65-85)—"Knock on Wood" (Par). Danny Kaye comedy sailing along nicely with great $15,000. Last week, "Ring of Fear" (WB), $10,000.

Warner (SW) (1,385; $1.25-$2.65)—"Cinerama" (Indie) (33d wk). Holding up very well as $14,000 this stanza, about same as last week.

'FEAR' FANCY $9,000, PROV.; 'CAINE' 15G, 2D

Providence, July 27.

"Caine Mutiny" is still packing them in to give Strand a hefty lead over all first-runs, currently. Second in line is Majestic with "Ring of Fear." State's "Indiscretion" looms fair.

Estimates for This Week

Albee (RKO) (2,200; 50-70)—"Sins of Rome" (RKO) and "Overland Pacific" (AA). Fair $5,500. Last week, "Johnny Dark" (U) and "Saint's Girl Friday" (RKO), $7,000.

Majestic (Fay) (2,200; 50-70)—"Ring of Fear" (WB). Perky $9,000. Last week, "Garden of Evil" (20th), upped scale helped this to $13,000.

State (Loew's) (3,200; 50-70)—"Indiscretion American Wife" (Col) and "Saraeen Blade" (Col). Fair $9,000. Last week, "Apache" (UA) and "Sabre Jet" (UA), $14,000.

Strand (Silverman) (2,200; 65-$1.25)—"Caine Mutiny" (Col) (2d wk). Still best around, with solid $15,000. First sesh exceeded expectations with $21,000.

Chi Big Despite Only 2 New Films; 'Paid' 14G, 'Obsession' Huge 42G, 2d, 'Garden' Hot 18G, 3d, 'Caine' 35G, 4th

Chicago, July 27.

There's no lull in Loop biz despite the holdovers in 10 of the dozen houses. Both new entries "Paid to Kill" and "White Fire," at McVickers, and "Moment of Truth" at the World should do okay. But the main strength is in the long-runners. Weather has become milder.

Strongest of holdovers is "Magnificent Obsession," terrific in its second at the United Artists after breaking a 20-year house record in the first week with $47,000. State-Lake is still swimming along at high speed with fourth frame of "Caine Mutiny."

Third week of "High and Mighty" with Tommy Leonetti heading the stageshow is holding well at the Chicago. "Cinerama," which reaches the one-year mark at the Palace Thursday (29) was helped by the extra publicity.

Oriental winds up a profitable fifth week of "Demetrius and Gladiators." "Knock on Wood" is set to follow. "Garden of Evil" is excellent at the Woods.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"High and Mighty" (WB) with Tommy Leonetti topping stage bill (3 wk). Fine $43,000 after $53,000 last week.

Loop (Telem't) (600; 90-$1.25)—"Julius Caesar" (M-G) (4th wk). strong $8,700. Last week, $11,700.

McVickers (JL&S) (2,200; 65-$1.25)—"Paid to Kill" (Lip) and "White Fire" (Lip). Good $14,000. Last week, "Adventures Robinson Caruso (UA) $10,000 in second week.

Monroe (Indie) (1,000; 65-87)—"Man With Million" (UA) (5th wk). Nice $6,000. Last week, $6,300.

Oriental (Indie) (3,400; 98-$1.25)—"Demetrius and Gladiators" (20th) (5th wk). Okay $16,000 after last week's $18,900.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama" (Indie) (52d wk). Great $35,000 on first anni of run here. Last week, $32,000.

Roosevelt (B&K) (1,400; 50-98)—"Hell Below Zero" (Col) and "Saracen Blade" (Col) (2d wk). Lush $20,000. Last week, $24,500.

State-Lake (B&K) (2,700; 98-$1.80)—"Caine Mutiny" (Col) (4th wk). Not holding up well but still big $35,000. Last week, $45,000.

Surf (H&E Balaban) (685; 95)—"Scotch on Rocks" (Indie) (2d wk). Stout $4,700 after opening week's $5,300.

United Artists (B&K) (1,700; 98-$1.25) — "Magnificent Obsession" (U) (2d wk). Terrific $42,000. Last week, $47,000, new record here for 20 years.

Woods (Essaness) (1,198; 98-$1.25)—"Garden of Evil" (20th) (3d wk). Excellent $18,000. Last week, $25,000.

World (Indie) (697; 98)—"Moment of Truth" (Indie). Adults only label helping to fine $3,500. Last week, "Ana" (IFE) and "Bitter Rice" (IFE) (3d wk, $3,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i. e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Obsession' Boff $28,000 Tops Hub

Boston, July 27.

Despite the fact that this is the normally slack season, b.o. biz at downtown deluxers is holding up strongly "Magnificient Obsession" opened smash at the Memorial, with a great session in prospect. "Living It Up" at the huge Met looms nice. "Gone With Wind," in for its fifth return date at State and Orpheum, is surprisingly big for an oldie. "Caine Mutiny," in fourth stanza at the Astor, is strong. "Pushover" shapes fine at the Pilgrim.

Estimates for This Week

Astor (B&Q) (1,500; 85-$1.25) — "Caine Mutiny" (Col) (4th wk). Very nice $18,000 following $24,800 in third.

Beacon Hill (Beacon Hill) (800; 50-$1)—"Man With Million" (UA) (4th wk). Good $6,000 following $7,000 in third.

Boston (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama" (Indie) (30th wk). Very good $13,000 following $13,500 for 29th week.

Exeter (Indie) (1,300; 60-$1) — "Scotch on Rocks" (Indie) (2d wk). Oke $7,000 after $7,500 last week.

Fenway (NET) (1,373; 50-90) — "Duel in Sun" (SRO). Opened today (Tues.). Last week, "A Girl for Joe" (WB) and "Guy With Grin" (WB) (reissues), sluggish $2,500 in 5 days.

Memorial (RKO) (3,000; 50-$1) — "Magnificient Obsession" (U). Opened strong with smash $28,000 in sight. Last week, "Francis Joins Wacs" (U) and "House of Blackmail" (Indie), $13,000.

Metropolitan (NET) (4,367; 50-90)—"Living It Up" (Par) and "Make Haste to Live" (Rep). Fine $27,000 shapes. Last week, "High and Mighty" (WB) (3d wk), $14,000.

Orpheum (Loew's) (3,000; 65-$1)—"Gone With Wind" (M-G). Fancy $25,000 shapes. Last week, "Flame and Flesh" (N-G) and "Massacre Canyon" (Col), $15,000.

Paramount (NET) (1,700; 50-90) — "Duel in Sun" (SRO). Opened today (Tues.). Last week, "Girl for Joe" (WB) and "Guy With Grin" (WB) (reissues) mild $8,000 in 5 days.

Pilgrim (ATC) (1,800 60-95) — "Pushover" (Col) and "Law vs. Billy the Kid" (Col). Fine $12,000. Last week, "Hell Below Zero" (Col) (2d wk), $7,000.

State (Loew's) (3,500; 65-$1) — "Gone With Wind" (M-G). Fast $15,000. Last week, "Flame and Flesh" (M-G) and "Massacre Canyon" (Col), $10,000.

L'ville Cooler, B.O. Up; 'Dark' Rousing $12,000, 'Wind' 18G, 'Mighty' 9G

Louisville, July 27.

Town has recovered from the recent heat wave, and film houses are generally doing very good biz. "Johnny Dark" at the Rialto top new entry, with sturdy returns Second week of State's with four shows "Gone With Wind" looks sock. "High and Mighty," in third week at the Mary Anderson, should be on a par with second week. "Tanganyika" at the Kentuky is just good.

Estimates for This Week

Kentucky (Switow) (1,000; 50-75)—"Tanganyika" (U) and "Egg and I" (U) (reissue). Good $6,000. Last week, "Black Horse Canyon" (U) and "Fireman, Save My Child" (U), $7,000.

Mary Anderson (People's) (1,200; 75-$1)—"High and Mighty" (WB) (3d wk). Stout $9,000 same as second frame.

Rialto (Fourth Avenue) (3,000; 50-75) — "Johnny Dark" (U) and "Miss Robin Crusoe" (U). Hefty $12,000. Last week, "Garden of Evil" (20th), $15,000 at 99c top.

State (Loew's) (3,000; 65-85) — "Gone With Wind" (M-G) (reissue) (2d wk). Socko $18,000, with four shows a day. Last week, $28,000.

H.O.s Swamping Frisco; 'Living' Fast 13G, 2d

San Francisco, July 27.

City is virtually 100% holdover outside of some arty theatre openers. One of best long-runners is "Caine Mutiny" sock in fourth stanza at the St. Francis. "Living It Up" also is fast in second frame at Paramount. "Susan Slept Here" is rated fancy in first holdover round at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,850; 65-90) — "Susan Slept Here" (RKO) and "Queen of Sheba" (Lip) (2d wk). Fine $12,000. Last week, $16,500.

Fox (FWC) (4,651; $1-$1.50) — "Garden of Evil" (20th) (2d wk). Mild $14,000. Last week, $22,500.

Warfield (Loew's) (2,656; 75-$1) — "Student Prince" (M-G) (2nd wk). Big $15,000. Last week, $20,000.

Paramount (Par) (2,646; 65-90)—

(Continued on page 24)

'OBSESSION' WOW 14G, PORT.; 'HIGH' 10G, 2D

Portland, Ore., July 27.

Big news here this stanza is the terrific biz being recorded by "Magnificent Obsession" at the Broadway playing with $1.25 top, and in opposition to a stageshow at the Paramount. "High Mighty" shapes big in second session at Orpheum. "Paid To Kill" with stageshow topped by Don Cornell looks hotsy at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; 90-$1.25) — "Magnificent Obsession" (U). Wham $14,000 or close. Last week, "Hell Below Zero" (Col) and "Drive ,Crooked Road" (Col), $8,800.

Guild (Indie) (400; $1)—"Titfield Thunderbolt" (Indie). Happy $2,500. Last week, "Genevieve" (U) (5th wk), $1,800.

Liberty (Hamrick) (1,875; 90-$1.25)—"Student Prince" (M-G) (2d wk). Lofty $9,000. Last week, $11,700.

Oriental (Evergreen) (2,000; $1-$1.25)—"Demetrius and Gladiators" (20th) (5th wk). Okay $2,000. Last week, $2,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"High and Mighty" (WB) (2d wk). Big $10,000. Last week, $15,500.

Paramount (Port-Par) (3,400; 90-$1.25)—"Paid To Kill" (Indie); plus Don Cornell, The Gaylords, Jerry Fielding orch heading stageshow. Hot $12,000. Last week, "Monster From Ocean Floor" (Indie) "Great Jesse James Raid" (Indie), $4,900.

United Artists (Parker) (890; 90-$1.25)—"Caine Mutiny" (Col) (4th wk). Tall $9,000. Last week, $12,000.

'Apache' Tall 25G, Wash.; 'Fear' 7G

Washington, July 27.

Biz continues at far better than a normal summer pace here, thanks to a run of strong pix, many of them solid holdovers. Topping the newcomers are "Apache" and "Ring of Fear." "Caine Mutiny" and "Gone With Wind" continue in the smash class. The oldest of them all, "Cinerama," seems to have taken a new lease on life. "Prisoner of War" looms nice as another radio newcomer.

Estimates for This Week

Capitol (Loew's) (3,434; 70-95)—"Gone With Wind" (M-G) (reissue) (2d wk). Terrific $28,000 after $40,000 opening stanza, all at house's regular tab. Holds.

Columbia (Loew's) (1,174; 60-80)—"Prisoner of War" (M-G). Nice $8,000. Last week, "Men of Fighting Lady" (M-G) (3d wk), $6,000.

Dupont (Lopert) (372; 65-$1)—"Captain's Paradise" (Indie) (10th wk). Neat $3,800 in final week after $3,700 last week.

Keith's (RKO) (1,939; 75-$1.25)—"Caine Mutiny" (Col) (3d wk). Great $28,000. Last week, $32,000. Continues.

Metropolitan (SW) (1,200; 60-80)—"Ring of Fear" (WB). Fair $7,000. Last week, "High and Mighty" (WB) (3d wk), $9,000.

Palace (Loew's) (2,370; 65-95)—"Apache" (UA). Socko $25,000 or over. Last week, "Demetrius and Gladiators" (20th) (2d wk), $14,000.

Playhouse (Lopert) (435; 55-$1)—"About Mrs. Leslie" (Par). Pleasing $7,000 or near. Last week, "Knock on Wood" (Par) (14th wk), $5,000.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama" (Indie) (37th wk). Climbing back above $16,000. Last week, $15,000. Recent upswing credited largely to heavy use of radio advertising.

Trans-Lux (T-L) (600; 70-$1)—"Man With Million" (UA) (2d wk). Good $8,000 or close. Last week, $10,200.

'Living' Lofty $15,000, Seattle; 'Garden' 11G

Seattle, July 27.

Real summer weather has finally arrived here but it is not cutting into film biz much. "Living It Up" is rated giant at Coliseum while "Garden of Evil" looms big at the Fifth Avenue. "High and Mighty" looks fine at Music Hall. "Caine Mutiny" still is great at Paramount in third week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 65-90)—"Weak and Wicked" (AA) and "Double Confession" (AA). Slow $2,500. Last week, "Tanganyika" (U) and "Cat Women" (Lip) (2d week-5 days), $1,900.

Coliseum (Evergreen) (1,829; 65-90)—"Living It Up" (Par) and

(Continued on page 24)

B'way Lively; 'Brides' Noisy 187G 'Living' Merry 50G, 'Caine' Robust 47G 5th, 'Evil' 32G 3d, 'High' 34G

Launching of two new, strong pictures in the past seven days is giving Broadway an extra lift this stanza. Most deluxers enjoyed a strong Saturday but biz was somewhat slow Sunday (25), with rain or threat of it in early evening in some sections of N.Y. partially blamed. Street is suffering from too many holdovers but this situation will be remedied in the coming week by the launching of many new pix.

"7 Brides for 7 Brothers" with stageshow is soaring to a terrific $187,000 at the Music Hall opening round, not a new high but one of Hall's biggest weeks. Pic broke the opening day record at the Hall on Thursday (22) and a new high for first four days of a preem week. It is running way ahead of "Band Wagon," in both money and attendance. "Wagon" played the Hall at around same period of the summer last year.

"Living It Up" is heading for a smash $50,000 or near opening week at the Criterion. The new Martin-Lewis pic started out in terrific fashion, and held in great style over the past weekend. It looks in for a run. Third new bill is "Silver Lode" with vaudeville at the Palace, where a nice $20,000 looms.

"Caine Mutiny" is leading the extended-runs with a great $47,000 or close likely in its fifth round at the Capitol winding up today (Wed.). "Garden of Evil" is finishing a 6-day third week today at the Roxy with a moderate $32,000. "Broken Lance" moves in tomorrow (Thurs.).

"High and Mighty" continued surprisingly strong with $34,000 for fourth stanza at the Paramount. "Ring of Fear" opens today (Wed.). "Gone With Wind" looks to reach a good $19,000 in its ninth session rounding up Friday (30). "Magnificent Obsession" comes in Aug. 4.

"Apache" continues to hold well, with a big $22,000 likely in current (3d) week at the Mayfair. "Malta Story" held at sock $12,000 in second frame at the Guild.

Astor is preeming "Waterfront" today (Wed.) after five weeks with "Indiscretion of American Wife." Victoria launches "Susan Slept Here" tomorrow (Thurs.) after four fairly good weeks plus three days of "About Mrs. Leslie."

"Cinerama," now in its 60th session at the Warner, held at smash $39,000 in 59th week.

Estimates for This Week

Astor (City Inv.) (1,300; 50-$1.75)—"Waterfront" (UA). Opens today (Wed.). Last week, "Indiscretion of American Wife" (Col) (5th wk-5 days), mild $5,000 after $8,000 in fourth week.

Baronet (Reade) (430; $1.50-$1.80) — "Daughters of Destiny" (Indie) (4th wk). Third session ended Sunday (25) was fair $2,800 after $4,000 for second week. "The Cowboy" (Lip) opens Aug. 2.

Capitol (Loew's) (4,820; 85-$2.20)—"Caine Mutiny" (Col) (5th wk). Current stanza ending today (Wed.) looks like great $47,000 or over after $62,000 for fourth week. Stays on.

Criterion (Moss) (1,700; 50-$1.85)—"Living It Up" (Par). First session winding up tomorrow (Thurs.) is heading for terrific $50,000 or close. Holding natch! In ahead, "Long Wait" (UA) (3d wk), $9,000.

Fine Arts (Davis) (468; 90-$1.80)—"Mr. Hulot's Holiday" (GBD) (7th wk). Sixth frame ended last night (Tues.) was snappy $10,000 after $11,000 for fifth week. Stays on indef.

Globe (Brandt) (1,500; 70-$1.50)—"Hell Below Zero" (Col) (2d wk). Week ending tomorrow (Thurs.) looks like modest $7,500, including preview anticipation after $9,000 in first week. "Pushover" (Col) opens Friday (30).

Guild (Guild) (450; $1-$1.50)—"Malta Story" (UA) (2d wk). Second stanza winding tomorrow (Thurs.) is headed for very big $12,000 after $13,000 in first week. Stays on.

Holiday (Rose) (950; 90-$1.65)—"Smart Money" (WB) and "Roaring Twenties" (WB) (reissues) (4th wk). Current session ending tomorrow (Thurs.) looks to hold with okay $5,200 after $8,000 for third week. Additional ad space helping this combo on extended-run.

Mayfair (Brandt) (1,736; 79-$1.80)—"Apache" (UA) (3d wk). This round finishing up tomorrow (Thurs.) likely will hold with big $22,200 after $29,000 for second week. Continues.

Normandie (Normandie Theatres) (592; $1-$1.80)—"Le Plaisir" (Indie) (11th wk). Finished 10th frame ended last night (Tues.) with good $4,500 after $5,500 in 9th week. "Adventures of Robinson Crusoe" (UA) opens soon.

Palace (RKO) (1,700; 50-$1.60)—"Silver Lode" (RKO) and 8 acts of vaudeville. Week ending tomorrow (Thurs.) shapes to hit nice $20,000 or over. Last week, "Diamond Wizard" (UA) and vaude, $18,000.

Paramount (ABC-Par) (3,664; 70-$1.75)—"Ring of Fear" (WB). Opens today (Wed.). Last week, "High and Mighty" (WB) (4th wk), good $34,000 after $41,000 for third week, to wind up a highly profitable longrun, especially for this time of year.

Paris (Pathe Cinema) (568; $1.25-$1.80)—"Hobson's Choice" (UA) (7th wk). Held at snappy $9,200 in sixth stanza ended last Sunday (25). The fifth week was $9,500.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"7 Brides For 7 Brothers" (M-G) and stageshow. Soaring to terrific $187,000 in first week ending today (Wed.). Hit record opening day and for first four days of a new film here. Last week, "Student Prince" (M-G) and stageshow (5th wk), $130,000 to finish a great longrun. "Brides" drew long lines over the weekend, with opposition benefiting as a consequence.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Garden of Evil" (20th) (3d-final wk). Final session of six days ending today (Wed.) looks to reach fair $32,000 after $41,000 in second. "Broken Lance" (20th) opens tomorrow (Thurs.).

State (Loew's) (3,450; 78-$1.75)—"Gone With Wind" (M-G) (reissue) (9th wk). Present round winding up Friday (30) is heading for good $19,000 after $28,000 for eighth week. "Magnificent Obsession" (U) opens Aug. 4, which means the 10th week will run only four days.

Sutton (R&B) (561; $1-$1.80)—"Man With Million" (UA) (5th wk). Fourth stanza ended Sunday (25) was fancy $9,700 after $11,000 for third week. Stays.

Trans-Lux 60th St. (T-L) (453; $1-$1.55)—"Victory At Sea" (UA) (3d wk). Second frame ended Sunday (25) was fine $6,200 after $7,000 opening week. Holds.

Trans-Lux 52d St. (T-L) (540; $1-$1.55)—"Lili" (M-G) (73d wk). The 72d round ended Monday (26) still was in chips with $6,300 as against $6,100 in 71st week. Stays on.

Victoria (City Inv.) (1,060; 50-$1.75)—"About Mrs. Leslie" (Par) (5th wk). Fourth stanza ended Sunday (25) was moderate $8,500 after $10,000 in third week. "Susan Slept Here" (RKO) opens tomorrow (Thurs.).

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Cinerama" (Indie) (60th wk). The 59th session ended Sunday (25) held at smash $39,000 after $39,200 for 58th week. Continues.

'Living' Lively $16,000, Balto; 'Caine' Tall 17G For 2d, 'Fear' NSG 8G

Baltimore, July 27.

Fairish grosses loom here this week, with even new, big pix not doing much at wickets. Among few newcomers, "Living It Up" is solid at Keith's. Second round of "Caine Mutiny" is torrid at the Hipp. Another new arrival, "Ring of Fear," is slow at the Stanley. "Demetrius and Gladiators" is holding nicely in its third week at the New. "Gone With Wind" shapes good in second Century week.

Estimates for This Week

Century (Loew's-UA) (3,000; 25-65-95)—"Gone With Wind" (M-G) (reissue) (2d wk). Good $8,000 after $11,500 getaway.

Hippodrome (Rappaport) (2,100; 50-$1.25) — "Caine Mutiny" (Col) (2d wk). Tilted scale helping towards potent $17,000 after $26,500 opener.

Keith's (Schanberger) (2,400; 30-46-80)—"Living It Up" (Par). Rousing $16,000 or close. Last week, "Knock On Wood" (Par) (3d wk), $6,500.

Little (Rappaport) (310; 50-$1)—"All Quiet Western Front" (U) (reissue). Starts tomorrow (Wed.) after second week of "Little Fugitive" (Indie) hit okay $2,200.

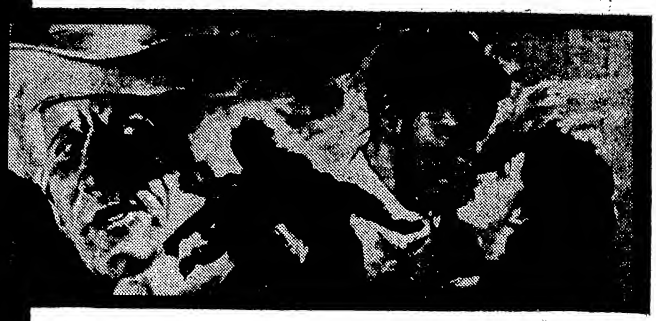
Mayfair (Hicks) (980; 25-44-70)—"Black Horse Canyon" (U). Opens

(Continued on page 24)

the exhibitors of America wrote this ad

they saw













ABOUT
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DEMONSTRATIONS
OF

THE ADVANCING TECHNIQUES OF

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MICHAEL WILDING · BELLA DARVI · PETER USTINOV
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they said:

"Extremely impressive. Twentieth Century-Fox is to be congratulated on their lineup of product and the confidence they have expressed for the future and in the progress of the industry."
—Walter Reade, Jr., President, Theatre Owners of America

"I was tremendously impressed. The properties which they have started to produce give me a tremendous lift and it is my wish that other distributors would follow in line with Fox and use CinemaScope, Stereophonic Sound and good stories."
—Walter Higgins, Prudential Circuit

"Unquestionably a display of some of the greatest pictures we shall have the pleasure of seeing, for some time to come."
—Arthur Krolick, Paramount Theatres, Buffalo

"Tremendous demonstration of this great medium from 20th Century-Fox. The company is to be congratulated on the forthcoming product and on their scope and grandeur."
—Robert Falk, Town Theatre, Mankato, Minn.

"I was thrilled to see the wonderful productions that will be forthcoming from Fox Studios. The color, the sound, the complete focus of the picture at all times will bring a better form of entertainment in the new pictures and greater audiences to all of our theatres. We are most appreciative of what Mr. Darryl F. Zanuck and Mr. Spyros Skouras have done for the entire industry."
—Myron Blank, Central States Theatre Corp., Des Moines, Iowa

"Without Stereophonic Sound, an exhibitor is not a competitor."
Mr. & Mrs. John Praggastis, State Theatre, Oregon City; Ross & Isis Theatres at Monmouth & Independence, Ore.

"I think the difference shown in this reel between stereophonic sound and both optical and magnetic is an eyeopener. It proves beyond a question that stereophonic sound is a vital part of proper theatre presentation. It goes without saying that the lineup of forthcoming 20th Century-Fox pictures constitutes the finest program ever issued by a major studio.
—Dale McFarland, Greater Indianapolis Amusement Co., Indianapolis, Ind.

"Great technical advances. Greatest lineup of pictures in the history of 20th Century-Fox. One of the great thrills of my life."
—R. J. (Bob) O'Donnell, Interstate Theatre, Texas

"So greatly impressed with the superiority of the lenses and stereophonic sound that I am going to recommend that my accounts all install stereophonic sound."
—Alden Smith, Mutual Theatre Service of Michigan, Detroit, Mich.

"This is the first time in my experience that any film company has ever tried to make me a rich man. My thanks to all the Fox officials."
—Mel Koff, Glenside Theatre, Glenside, Pa.

"...As Mr. Zanuck said—The future looks much brighter."
—Russ Leddy, Orpheum Theatre, Green Bay, Wis.

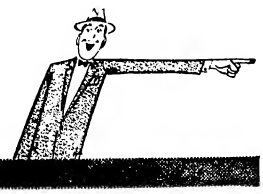
"Speaking for the small town, CinemaScope is greater than ever. After seeing the demonstration, am looking forward to bright future."
—Joe Shannon, New Life Theatre, Woodsfield, Ohio

"After seeing this production, the exhibitors should walk out feeling two and a half times better than ever. Thanks to 20th Century-Fox genius for producing fine motion pictures. Our industry knows what the outlook for the future will be."
—Max Chasen, Hollywood Theatre, Atlantic City

"Could forget about T.V. competition after seeing this."
—Robert Lowrey, Starlite Drive In, Jonesboro, Ark.

"I think it is the most exciting thing that I have ever seen and it proves that Stereophonic Sound and CinemaScope is the greatest innovation that has been brought to the millions of movie-goers in the last 25 years. Fox is to be congratulated for their untiring and single-handed exhibition in bringing a revival to the Motion Picture Industry."
—Isadore Rappaport, Towne Theatre, Baltimore, Md.

"The outstanding pictures that Fox are making in CinemaScope should make a great attraction for the people."
—Bill Volk, Terrace Theatre, Robbinsdale, Minn.



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they said:

"The public is waiting for the product—what we have just seen is what they want."

—Forrest Pirtle, Pirtle Circuit, Jerseyville, Ill.

"I think the line up of product is very inspiring. It looks like we are in for some great pictures. Fox should be commended for what it has contributed to motion pictures, especially in production."

—Al Forman, Forman Theatres, (Portland)

"The showing of advanced product was terrific. I do not see how anything could be better.

—N. A. Rhoades, Woodland, Wash.

"Twentieth Century-Fox should be commended by the men of our industry for the future it has placed in our business."

—Fred Serrao, Circle Theatre, New Kensington, Pa.

"With a line-up of pictures like we saw here we can face the future with confidence. It was simply wonderful."

—Mr. Nick Johnson, Majestic and Wisconsin Theatres, Sheboygan, Wis., Strand Theatre, Manitowoc, Wis.

"I was never so enthused in my whole life. I sat there in amazement watching spectacular product after product. It definitely indicated the brightest future the Motion Picture business has ever seen."

—Norman Levenson, Poli Theatre, Hartford

"Future product looks the best I have seen in a long, long time." *—Vincent R. McFaul, Loew's Buffalo Theatre, Buffalo*

"I think it is wonderful. The coming product is wonderful. I'm glad I have stereophonic sound."

—Mrs. C. B. Hudson,

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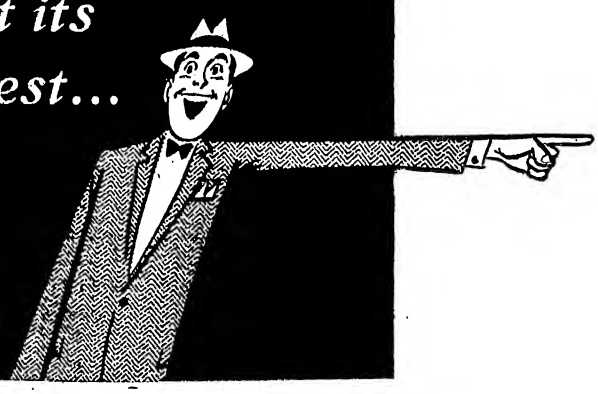


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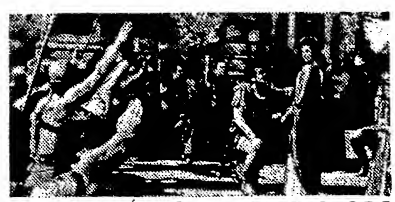
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Italo Exhibs Shutter, Cut Screen Time In Protest of New Govt. Tax

Rome, July 20.

Sharp reduction in national screening time, and partial to full-time shuttering of many Italian showcases, has been decided by ANEC, Italian exhib group, for the next few weeks. Move, admittedly of experimental nature, is result of the new 20% tax, approved by the Italian legislature, hitting film entrees in this country. The 20% levy is in addition to other cuts per ticket already taken by the government, and would total an estimated $6,000,000 per year for the Italian treasury.

Treasury move, contemplated for some time, had been actively fought by all sectors of the Italian pic industry, who pointed out its dangers, the impossibility of a further compensating rise in ticket prices, as well as to the abolition of the similar U. S. tax. Cables were addressed to ministers and government bodies concerned with passage of the tax bill by ANICA, AGIS and ANEC prexies, but without achieving purpose.

The only practical solution to a situation which finds exhibs running potentially in-the-red shows whose sole beneficiary is the Italian treasury, the ANEC announcement states, is simply to cut down on the number of shows. Further counter-measures are being planned.

Among other tax bills affecting the already tax-plagued film industry are those setting new levies on advertising. Press ads, as well as magazines, radio, and tv (when tv advertising, felt imminent, is allowed,) publicity will be taxed 4%, while screen advertising, much used here, is scheduled to give a 12% slice to the treasury. Ads on government coupons, matchbooks are taxable 2%. What's more, tax is based on official rates announced by publications, etc., while its w.k. that most publishers cut this rate for steady customers. Tax in any case will be for the higher figure, whether paid or not.

Germans Now Admit GIs Not Bad Lot; Saperstein Still Awaiting Russ Bid

Berlin, July 20.

American troops now coming to Germany are shown a film on this country which explains, among other things, that American soldiers are advised to associate only with the nicer type of Teutonic girls, and told not to ridicule the frequency of German handshakes and greetings.

Local papers praise these efforts, some suggesting that it is time the Germans start trying harder to understand American eccentricities; and that, in effect, they are not a difficult lot.

Special favorites with Berliners are the Harlem Globetrotters, currently appearing at the Sportpalast. Their first show was a complete sellout (7,500 spectators). In addition to their regular appearances, they gave a special performance for East Germans, jobless and other needy people at considerably reduced prices. United Artists cashed in on their popularity and preemed their film, "Go, Man, Go."

According to Abe Saperstein, Globetrotters manager, he still keeps open his offer to play the Russian national basketball team (European champion) in Moscow, but no positive answer has arrived from the Kremlin as yet.

"Stateside Showtime" is the latest musical variety revue to appear before local GIs. Cast includes Berk & Hallow, tap dance team; Ralph English, comedy juggler; Harry Reser, "The Man With the Banjo;" Cabot & Dresden, ballroom dance team; Strawberry Russell & Julia, comedy team, and Vickie Villani, song stylist.

Courtneidge to Berlin

Dublin, July 27.

Cicely Courtneidge, with her revue, "Bits and Pieces," staged at Olympic here last week, has taken her company to Berlin for two weeks.

On returning to London, she is skedded to play a double role in a film, "Miss Tulip Stays the Night," with her husband (Jack Hulbert), at Shepperton Studios.

DUBBING IN HOLLAND BEING STEPPED UP

Amsterdam, July 20.

Until now, dubbing of foreign pictures has seldom been done in Holland. Exceptions were several Disney pix. Now Haghefilm in The Hague has developed a new system for dubbing and there are some distributors who want to see if dubbed pictures will do better at the boxoffice.

Filmex, biggest importer of German pictures in Holland, made an agreement with Haghefilm for the dubbing of two German pictures, "The House in Montevideo" and "Hokus Pokus," both formerly stage-successes of Curt Goetz. Two very popular Dutch stage-actors, Lily Bouwmeester and Cees Laseur, will speak the main roles. Dubbing-director is Wim Povel, known here as narrator of several foreign newsreels.

French Exhibs Eye New Techniques

Paris, July 20.

Within a year Paris has featured the unveiling of most of the new U. S. film techniques. Though tv was not the competition it was in the States, and film biz was held at a norm by government aid and the growth of coproduction, the falling b.o. level also behooved the French exhib to look into and adapt, whenever possible, new techniques that would ameleliorate projection conditions, and make the film as ample an entertainment form as possible. 3-D got short shrift, but the widescreen is here to stay, and CinemaScope has come and conquered, Perspecta sound has been unveiled and most recently Paramount held its demonstration of VistaVision.

Though French exhibs are a wary lot, it was foregone that they needed the hypo of new techniques, as well as get a new publicity boost for films. At a recent exhibitors' convention, exhibs made it clear that they were now out to establish a norm in new techniques and matters of projection and sound. However, some brought up the point that since the eventual usage would depend more on the product and directorial usage of these processes, the most intelligent installation would be a house equipped for variable formats. Recent VistaVision showing had many exhibs asking pointedly about differences between this and anamorphoscoped product, and what advantages were gained in only using the spread in projection, etc.

"The Robe" (20th) was one of the top grossers here last year and since then three other Scopers have done fair to fine biz. Exhibs felt VistaVision was a definite innovation in projection and its clarity and size was another step forward, but general consensus felt that all the processes were headed in the right direction of enlarging the scope and sweep of the screen; and both were heading for a future lessening of installation costs. The variable screen is in many of the big houses here, and over 100 are already equipped for Scope. As in all cases, it boils down to receipts. The old and banal statement of good pix, in any process, making the grade is also being bandied about here.

3 Yank Acts Set For London Colony Cafe

London, July 27.

Three U. S. acts have been booked to appear between August and October at the Colony, teeing off with pianist Wally Griffin who bows at the restaurant Aug. 9 for four weeks. He will be followed Sept. 6 by Lucille and Eddie Roberts, with Betty Reilly taking over from Oct. 4 until Nov. 1. Engagements were set by Jock Jacobson and Norman Payne for MCA.

Next item on restaurant's entertainment menu is chirper Trude Adams who bows Nov. 1.

Wilson to Do Musical Based on Korda's 'Henry'

London, July 20.

Sandy Wilson, author of the current West End musical hit, "The Boy Friend," which is to be staged on Broadway in September, is to do a musical adaptation of Sir Alexander Korda's "The Private Life of Henry VIII." The rights have been made available to Wilson and Vida Hope; the latter will again handle the production chore.

It is planned that when the new musical is staged in London next year it will be presented in association with Korda.

Busy London Legit Week; Thrillers Dominate But Short Runs Seem Likely

London, July 27.

First production in a busy week was Pirandello's "Six Characters in Search of an Author," transferred from the Arts Theatre Club to the St. James' Theatre last Tuesday (20), with Mary Morris and Ralph Michael again receiving an ovation. Too highbrow for popular consumption, but may draw for limited period.

Revivals of Jean Paul Sartre's "Respectable Prostitute" and Oscar Wilde's "Salome" (banned for 40 years) formed a double bill at the St. Martin's the same night with an unknown cast. "Prostitute" was greeted with derisive laughter; "Salome" was acclaimed for its sound production and commendable performances by Australian newcomer Frank Thring, as Herod, and Agnes Bernelle in the title role. Plays, presented by Frederick Farley and Meldon Productions Ltd. and directed by Frederick Farley, are too dated and unlikely to prove real b.o.

Laurence Olivier Productions presented "Meet a Body," comedy thriller by Frank Launder and Sidney Gilliat, at the Duke of York's last Wednesday (21). Play, originally produced during the war, has been rewritten and stars Brian Reece and Joy Shelton, radio favorites, as amateur sleuths. Moderately amusing, it may attract on marquee names, but a sustained run is improbable. Director is Henry Kendall.

Another thriller, "Murder Story," a first play by Ludovic Kennedy depicting a retarded youth hanged for complicity in murder by his friend, opened at the Cambridge Thursday (22). Enthusiastically acclaimed for its acting, by unknown players, play is too morbid for average audiences, theme being obvious propaganda against capital punishment.

'MOBY DICK' IN IRELAND

John Huston Starts Location Work In Youghal

Youghal, Ireland, July 20.

Lensing of land location sequences for John Huston's version of the Herman Melville story, "Moby Dick," began in this sleepy half-neglected seaport town of 5,000 people last week, with an international press junket attended by U.S. Ambassador William H. Taft to see it started. Waterfront section has been converted with clapboard and paint, spars and rope into a replica of New Bedford, Mass., around 1840. Requirements called for dredging of harbor to bring in three schooners. About 2,000 cubic yards of silt has been shifted, making the harbor navigable for the first time in years.

Picture, claimed to be the biggest budgeted film ever made in the British Isles, is an Elstree Pictures Production. It will be distributed by Warners. Gregory Peck, who plays Captain Ahab, and the other players including Richard Basehart, Leo Genn were on hand for the film's production start.

The production team here, which tied up hotel facilities in seaside resorts for miles around, include several who were with Huston on earlier pix. Script is by science fiction writer Ray Bradbury. Production manager is Cecil Ford, former Gate Theatre stage manager.

Other locations for "Moby Dick" are off Madeira and the Azores, where open boat whaling sequences are currently being filmed by a second unit with Portuguese whalemen; the Irish Sea (between Wales and Ireland) for the open sea sequences, and at Elstree Studios.

London Legit Lagging With Com'l TV Near; Only 12 Real Money Hits

By HARRY REGENSBERG

London, July 20.

West End legit biz continues on the downbeat. And with commercial tv practically on the doorstep, the position looks almost hopeless. There are 35 theatres currently open with only around 12 in the real money. Some are making a slight profit, while others are lingering and hoping for the best but ready to throw in the towel at any moment.

There are a number of feasible reasons why legit is going down hill fast. Expected influx of foreigners, mostly Americans, during the summer has not helped much because they don't stay long enough. Felt that there is little to entice them. The weather is certainly no inducement. Night life is very dull compared with the Continent. So they go there. For the natives, the prices of theatre admissions are too high. In the old days, locals could take their wives, or sweethearts, to a dinner and show in the West End for around $10. But today it is more than double that amount. Another thing cutting into the theatre intake are the massive ice shows. These are spectacular and cheap, with prices ranging from 50c to $1.25. These shows absorb 14,000 people daily, all theatre habitues.

Actually, there are four musicals now in the West End cleaning up, with the added novelty of two being English. And one is getting the top gross of them all. This topper is "The Palladium Show," which is doing a steady $33,000 per, with seats sold for months ahead. Show is such a hit that it likely will run until Dec. 11. Then it is to be transferred to either the Casino or Stoll because the Palladium is wanted for the annual pantomime, "Goody Two-Shoes."

Other Musical Hits

The other musical packing them in is "The Boy Friend" at Wyndham's Theatre, doing steady $6,600 per, which is capacity. Of the Americans, "The King and I" is pacing the others at $24,000, and expected to go until the end of next year, making a two-year run. In the real hit class is George & Alfred Black's "Wedding in Paris," at the Hippodrome with a steady $17,000 or capacity.

Of the straight shows, the topper is the American hit, "Teahouse of the August Moon," with steady capacity intake of $14,000 per. It looks an easy two-year run. But standout is "Reluctant Heroes," at the Whitehall, which finishes late this month when it will have completed a four-year run. Starting at $7,500, which it grossed for some years, it's now nearer $3,500, but still profitable. Coliseum's "Guys and Dolls" is skedded to close at the end of September, when it will have completed a 15-month run. Show is now doing so-so after having made coin early in its run.

'Can-Can' Due in Soon

"Can-Can," also an American hit, is set to replace, with French tv and disket, Line Renaud, to play the Lilo role. Robert Morley's "Hippo Dancing" at the Lyric is another moneyspinner with a steady $7,500 and showing a good profit. "I Am a Camera" at the New Theatre is very healthy at $7,000, which is capacity for this medium-seater. The Haymarket's "A Day By the Sea" chalks a weekly $9,000 and is good for many more months.

Back in the musical and revue field, there is the Noel Coward epic, "After the Ball," adapted from Oscar Wilde's "Lady Windermere's Fan," getting fairish take of around $8,000; Val Parnell & Bernard Delfont's "Pardon My French" (a Folies show) at the Prince of Wales, healthy at $18,000, and figured to run till next March; Jack Hylton's "Pal Joey," at the Princess, good at near $11,000; Jack Hylton and George & Alfred Black's "You'll Be Lucky" at the Adelphi to steady $10,500 at which gait it can stay until fall.

Several Straight Shows Okay

Criterion's "Intimacy at 8:30" is getting a good $6,000, nearly capacity per week for this small theatre. "Joyce Grenfell Requests the Pleasure" revue at the tiny Fortune Theatre, is very healthy at $5,500. Other straight shows in

(Continued on page 15)

LONDON'S 2D ITALIAN PIC FEST SET FOR OCT.

London, July 20.

The Tivoli Theatre in the Strand will be the scene of the second official Italian film fest organized by Unitalia Film under the auspices of the Italian government, which is to run Oct. 25-30. Gala preems will be held nightly of latest Italian product, with royalty attending the opening performance.

Prominent members of the Italian film industry, including producers, directors and stars, will be coming from Rome to attend the presentations and also to participate in festival social activities, which will include a film ball in aid of the London Italian hospital. The Earl of Harewood has been named president of an advisory committee in connection with the festival and Robert Clark, British Film Producers Assn. prexy, will be chairman.

Germans Driving For More Distrib

Hamburg, July 20.

On the basis of an agreement made earlier in the year, distributors throughout Germany started last week an intensive campaign to sell their output a year ahead. A standstill on distribution had been agreed should operate until July 1 but from that date onwards American, German-American and British distribs were involved in a countrywide scramble for playdates.

With the continued upswing of German-speaking pix which includes the output of Austrian producers, U. S. distribs fear a 25% squeeze of the lucrative German market. Last year the member companies of the Motion Picture Export Assn. earned $17,500,000, on the basis of 170 distributed pictures. In addition, there were 50 more U. S. films released through independent channels. These earnings represent 28% to 30% of the total film rentals in West Germany.

In the current year, some U. S. distribs believe their rentals will be down by at least 25%. The decline in American earnings is the result of expanded German language production, expected to rise from 103 pictures in 1953 to 130 in the current year.

Assoc. British Net Hits $1,500,000 in 1953-54

London, July 20.

Despite an attendance drop during the year ended last March 31, trading profits of the Associated British Picture Corp. jumped approximately $400,000 to over $6,200,000. The net earnings show an increase of $195,000 or better than $1,500,000. In the annual report published last week, Sir Philip Warter, company chairman, reveals that the decline in admissions appears to have been arrested, with attendance now improving.

He said the corporation had faith in the new exhibition media as a means of attracting the public away from home tv and said the first stage of the new technical program called for 160 all-purpose installations for showing C'Scope, VistaVision, etc.

Sir Philip indicated that ABPC's production policy of a limited schedule did not involve a dip into the company profits, thanks to the Eady subsidy, which contributed around $1,200,000. From its picture theatres, on the other hand, ABPC had contributed more than double that amount to the pool. A summary since 1946 showed that the ABPC in that period had reduced its bank borrowing by about $6,000,000, cut its loan capital by more than $11,000,000 and improved its liquid position by almost $3,000,000.

Arg. Exhibs Menaced on All Sides By Low Prices, Vaude and Quota Laws

Buenos Aires, July 20.

Never, since motion picture exhibition became an established entertainment, have Argentine exhibitors had so much to contend with as at this time.

Their major headaches, apart from low admission scales and continual demands from their workers, are the obligatory Vaudeville Law, plus the Protection Law, which assigns the best playing time to native pictures which invariably bring them losses.

Another growing problem is dissension amongst native producers, who are now accusing exhibs of being in cahoots with major film studios, to exhibit their product exclusively. The fact is that actually the exhibitors prefer to deal with the only two studios capable of turning out reasonably commercial pictures.

The Exhibitors Federation created at a recent convention in Buenos Aires is already achieving some unity designed to lick these problems through concerted action.

The first result is the decision by several provincial governors to cancel autonomous taxes which they levied against exhibitors in their territories. Gradually the Federation hopes to bring all state governments and municipalities into line and prevent their setting up their own individual taxes on film exhibition.

United action by the Federation also succeeded in warding off, at least temporarily, enforcement of the Vaudeville Law outside the city of B. A. Some provincial governors, anxious to curry favor with the national administration, attempted to rush enforcement in their jurisdiction, but were pulled up short by the Federation's action in stressing many dangers involved.

Now that they achieved some semblance of unity, the exhibitors are striving to have the Vaudeville Law amended, if not repealed, and at the same time they are also parleying with the Entertainment Board for changes in the Protection Law. They argue that they cannot continue being forced to pay the piper for the entire film industry by having to hold over native films which audiences reject, even when invited to view them off the cuff. The exhibitors point out that they would prefer to apply another tax on film admission scales to set up a fund which would let them award cash prizes to the best local productions.

The decline in quality of the local material under the Protection system has become too obvious for the authorities to ignore it any further and as a consequence the exhibitors have a better chance of succeeding in their efforts for amendment.

Lack of New Authors, Capable Actors Hurts German Legit Theatre

Paris, July 27.

Albert Bessler, here with the West German Schiller Theatre of Berlin during the current International Drama Festival, has aired his views on present legit problems in Germany. Main difficulty, he opined, is the lack of promising new authors, and the necessity of going back to the standard and pre-war authors for material. He feels that the shortage of new authors is further complicated by the dearth of competent actors with sound professional backgrounds. This all results from the black years of the Hitler regime from 1933 to 1945, and most especially during the war, he pointed out.

Bessler said that before the war, there were 270 theatres in Germany. Now, there are only 230 houses, with 169 in West Germany and 61 in East Germany. The biggest loss was in Berlin itself which previously had 40 theatres and now only has 12 (six each in the East and West). However, he felt that Berlin would still remain the legit metropolis of Germany. He made it clear there were no contacts between the East and West. Last year when a West theatre tried to play a piece by Berthold Brecht, it was boycotted.

He said that the German postwar difficulties did not kill the taste for theatre.

$1,500,000 for New Army Far East Pic Equipment

Tokyo, July 20.

The Motion Picture Division of the U. S. Army Special Services Section has begun a vast $1,500,000 program of installation of new dimension film equipment in its Army and Air Force theatres throughout Japan, Korea and Okinawa, it was announced here this week. Funds for the switchover to VistaVision, CinemaScope and Perspecta Sound will not come out of the taxpayers' pockets, but will be taken from operating profits.

Recent VistaVision demonstration for Japanese distribs and exhibs, held at the Army-operated Ernie Pyle Theatre in Tokyo, is said to have spurred the move. Changeover of 35m houses will take about 15 months to complete.

Guitry Mines Hot Spec Film Vein

Paris, July 20.

With his last film, "Si Versailles M'Etait Conte" ("If Versailles Were Told to Me"), turning out to be the biggest grosser in decades here, Sacha Guitry has become the No. 1 spec film producer-director here. Though the trend toward historical color films had been growing, it took raconteur Guitry to really tap the public penchant for a desire to relive the glorious days of French history in these days of anxiety. His lush Gallic rehabilitation of Versailles is just what the French wanted, and Guitry is staying in that vein for his next film, "Napoleon," now being made, which will cost a huge $1,500,000, feature 100 stars, have 3,000 extras and 15 battle scenes.

Guitry says he will be more scrupulous in historical detail in this film and 25 historians worked with him six months on the preparation of the scenario. Napoleon will be played by two actors. His life will be traced from his boyhood on Corsica to the placing of his cinders in the Invalides here. Playing Napoleon are Daniel Gelin and Raymond Pellegrin, and Guitry has reserved the role of Talleyrand for himself. It is Talleyrand who tells the story. Other stars slated for large and even bit roles are Yves Montand, Pierre Brasseur, Serge Reggiani, Jean Gabin, Henri Vidal, Robert Lamoureux, Luis Mariano, Jean-Claude Pascal, Danielle Darrieux, Maria Schell, Patachou, Micheline Presle and Michele Morgan. This can't miss, for pic has already been sold to five countries. Guitry is already preparing a history of Paris from its beginning to the present, with another all-star cast.

TWO CHIEFS TO GUIDE VIENNA BURGTHEATRE

Vienna, July 20.

Recent appointment of two heads for the state-owned Burgtheatre, top legiter in the German-language world, came as a surprise for outsiders, but insiders knew that this has often been the case in the long history of the stager, founded in 1776 by Emperor Joseph II.

The two new men, Adolf Rott, well known director, and Friedrich Schreyvogel, well known author, were picked after a two-month deliberation by highest officials of the country.

The Burg Theatre once had three chiefs. This was shortly after World War II, when author Max Bahr, businessman Robert Michel and actor Max Devrient formed a triumvirat. The most unique Burgtheatre management was under the founder, Emperor Joseph II, himself. He acted as chief, but appointed for each day a different assistant manager. The famous Burgtheatre had a new head 365 times a year, so to speak.

Mex Extras' Wage Hike

Mexico City, July 20.

One thousand pic extras, affiliated with the technical-manual workers local of the Picture Production Workers Union (STIC), were allowed a 10% pay hike, retroactive to June 1, by decision of the Mixed Committee of Employers-Labor of the Cinematographic Industry.

Upswing in living costs since devaluation of the peso to 8c April 19 warranted the extras' pay hike, the Committee indicated.

Lisbon's Film Season Spotty; Too Many New, Bigger Cinemas Blamed

Lisbon, July 20.

The film season here has been spotty so far. Exhibitors say that the addition of about six new cinemas each with seating capacity from 1,500 to 2,000 (giving 21 shows a week instead of the average 10) has meant a loss of biz. The hike in the number of bigger first-runs has run ahead of available cinema populace, making for an actual overseating situation. Greater number of houses has produced a considerable increase in the number of pix imported by the 35 distribs.

It is estimated that Hollywood pix have about the double of the boxoffice takings of all other imports combined in Portugal. Distributors of U. S. product send home every year the $500,000 allotted to them by the Bank of Portugal. The country is in a sound financial position and one of the few ones in Europe from where U. S. film companies can get all of their earnings plus the revenue on foreign pix (mostly Italian and French) which they distribute in this country.

The Cinema Imperio, managed by Jose Gill, is figured to have had the biggest grossing pix last season here. This new house, seating 1,850, is situated in a rapidly growing residential district. "House of Wax" (WB) and "Roman Holiday" (Par) each topped 50,000 patronage draw.

London Legit

Continued from page 14

the money are Jack Hylton's "Love Match" at the Victoria Palace, just transferred from the Palace, doing a good $8,000. Star Arthur Askey expects to quit the show in August to star in a film of the show.

Cecil Landeau's revue, "Cockles and Champagne," barely got started and is now about $45,000 in the red. Landeau is searching for big star to bolster up show. Picadilly's "A Question of Fact" has had fairly long run, but now folds to around $4,000 with nothing set to replace. Ambassadors' "The Mousetrap," is doing well in second year and is a moneymaker, even now being profitable at around $5,500. Star Richard Atenborough is expected to quit in a couple of months for pix commitments when show will have to fold.

'Witness' Doing $9,000 Weekly

Agatha Christie's other play, "Witness for the Prosecution," at the Winter Garden has topped $9,000 but is now nearer $5,500. But it still is in the black since having a small overhead. Duchess' "The Manor of Northstead" has no worry at over $6,000, and is good for several months. At the Savoy, "Angels in Love" has never made money at around $4,500 and is likely to fold soon. St. James' "Waiting for Gillian" is only so-so at barely $7,000, and is about through. St. Martins' "Going to Town" is lingering at around $4,000, and forcing its run. Jack Hylton's revival of "The Moon Is Blue" at the Vaudeville is getting by at $3,500 since overhead is small. Henry Sherek's "The Facts of Life" at the Cambridge has suffered by being moved from the Duke of Yorks just when it was building up. It is expected to close in a few weeks with intake barely above $4,000.

New shows of importance being lined up include Jack Hylton's American hit, "Wonderful Town," with Hylton in America to get some Broadway name for the top role. Emile Littler and Peter Daubney's "Sabrina Fair" due at the Palace early in August with Ron Randell, who came over in the Broadway flop, "The Fifth Season," signed for the Joseph Cotten role.

STIC Strike Vs. Few Mex Cinemas Causes All Houses, Distribs to Close

Mexico City, July 27.

National Cinematographic Industry Chamber, which represents nearly all cinemas in Mexico, last night (Mon.) announced that all houses as well as all distributors' offices will stay closed until the government "ends an orgy of cheating and abuses with which STIC leaders victimize impresarios without the least benefit to workers."

It also appears that production will be affected shortly. Reports indicate that the film production workers union may force suspension of all filmmaking by calling out actors in sympathy with STIC. There's also the possibility that STIC may move to shut legit houses, and perhaps all amusements in a bold attempt to wage total war against the industry's employers.

Mexico's biggest film industry strike in years, involving everything excepting production, is unique because it is a strike against a strike. Labor Ministry had induced the unions to delay a walkout provoked by the demands of the National Cinematographic Industry Workers Union (STIC) on operators of 1,237 cinemas and the 23 distributors (eight U. S.) for a 35% pay hike. But on July 23, STIC called a strike. It was only against a few cinemas here and in the provinces, the other exhibitors closing their houses in sympathy with the STIC-struck establishments, and the distributors did likewise.

Sympathy shutting irked the STIC, which demanded that the Ministry sock the sympathy strikers with constitutional chastisement for ceasing a public service or fines of up to $160 daily per. The demand was answered by the National Cinematographic Industry Chamber, with the statement.

"We consider it cheaper to pay all fines for closing our theatres than to continue appeasing the insatiable voracity of immoral leaders."

Seemingly to partly compensate them for the loss of practically all their cinema advertising, important revenue, the Chamber ran half-page ads in all dailies, blaming STIC for the shutterings.

Sympathy-closing cinemas have this notice on their front doors:

"By decision of the National Cinematographic Industry Chamber, this theatre has suspended its functions."

Not involved in the strike are seven grind houses as well as the Cine Versalles, a sort of subsequent-run that the STIC operates; and the Teatro Iris. Latter has been exhibiting Russian pix, with Mexican vaude support.

The "grinds" and playhouses open are doing big biz, thanks to the strike which deprives a city of nearly 4,000,000 of its top diversion. Walkout is said to be costing the local government around $7,500 daily in tax coin. Cinemas involved represent a $48,000,000 investment. U. S. distributors hit by the strike are Par, Columbia, Metro, Universal, WB, RKO, 20th-Fox and Rep.

RKO's 'Canyon' in Dutch With Holland Censors

Amsterdam, July 20.

Since the first of the year, eight pix have been nixed by the Central Board of Censors in The Hague as being not admissable, even for persons above 18 years.

These comprise two Russian films, "The Village Teacher" (Sojoesdetfilm) and "Mitrea Cocor" (Sovromfilm); two French, "Le Ble en Herbe" (Franco London) and "La Danseuse Nue;" two German films, "Die Diebin von Bagdad" (Pontus Allianz) and "Toedliche Liebe" (Pfeiffer); the French-Mexican coproduction "Aventureras," and RKO's "Devil's Canyon." For the lastnamed picture a review has been asked.

7 Yank Pix In Top 10 in Italy

Rome, July 20.

Yank companies placed seven films to Italy's three pix in the top 10 boxoffice slots for the first six months of the current season. Based solely on key city first-run figures, "Quo Vadis" (M-G copped top spot at $477,000. An Italian-made, "Bread, Love and Dreams" (Titanus), was second with $382,000 for the period, but may be passed by "The Robe" (20th), with final figures not being in yet on this item.

Seven-city figure for the Cinema-Scoper was $351,000. Following is another Italo-made, though in coproduction with France, "Return of Don Camillo," which totalled $267,000 for Dear Film. "Roman Holiday" (Par) was next with $231,000, followed by "Prisoner of Zenda" (M-G) at $25,000.

"Salome" (Col) took seventh place, with a $207,000 total, followed in order by "Peter Pan" (RKO) with $196,000; "Shane" (Par) with $166,000; and another Italian-made, "I Vitelloni," winding up the first 10 with $163,000.

BARRAULT, RENAUD OK IN BUENOS AIRES VISIT

Buenos Aires, July 20.

Jean-Louis Barrault, Madeleine Renaud & Co. have just closed a legit tour in Buenos Aires, which had an even bigger impact than their previous visit in 1950.

Aside from 16 performances at the Odeon Theatre, which were all SRO, Barrault lectured almost daily on thespian subjects to legit student groups and public. As a grand finale, in celebration of Bastille Day, he produced Paul Claudel's "Christophe Colomb" at the Colon Opera, under French Embassy and Argentine Ministry of Education sponsorship, to an overflow house.

French legit thesps are accustomed to enthusiastic audiences in this country, which looks up to France as a spiritual mentor, but the Barrault-Renaud tour has exceeded anything previously known. The way in which teenage thespian and French students managed to dig up the $18 required for orchestra seats or $5 for balcony standing for the Barrault shows was unheard of.

Grosses on the Barrault-Renaud tour must have run to around $150,000, but transportation costs and the company's fee must have cut well into impresario Jose Carambat's percentage.

'Doctor' Fills the Houses

Edinburgh, July 20.

"Doctor in the House," English film comedy, is notching up b.o. successes all over Scotland. Feature has entered its seventh week at the Cosmo cinema in Glasgow, after playing at three other city-center cinemas.

Clicko of "Doctor," "Genevieve" and "Monsieur Hulot" has resulted in Cosmo management moving their annual month of film revivals from May to July.

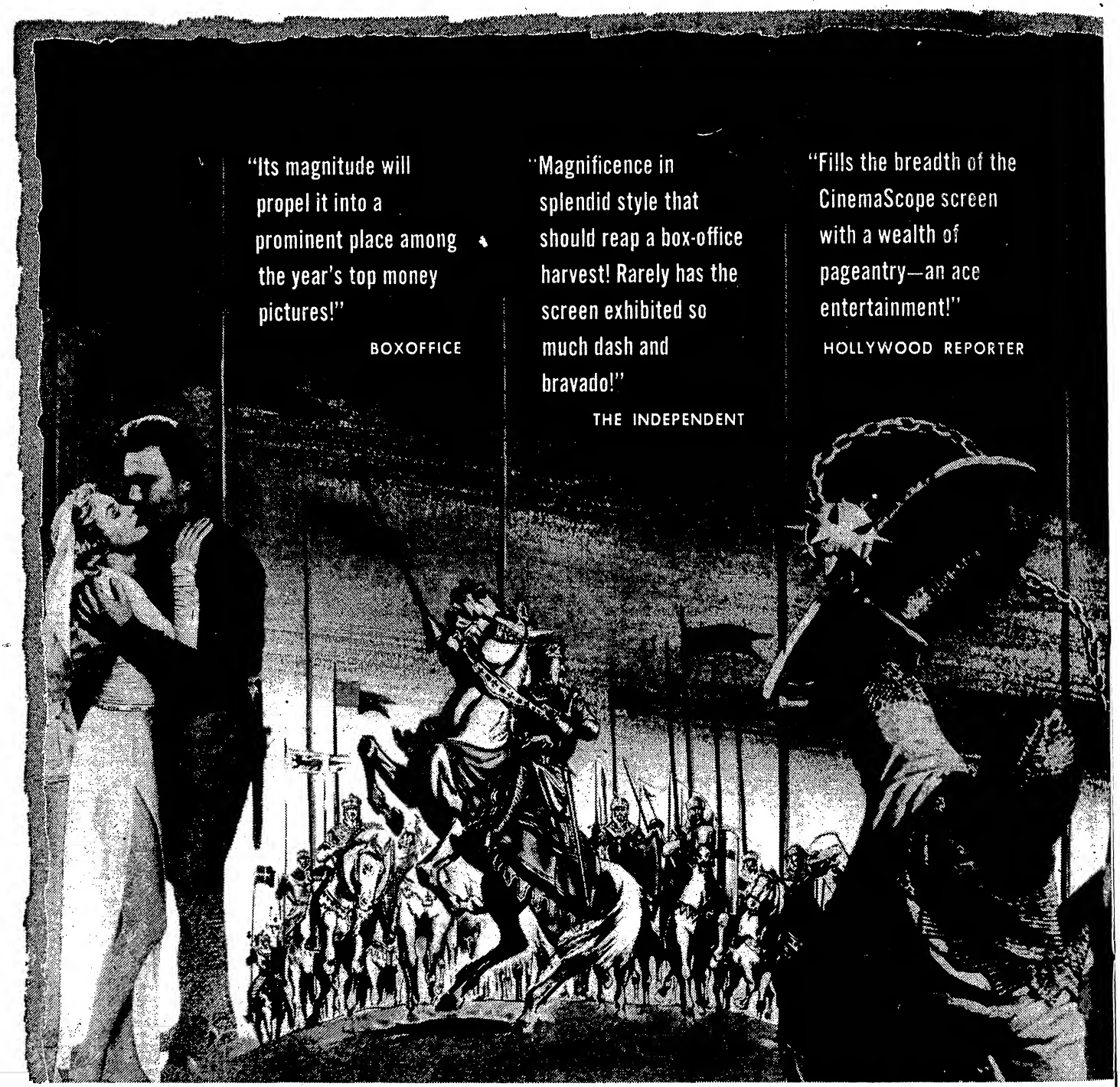
Majors O.O.'ing English Version of Berlin Fest Prize Pic, 'No Way Back'

Berlin, July 27.

"No Way Back" ("Weg ohne Umkehr"), already booked into 73 theatres here, is matching the biz done by "Here To Eternity" (Col) in houses where it has opened. The bookings to date on this Berlin Film Festival prizewinner constitute something of a mark because there are only 200 theatres in the city.

"No Way Back" won the nod as the best German pic of the year at the 1954 Berlin Film Festival while Rene Deltgen captured the "best actor" award for his role in the same film. H. M. Majewski, who composed the music for "Back," copped the "best music" prize for his score.

The English version of "No Way Back" has been completed and a print is now on its way to N. Y. for screenings by several American major distribs.



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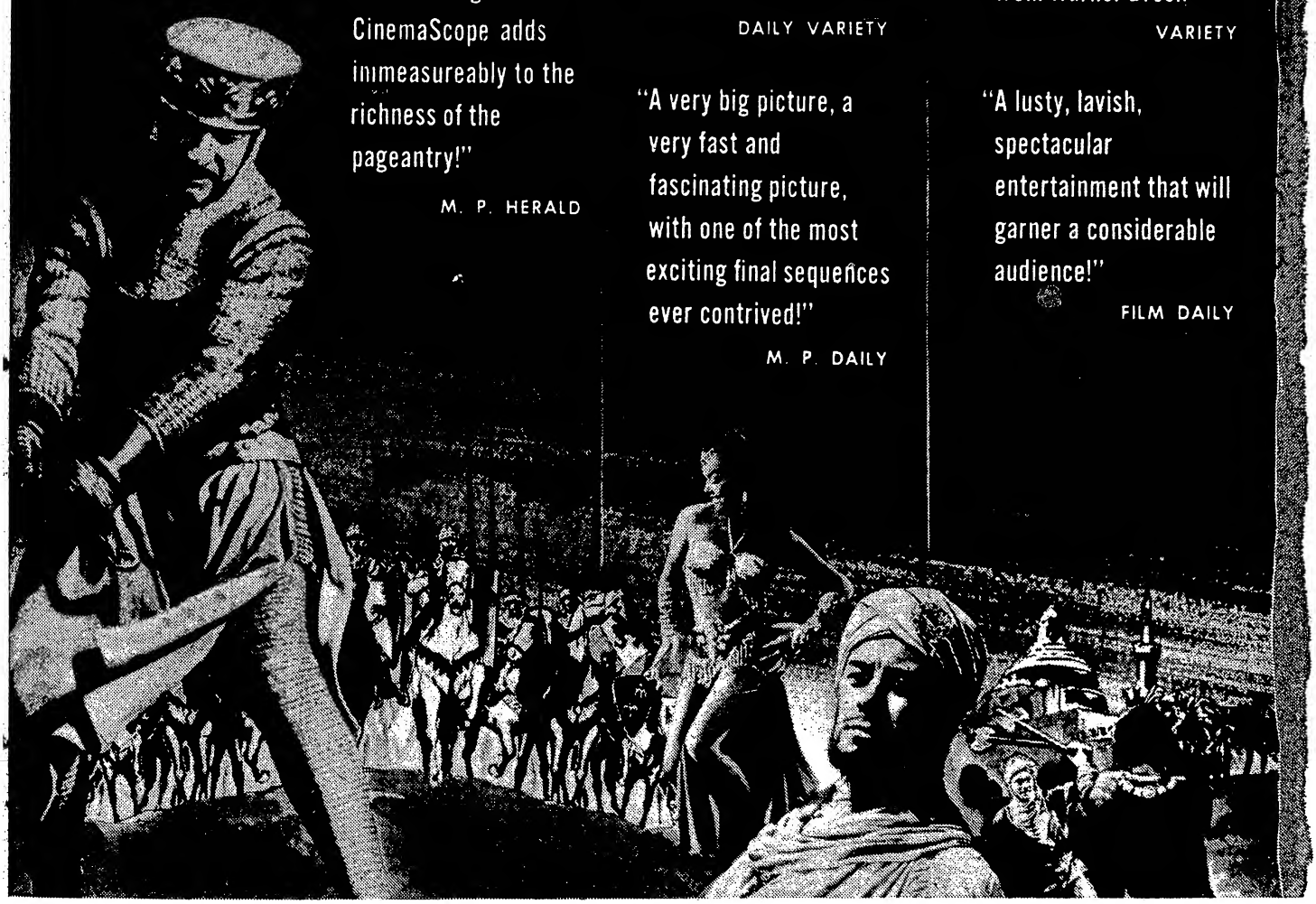
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SCREEN PLAY BY JOHN TWIST
MUSIC BY MAX STEINER
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DIRECTED BY DAVID BUTLER

Surprise Change-of-Job Status Typical Of Canada's National Film Board

Ottawa, July 27.

Recent switches in the National Film Board executive offices are reminiscent of NFB's John Grierson era when, it was legend, an office boy could become a film producer overnight. NFB appointments lately included a film producer, Michael Spencer, as chief of the board's liaison staff; Ian McNeill, one-time magazine staffer and until this month secretary of the board, to film production; Carl Lochman, former Civil Service personnel expert and recently with NFB's distribution office, as NFB European representative. Latest move is naming of an administration and personnel officer, J. W. Cosman, to head the international division of NFB's distribution office.

Grierson had a reason: Canada's film industry was still very much in the moppet stage and personnel had to be trained on the job from scratch in all categories. More than that, with wartime shortages of material Grierson teed as Canadian govt. film commissioner in 1939) even apparatus and equipment had to be invented, developed and manufactured.

On-the-job training was usual. A mimeographed memo would notify a producer of films he had suddenly become a publicity officer; an accountant returned from a vacation to find himself a distribution exec., or a still photographer working in the northern icefields got a message to get back to Ottawa and be an editor behind a desk.

Grierson was pioneering and had practically no precedent to guide him. He missed once in a while but his batting average was high. Current commissioner, Dr. A. W. Trueman, a former university official, has an active, widespread and growing film industry around him, both privately-owned and governed, established largely by NFB "graduates." He has little taxpayer apathy and opposition compared with the general, often furious opposition faced by Grierson and his organization. Trueman must, of course, decide if the time has come when NFB can reach into industry for personnel or if it must continue to be an unofficial training ground, possibly also a proving ground, for creative and technical motion picture staff.

But as the film industry accepted Grierson as a film-maker and organizer it seems to have accepted Trueman as an administrator. Industry and other eyes are currently on the Trueman exec. switches, particularly in the face of the forthcoming NFB move to Montreal, to see if they are smart, or just gambles.

SAN DIEGO'S CAPRI STARTS 1ST RUN BIDS

San Diego, July 27.

Opening of a new showcase theatre, the Capri, by Burton Jones, has resulted in first-run bidding for the first time in this city. In the past there has been practically no competition for first-runs in this area.

Jones bought "About Mrs. Leslie" to launch a strictly showcase policy, opening with a $10 charity premier on July. Policy also calls for the exclusion of children under 17 unless accompanied by parents. The Capri seats 700.

Ralph Clare Heads Drive

Hollywood, July 27.

Chairman of the Motion Picture Permanent Charities' 1955 drive will be Ralph Clare, representing more than 20,000 members of guilds and unions on the film lots.

Campaign, starting in September, will be the 10th conducted by MPPC. To date it has raised more than $16,000,000.

Kay Lenard Vice Ed Ralph

Hollywood, July 27.

Owing to press of business as a unit production manager on the Walt Disney lot, Ed Ralph turned in his resignation as president of the Motion Picture Industry Council.

His successor is Kay Lenard, MPIC veepee, who has been acting prexy during Ralph's absence.

Beard's Bonanza

Hollywood, July 27.

Hecht-Lancaster Productions has gone in for beard production as a means of rounding up enough bewhiskered extras for "Gabriel Horn," on location in Kentucky. Beard-raising contest is under way in the Owensboro district where most of the film will be shot.

Kentuckian who raises the most luxuriant wind chimes will get a U. S. Savings Bond, and all the contestants will be offered jobs in the film.

Outlawing Ohio Censors May Provoke Tax On Reels—Latest Worry

Columbus, July 27.

As Ohio awaits the decision of Judge Ralph J. Bartlett on an injunction which, in effect, would end film censorship in the state, there is a feeling here that the film industry may be sowing a field of dragon's teeth in its vigorous anti-censorship efforts.

If Bartlett decides to throw the 41-year-old Ohio censorship law in the ashcan (a decision that would be fought all the way to the U. S. Supreme Court), the state could and just might take reprisals in the form of an outright reel tax, a tax that some observers believe would be much higher than the present $3 per reel censorship fee at present.

Some of the state's top lawyers say there is nothing to prevent Ohio from slapping a $5 to $10 tax for each reel of film shown in Ohio for profit. The state could really clean up on such a levy because it would be practically all clear money since there would be no expensive censorship machinery to maintain. Such a tax could easily double or triple the state's revenue from films.

Actually, this is a lot of supposing. If censorship is tossed out Ohio would lose only about $300,000 in revenue and a new tax tripling that amount would be fairly difficult to justify since the state is riding along on a comfortable surplus which has been estimated may exceed $40,000,000 this year.

Judge Bartlett in Common Pleas Court here has been taking his time about rendering a decision in the injunction suit to outlaw censorship brought by RKO, Independent Theatre Owners of Ohio and exhibitors Martin G. Smith of Toledo and Horce Adams of Cleveland. He has recognized the gravity of the decision, which most certainly will be appealed whether it is pro or con, although it is felt that there exists a preponderance of precedence in recent Supreme Court rulings which would back up a decision outlawing Ohio censorship.

UNDISCLOSED PAYMENTS

Out-of-Court Settlements of Antitrust Suits In Chicago

Chicago, July 27.

Two more antitrust suits against the majors were settled in the usual manner—out of court—here last week.

Devon Amusement Co., operating the Rich theatre, was suing for $300,000, and the Cicero Amusement Co., which has the Vilas Theatre, was asking $360,000, settled their claims for undisclosed sums.

Leonard Goldstein

Continued from page 3

cern over the outcome of their activities.

At the time of his death he had three properties turning. One, "White Feather," is the last of 10 films to be made under a tieup with 20th-Fox. When Goldstein and 20th teed off on this pact, all 10 films were to be made in standard format, in contrast with 20th's own studio program of only CinemaScope pix. "Feather," now shooting in Mexico, later was determined as particularly suitable for the wide-screen process and a switch to C'Scope was made.

Incidentally, it was on the 20th lot that Goldstein suffered the attack. He was engaging in a telephone conversation from the office of Sypros P. Skouras, 20th's president.

Other two films currently shooting are "Black Tuesday" and "Stranger on Horseback," both for release by United Artists as part of a 10-picture deal recently closed with that distributor. Ironically, last week's VARIETY carried a full-page ad in which UA "welcomed" Leonard Goldstein Productions to its distribution fold.

All three films will be continued through production for delivery either to UA or 20th. Not considered as yet is the future course for the indie unit, particularly as it concerns the balance of the UA contract. This is to be decided by the various parties, including Goldstein's partners, Robert Goldstein (a twin brother) and Robert L. Jacks. Robert Goldstein has producer's credit on "Black Tuesday" and "Stranger on Horseback" and Jacks is the producer of "White Feather." Leonard Goldstein had been listed as executive producer on all three.

Goldstein entered the 20th deal after an association of nearly five years at Universal had come to an end over differences on his remunerative status. The parting was a friendly one, however.

Two other brothers and two sisters also survive. One of the brothers, Spud, is traveling secretary with the Cleveland Indians in which Robert Goldstein owns an interest.

Twice-Told Tales

Continued from page 3

reissue of the Irene Dunne-Robert Taylor picture," a U exec admitted. "But it's turning out all for the best. The young people dimly remember the title, and they know the Douglas book. So they come in droves."

Same desire to latch on to presold values is inherent in 20th's purchase of Fulton Oursler's "The Greatest Story Ever Told" and, again, in Metro's shelling out of heavy coin for "Tea and Sympathy." In fact, because Hollywood knows the penetration capacity of a Broadway legit click tag, studios have been paying closer attention to the stage than ever before. Not in many years have the studios bought up as many legit properties for screen adaptation. "Oklahoma," being lensed in Todd-AO, and CinemaScope, and "Brigadoon" are more examples of Coast studios hitching to a famed stage vehicle.

While the studios have no hesitation in snatching up suitable yarns on the bestseller list, particularly if they're the type that lend themselves to spectacle treatment for the wide screen, they're complaining about the paucity of published materials to suit their needs. Some examples of pix based on bestsellers are "The Egyptian," "Desire," "The High and the Mighty," "The Silver Chalice," "Prince of Players," "Executive Suite," "Caine Mutiny," "From Here to Eternity," etc.

Flaws Seen In Censorship Victory

Protagonists of Blue Laws Smarting, May Get More Obnoxious Statutes Passed

Recent defeat of censorship in Kansas has alerted foes of censorship to the likelihood of retaliatory and precautionary moves in the various legislatures of censorship states.

It's now considered almost a certainty that, with the exception of New York and Virginia, most of the remaining five states will seek to strengthen their censorship laws when their legislatures meet in the spring of 1955.

Impression is that attempts will be made to "tighten" the language of the various statutes along the lines of the new New York law which attempts to define the meaning "immoral" and "incites to crime." The U. S. Supreme Court, in ruling on "La Ronde" and "M", indicated that it considered the wording of the N. Y. and Ohio statutes too vague to be applicable, leaving most boards with a sharply reduced statute to work with.

First official move to rework the censorship statute along the N. Y. lines came last week in Baltimore where Sydney R. Traub, chairman of the censorboard, told a special committee of the legislative council that Maryland's present law was "inadequate" and should be moulded along the N. Y. pattern.

Only state where no changes are likely next year is Virginia whose state legislature doesn't meet in 1955. New York, of course, already has a revised statute.

Hugh M. Flick, the N. Y. censor, has held that, in some ways, the changes—produced by film biz pressure—haven't exactly helped the industry. His argument is that, where in the past he has had a certain amount of leeway in interpreting what is and isn't proper under the statute's broad provisions, the law is now spelled out for him. At the same time, Flick admitted that, even with the new statute, his board was bending backwards to avoid any clashes.

Drive-In Debris

Omaha, July 27.

Almost anything may be found by drive-in lot cleanup crew. Fred Teller of the Strand at Hastings, reports finding:

A warranty deed filed in Douglas County of the Territory of Nebraska in 1858.

The parchment is still in excellent condition and the handwriting legible. Loser hasn't shown up.

Higher Income, Heavier Depreciation Revealed By AB-United Paramount

Income was higher but heavier depreciation charges due to the installation of theatre widescreen and sound equipment caused a slight drop in American Broadcasting-United Paramount's net profit for the second quarter of this year.

Operating profit for the second quarter amounted to $715,000 after estimated depreciation charges of $2,150,000. With capital gains of $25,000 included, the earnings were equal to 15c per common share. Second quarter of 1953 brought operating profit of $756,000 after $1,765,000 for depreciation. Cap gains were listed to $62,000 and the common share earnings at 17c.

Without the depreciation charges, the net operating profit (after taxes) would have been $2,865,000 in the second 1954 quarter, compared with $2,521,000 in the 1953 period, for a gain of $344,000.

AB-PT's profit for the first six months of the current year were $1,754,000, or 40c per common share, compared with $2,236,000, or $1.59 per common share, in the first half of 1953. In the latter period AB-PT realized $4,314,000 in net cap gains, mainly via sale of Chicago television station WBKB, which accounted for the high per-share profit.

In disclosing the earnings, AB-PT president Leonard Goldenson stated a shortage of "boxoffice" films and the introduction of tv in some areas were adverse factors in the second quarter. He said, however, there was improvement in theatre grosses in June. The prez added he anticipates further improvement "based upon the quality of pictures scheduled for release in the third quarter."

Re the broadcasting end, Goldenson said ABC showed better results than expected in the second 1954 quarter, managing to operate at the break-even point.

Letter to stockholders sent out by Goldenson included dividend checks for the second quarter in the amount of 25c per share of common and the same sum per preferred share.

SNATCH-AND-RUN NETS $700 FROM DRIVE-IN

Buffalo, July 27.

First drive-in theatre holdup in this area occurred Sunday (18) when a lone thug, combining the technique of holdup man and snatch thief, grabbed nearly $700 from the Aero Drive-In and vanished.

When one of the cashiers went to one of the theatre's boxoffices late in the evening to get change for the concession, she was followed by the thief who grabbed the money from the cash drawer, stuffed it into his pocket and ran. Search of the surrounding fields and area roads by Buffalo police was without results.

'Apache' Hit in Philly

"Apache" set all-time record for preview opening (23) at 4,360-seat Mastbaum Theatre, flagship of Stanley - Warner Circuit, Ted Schlanger, zone manager, reports.

Hecht-Lancaster production got $1.49 top, but was coupled with closing day of previous film cutting down turnover. Previous high for opening at Mastbaum was $11,000 closed up by 3-D debut of "House of Wax."

UNITED PARAMOUNT'S CINEMASCOPE SPLURGE

Minneapolis, July 27.

United Paramount Theatres, which has had C'Scope only in its local Radio City and St. Paul Paramount, downtown, and in its neighborhood Minneapolis and St. Paul Uptown theatres, is now installing it with four-track stereophonic sound in all of its other Twin Cities' loop first-run houses, the State and Lyric here and the St. Paul Riviera.

Harry B. French, circuit's president, states C'Scope is under consideration for the remaining seven Twin Cities' neighborhood houses, four here and three in St. Paul.

Involving new wide screens in all instances and to include various alterations and improvements, the installations will involve an estimated $75,000 investment. And local trade circles are hailing the move as another expression of United Paramount's confidence in exibition's future, also indicated by the construction of a new $350,000 conventional theatre now nearing completion in Minot, N.D.

Columbia Retitles Two

Switch in a couple of pic titles has been disclosed by Columbia. The CinemaScope that went through production as "Rough Company" is now billed "The Violent Men."

The entry which had been known as "Violent Men" is now called "Ten Wanted Men."

McMahon, Ballyhooer

Horace McMahon, vet stage and screen performer, left N. Y. for Chicago Sunday (25) for a two-week job of ballying "Susan Slept Here," RKO entry in which he has a featured comedic role. Film opens at the Wood Theatre in the Windy City Aug. 10.

Actor will make the press and tv rounds in addition to calling on Chi disk jockeys. Following this he'll return to Gotham where he's eyeing a legit assignment.

Love That Popcorn

Officials of the International Popcorn Assn. and the Theatre Owners of America have set plans for a combined theatre concessions forum at the 1953 TOA convention Oct. 31-Nov 4 at the Conrad Hilton Hotel, Chicago.

The IPA execs have outlined a tentative agenda for their convention sessions, which will also be attended by TOA concessions representatives. The Nov. 4 session of the TOA meeting will be devoted to a summary of the IPA meetings. Participating will be theatre concessions leaders, representing manufacturers, suppliers, and theatres.

Feature of the convention will be a combined trade show with IPA, the Theatre Equipment Supply Manufacturers Assn., and the Theatre Equipment Dealers Assn.

COMPO Ads Stay All-Industry

Ad-pub directors of the major companies, at a N. Y. meeting last week, turned down a proposal to sponsor an elaborate insertion in Editor & Publisher which would list the important product upcoming from all companies. As outlined by the press committee of the Council of Motion Picture Organizations, the plan was to impress fourth estaters with the quality and scope of Hollywood's new wares. Insertion had been suggested as part of the windup of the COMPO series of ads in E & P. The 26th and final one is set for next month.

Rejection of the idea was based on the preference to keep the COMPO ads strictly in the institutional vein, for which they had been designed at the start.

Less Legit Helps Cinerama Round Full Year In Chi

Chicago, July 27.

As of now "Cinerama" will round out its first year of exhibition in Chicago. Local toppers are claiming a Windy City record for any film on its first run with the boast that "Cinerama" will have played to over 1,000,000 people and grossed over $2,000,000 by its 52d week. Pic figures to outdraw "Red Shoes," which several years ago played a road-show first run at the Selwyn theatre for about 18 months, because "Cinerama" holds more showings weekly and because Palace Theatre has larger seating capacity than the Selwyn.

"Cinerama's" radius in Chicago involves close to 17,500,000 people, and the number of large conventions held here the year around has brought in hinterlanders from other parts of the country. An added advantage here is that Chi "Cinerama" doesn't have as much legit to compete with, for the conventioneers, as does Gotham's, House estimates it draws roughly around 40% of its patrons from visitors-to-town, and guest book at present lists some 50,000 names.

Company has been very aggressive promotionally, staging special showings for school groups and clubs and going out after package tours with railroads and buslines. Using direct mail approach to industry and trade unions, Palace has been tacking on an extra Saturday matinee nearly every week.

Anni of "Cinerama" is being celebrated in the theatre with luncheon for politicos, local dignitaries, and press on July 29. Fanfare will be in cooperation with the State Street Council, merchant members of which feel they've been helped by the picture's draw.

BRODIY'S OWN QUOTA FOR ALLIED NOW FOUR

Hollywood, July 27.

Under contract to produce two pictures annually for Allied Artists release, William F. Broidy will increase the number to four this year and four in 1955.

Lined up for the remainder of 1954 are "Dynamite Anchorage," "Cry Vengeance," "Rider of the Ruby Hills" and "Desert of the Damned," in that order.

Ohio Town Repeals Tax After Pix Closing Threat

Bellevue, O., July 20.

After the State Theatre, Bellevue's only filmhouse, gave notice it would shutter, and sent dismissal slips to its 12 employees, City Council, by a 6 to 1 vote, decided to repeal the city's 3% admission tax. James Rairdon, theatre official, said that as a result, the house probably will remain open during the summer.

Councilmen said they received numerous requests from filmgoers to repeal the tax, so the theatre could continue operation.

Skouras Fetes Clare

Clare Booth Luce, the American Ambassador to Italy, is being hosted tonight (Wed.) at a dinner at the 21 Club by Spyros P. Skouras, 20th-Fox prexy.

Diplomatic and Congressional leaders along with top industry execs are invited to the shindig. Mrs. Luce is the author of "Come to the Stable" which 20th filmed in 1949.

Reich Argues Against Hughes 'Buying Up RKO Claims Against Himself'

Los Angeles, July 27.

Bernard Reich, attorney for minority stockholders in their fight against Howard Hughes and RKO, filed a "written argument and memorandum" in Federal Court protesting the Nevada and Delaware judgments, especially the one which approved the sale of RKO assets to Hughes.

Attorney claimed that Hughes could not legally buy up claims against himself, thereby "depriving dissenting stockholders of their rights." The approval obtained in Nevada, he contended, was brought about by collusion between the defendants and the plaintiffs' eastern attorneys.

SHIFTING VALUES IN CHICAGO LOOP

Chicago, July 27.

Installation of CinemaScope at the Roosevelt Theatre for the first run showing of "Ring of Fear" on Aug. 11 is clearly a sign of the times: the Main Stem deluxers now are all gunning for big product with holdover likelihood, leaving none to bat out "B" dualers from week to week. It's also significant that, besides the arties, only two small downtown houses haven't as yet gone C'Scope, the Loop and the Monroe, yet both are able still to play choice Hollywood offerings.

In recent past, McVickers, United Artists, and Roosevelt were regular double-feature houses, and the Chicago Theatre had programmed only two-week bookings regularly. That's all changed now. McVickers and United Artists have a procession of quality product on tap for single-featuring, and the Chicago is aiming for six weeks with "Living It Up." While Balaban & Katz toppers insist the Roosevelt will undergo no permanent change of policy with its showing of "Ring," nevertheless even a temporary change spotlights the trend.

Roosevelt's CinemaScope is being installed without stereophonic sound. It's the last of four B&K deluxers to be so equipped.

Smith Management Puts RCA Into 14 Ozoners

Camden, N. J., July 27.

Smith Management Co., of Boston, drive-in theatre chain, has signed for installation of RCA magnetic sound equipment in 14 ozoners in eight states, it's disclosed by J. F. O'Brien of RCA.

The 14 Phil Smith drive-ins are to be equipped with new PG-391 sound systems, which enables theatres equipped for single-track optical sound to project four-track magnetic sound films through existing amplifier systems.

The ozoners are: the 66, LaGrange, Ill., Pendelton Pike, Indianapolis; Ridge Rd., Griffith, Ind.; Natick, Natick, Mass.; East Side, Detroit; West Side, Oak Park, Mich.; Airway, St. Louis; Hi-Way 40, Independence; Manchester Rd., Kirkwood, Mo.; Route 10, Livingston, N. J.; Route 46, Saddl River Twp., N. J.; Montgomery, Cincinnati; East Side, Cleveland, and Bluemound, Elm Grove, Wisc.

Bronx Antitrust Action

RKO Theatres, J. J. Theatres, Warners, 20th-Fox and Universal were slapped with a $450,000 antitrust suit in N. Y. Federal Court this week. Plaintiff is Ida Amusement Corp., operating the Fleetwood Theatre, the Bronx, N. Y.

Complaint alleges the defendants discriminated against the Fleetwood in favor of J. J.'s Kent Theatre. Plaintiff states that the Fleetwood has been denied a fair crack at product since Ida purchased the house from J. J. in 1952.

NATIVE-STYLE PIX AND LOCAL SAVVY ALONE ANSWER COMMIES IN MALAYA

Anti-Red films for propaganda use in Asia must be produced on the spot if they're to be effective, says Tom Hodge, director of the films division for the Federation of Malaya information department.

In N.Y. this week, Hodge, who as head of the Malayan film unit has been turning out documentaries at the rate of five a month since 1952, stresses the need for info pix with which Asiatic audiences can identify. "It's useless to make fine propaganda films in Hollywood," he commented. "That's not the kind of thing that the people can relate to their own experiences or the Red terrorists in the jungle."

Hodge also reported a degree of resentment in Malaya (which comprises seven federated states and two British settlements) and Singapore over the business methods adopted by several of the major American film distribs. One of the reasons a Singapore committee recently extended the 10% quota for British pix was the concern that eliminating the quota might place a monopoly in English-language films into American hands.

He was referring to the common practice of individual companies making deals with theatres for their entire available playing time. Government and other circles, in Malaya and elsewhere, felt this was a poor practice inasmuch as it narrowed the theatres' choice, Hodge explained. He added that involved here wasn't so much a concern over the inability of the local product to get on the screen.

No Divorcement There!

Hodge spoke pridefully of his film unit which, he said, is doing its part in trying to build a nation out of the three main racial groups in the Federation—Chinese, Malay and Indian. The unit, which started with studios converted from old Japanese warehouses and in October will start construction of a new $350,000 studio building in Kuala Lumpur, lenses its two-reelers in 35m. It has its own lab, excellent equipment and employs 135, all locally trained.

These pix, all documentaries, are shown in the 284 regular houses and exhibited also via 83 mobile units in 16m. "They are all positive pictures," Hodge explained, "films designed to make the people feel they belong. It's a very important anti-Red propaganda weapon in that part of the world." Occasionally the unit also comes up with pix about the terrorists which the British under Sir Gerald Templar have been combatting successfully.

Encourage the Locals

Hodge maintained that, as important as showing films, was the Western effort to aid and encourage local efforts. "We've got to help these people technically and in other ways," he said. "I think it's important to bring in experts to teach the proper use of machinery, for instance." Hodge has brought to Malaya four British film technicians for limited periods to pass on their know-how to Malayans. The Americans also are sending in technicians. "It's no use taking one man to Hollywood and teach him the tricks," he observed. "When he comes back, he doesn't have that type of machinery to work with."

Red propaganda in Malaya was at a minimum due to the prevailing state of emergency, Hodge reported. Elsewhere in Asia, Soviet pix may attract attention but more as a novelty than an indication of an eager and receptive audience, he thought. He also considered the U.S. Information agency pix service well-run and effective. The Americans are distributing some of the Malayan film unit pix.

Hodge said films in the Malay language were being turned out by two producers in Singapore but that their market had been seriously affected by an Indonesian law which provides that three pix in the Malayan language produced in Indonesia must be exported for each Malayan-produced film imported. Malaya market alone comprises a potential audience of 6,000,000.

Hodge, who's actually a British Foreign Office "loanout" to the Malayan Federation government, said he was eager to make a Malayan feature that would cut across all of the racial groups and would have as its theme Malayan unity. While in N.Y., he's discussing an arrangement whereby British Information Services would act as the U.S. agent for the Malayan film unit documentaries. Hodge, currently on leave, expects to go back to Malaya later this year.

Q. T. TERMS FOR SOSNA

One Antitrust Action Settled By 'Stipulation'—Another Pends

St. Louis, July 27.

The $450,000 antitrust suit brought by Louis, Sam L. and S. Zanvic Sosna, operating as Louis M. Sosna, against the Frisina Amusement Co., Springfield, Ill., and some of the film distributing companies has been settled out of court according to a stipulation filed in the United States District Court here. Terms of the settlement were not revealed. The stipulation also dismisses counter claims of the Loew's, Inc.; Vitagraph, now known as Warner Bros. Picture Distributing Corp.; RKO Radio Pictures, 20th Century-Fox Film Corp.; Columbia Pictures Corp. and Universal Film Exchanges, Inc.

The settlement does not affect the Frisina Amusement Co. and the Mexico-Frisina-Theatres Co., another defendant and it contends there was no cause of action against it as the company simply contracted for pictures needed in their Liberty and Rex theatres in Mexico, Mo. The suit charged the plaintiffs were deprived of films needed for the successful operation of their house, also in Mexico, Mo., and resulted in a loss of $150,000.

The counter claims were based on alleged extra rentals and damages in connection with the showing of their films in Sosna houses in Mexico and Moberly, Mo.

'Moon' Can't Exhib Until Judge Returns From His Vacation, 'Enters' Verdict

Kansas City, July 27.

Showing of "The Moon Is Blue" in the State of Kansas still is taboo because of a legal technicality, although a ban of the picture by the censor board was declared unconstitutional last week. Two Kansas theatres which attempted to show the picture with openings last Wednesday were forced to cancel bookings under orders of Mrs. Frances Vaughan, chairman of the Kansas Board of Review.

The decision against the ban was given by Judge Harry Miller, Jr., in Wyandotte County District Court (Kansas City, Kans.) in memo form to the litigants, and official entry in the court journal has been delayed until he returns from his vacation in mid-August. Best available legal opinions are that the order does not become official until properly entered in the journal.

The Kansas Drive-In Theatre and the Overland Park Theatre, in suburban Johnson County, Kansas, tentatively booked "Moon," but substituted other pictures when given the word by Mrs. Vaughan.

Judge Miller based his decision on previous rulings of the United States Supreme Court, ruling that the Kansas statute under which the board banned the film is not sufficiently definite and does not clearly define what is "obscene and immoral" in the picture.

Ballad Into Kramer Film

Dimitri Tiomkin and Ned Washington have penned a ballad to be incorporated in Stanley Kramer's upcoming production of "Not As A Stranger." Song will carry the pic's title.

Tiomkin (music) and Washington (lyrics) did the "High Noon" song for Kramer.

Claim Schine Subsid 'Catastrophic Failure' But Govt. Skeptical

Buffalo, July 27.

The operations of Elmart Theatres, Inc., one of the nine motion picture (distributor and exhibitor) defendants in contempt proceedings now pending against the Schine Theatre chain in Federal Court here was characterized as a "catastrophic failure" and the corporation was pronounced to be "broke" by its counsel. These representations were made upon a motion by Elmart for permission to dispose of four of its theatres to the Cumberland Amusement Co.

The motion was denied by Federal Judge John Knight after government attorneys objected on the ground that Elmart is a Schine family-controlled theatre and stated that the Justice Department had information of a definite relationship between Cumberland and Schine.

Counsel for the company stated further that of the original 13 theatres owned by Elmart only four were now operating. It was proposed to leave these to Cumberland for $5,000 and half the profits. Elmart was represented as having sustained operating and capital losses amounting to $250,000. The corporation has been headed nominally by Buffalo Council President Elmer F. Lux.

At the same time, the Federal Court granted Schine permission to buy the furniture and equipment of the Lake Theatre, Canandaigua (N.Y.), formerly operated by Schine. DJ attorneys said at the hearing that the capital stock of Elmart was owned by Hildemart Corp. and that all of the stock of the latter corporation was held by Louis W. Schine, J. Myer Sehine and their wives and children.

STELMA OF STAMFORD LICENSED BY PERSPECTA

A licensing deal has been concluded by Perspecta Sound with Stelma Inc., of Stamford, Conn., to manufacture Perspecta's stereophonic sound integrator units.

This is the first venture of Stelma, an electronic and engineering firm which has turned out equipment for the Navy, in the motion picture industry. Stelma will distribute the Perspecta integrators through regular equipment dealers.

United Paramount Rally At Shawnee Golf Links

United Paramount Theatres toppers from all over the country will meet at Shawnee, Pa., Sept. 21-23 in a policy powwow and a review of the overall exhibition situation.

About 75 are expected to attend this annual shindig. Product situation is considered the prime topic.

Self-Compensates, Needs No Specs

Ann Arbor, Mich., July 22.

"Anyone can see 3-D movies without glasses," says Wilton Melhorn, geology instructor at the University of Michigan. "It is, one of man's latent talents." What's needed? First, practice and imagination. Then, relaxation. "Most people are too tense when they do anything with their eyes."

Melhorn discovered by accident he could work the trick. "The glasses I was given at 3-D movies were so uncomfortable that one day I just took them off, squinted, blinked and wham—things came into focus all by themselves."

He admits he has a head start on others who want to learn to see 3-D au naturel. As a geologist he has studied aerial stereoscopic photographs for years. Most of his colleagues rely on a stereoscope to get the three-dimensional quality. Not Melhorn. He just relaxes, squints, blinks and he's up to his eyes in depth.

MILLIONS WILL SOON BE HEADING TO YO



The most unusual and intimate journey into human passions ever filmed!

JAMES STEWART

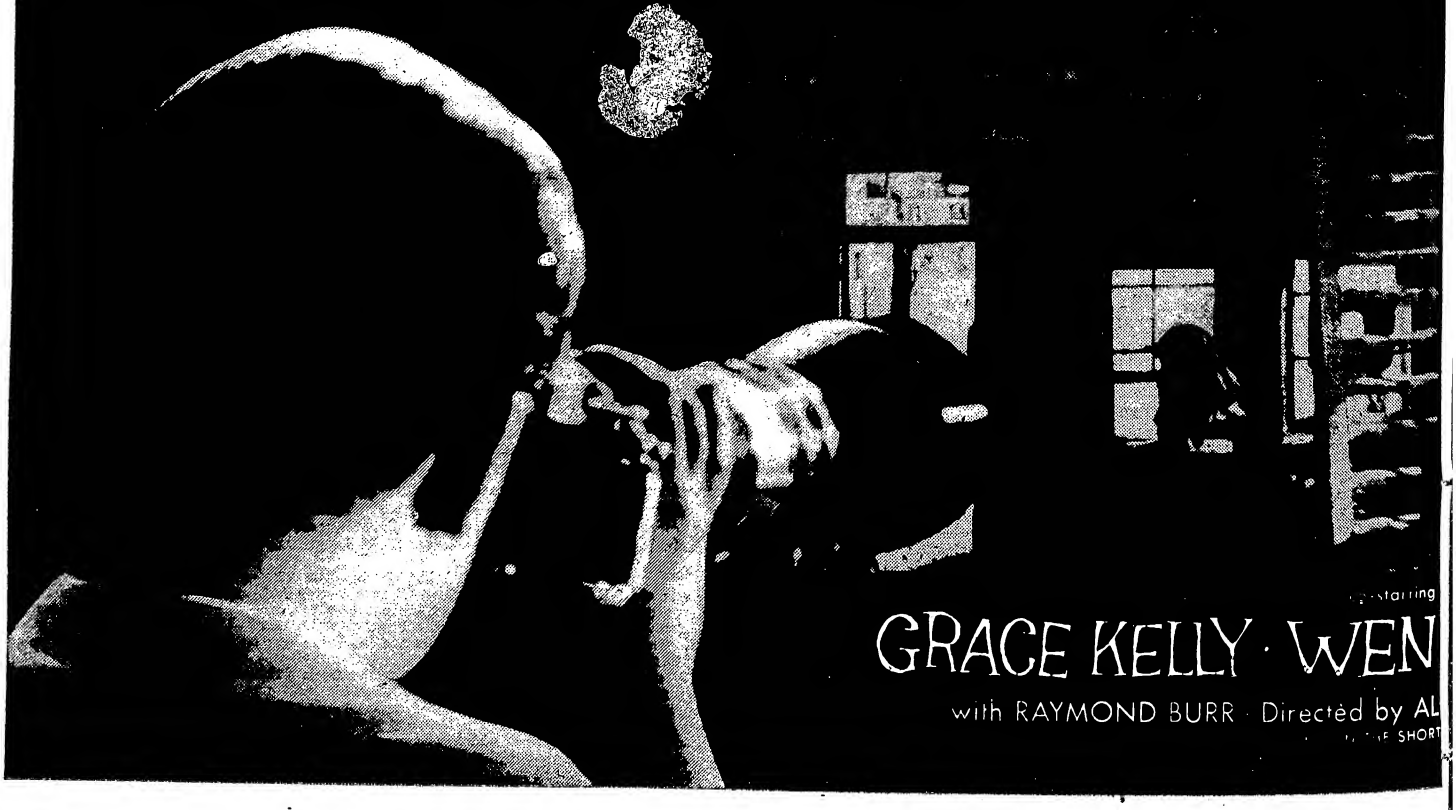
in

Alfred Hitchcock's REAR WINDOW

COLOR BY TECHNICOLOR



Miss Torso—
Hot nights or cold, her shades were never drawn!



...starring

GRACE KELLY · WEN

with RAYMOND BURR · Directed by AL

...E SHORT

UR BOXOFFICE "WINDOW"



The Party Girls—Day or night . . . secret eyes were always watching them!



In the dark . . . a crime of passion blazed!

The Strangers—Unknown . . . until a little dog plunged them into the spotlight of terror!



The Honeymooners — Too happy to see the terror that lurked!



Miss Lonelyhearts—Ready to risk anything for one last desperate fling!



DELL COREY · THELMA RITTER

FRED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES

"HITCHCOCK'S BEST..."
—M. P. Daily

"Hitchcock's biggest boxoffice success. A knock-out. Recommended on all counts without qualification."
—M. P. Herald

"Sensationally good. Top line entertainment. Hitchcock at his best."
—Film Daily

"Sturdy grossing in keys and elsewhere. Very earthy quality to relationship between Stewart and Miss Kelly. Both do fine job."—*Variety*

"It's easy to review this for exhibitors. They should book it and play it. They will make money with it."
—Hollywood Reporter

"Bright boxoffice outlook. Tight suspense show." *—Daily Variety*

WORLD PREMIERE
New York
RIVOLI
WEDNESDAY, AUGUST 4th

Paramount Pictures

'French Line' Into 76 N.Y. Houses; Good Grosses

RKO's "The French Line" completed a five-day run at 76 N. Y. theatres Monday (27) with tall coin, no known complaints (according to the film company) and some differences of opinion with the N. Y. Times about advertising copy.

The daily considered the art work unacceptable. RKO nixed any changes. There were no Times ads. Other dailies printed the insertion which featured a big, curved likeness of Jane Russell. The copy stressed, "That picture! That dance!—you've heard so much about."

"Line" grossed over $350,000 in the widespread simultaneous run for the five-day period. This is more than the pic likely would have taken had RKO Theatres, normal outlet in N. Y. for RKO Pictures, booked the film, according to a film company rep. The RKO circuit nixes Code-less pix.

However, if the RKO chain had run the film it still could have played additionally in many of the theatres which did run it the five days.

'French Line' Pickets

Minneapolis, July 27.

"The French Line" is experiencing rough going in St. Paul.

Members of Catholic youth organizations are picketing the Royal, independent neighborhood house where it's having its first-run after being turned down by all other conventional and drivein theatres.

Banners carried by the picketers denounce the picture and urge the public to remain away from it.

St. Paul newspapers have been carrying the Royal's ads for it uncensored.

'Tea and Sympathy'

Continued from page 3

an allegation of homosexuality. Anderson, who's said all along that he wouldn't permit anyone to make "Tea and Sympathy" into a picture unless the essential ingredients of the play were preserved, said he was wholly satisfied with the solution he and the studio had worked out and that Kazan had been consulted on the changes and had felt they didn't detract from the original.

Code's position on "Tea" so far has been strictly negative. Code reps came to N. Y. earlier this year to o.o. the drama and emerged with the opinion that it couldn't be made into a film without drastic changes. Subsequently Anderson discussed filming "Tea," with a number of indies and at one point considered doing it himself.

Playwright stressed that there was no particular hurry for Metro to tackle the pic since the release date for the property doesn't fall due until Sept. 1, 1956. Studio, he said, was very anxious to retain the play's quality. His deal with M-G doesn't include any "out" clauses should Code objections gum up the works. "In that case we'd just have to try again," Anderson commented.

Since discussions with the Code people are still ahead, Anderson refused to discuss what changes in the play are being proposed for the screen version. It's pointed out, however, that Samuel Goldwyn managed to lens "The Children's Hour" and, while departing from the original, came up with a very fine film.

Also veiled in secrecy at the moment is the sum Metro is paying Anderson for the rights to "Tea." He'd only say that it was a very considerable amount, and that he has no participation in the profits.

Turnover Tax

Continued from page 4

Paramount was the first outfit to be assessed to the tune of around $800,000, with Universal and Metro next. Distribs took the issue to the local courts. Trouble is that the tax has been on the books for a long time and the levy as well as penalties are retroactive.

Subsidy

Continued from page 4

the MPEA's hand" if it really meant what it said, i.e., that it's opposed to subsidies.

The two organizations have clashed over that part of the French agreement — details of which have now been received by Arnall, who has also requested a copy of the latest Italian deal—which splits a $750,000 reserve fund in France. A $390,000 chunk of the coin goes to the French government with no strings attached and with no purposes specified. The rest will eventually be remitted.

2 Schools of Thought

SIMPP says the $390,000 represents a "subsidy" of the type MPEA prexy Eric Johnston had been warned by SIMPP not to grant in the future. MPEA holds, with equal vigor, that the money is paid to the French government, not the local industry, and reps the settlement of a disputed fund.

Following Arnall complaints and requests for clarification to both the State Dept. and the FTC, relations between MPEA and SIMPP chilled very considerably, with MPEA throwing out hints that it may no longer extend to the indies the same whole-hearted cooperation which characterized their relationship before.

Asked whether he'd sit in on the talks for a new British agreement with MPEA in Washington in late September, Arnall said he hadn't heard anything so far, but that he fully expected to be a party to the negotiations. "I assume the British will get in touch with us," he declared. "Either they or the MPEA. Then there's the possibility, too, that we may make an independent arrangement with London." He stressed that, if cooperation between his group and the majors wasn't forthcoming "it'll be their fault, not ours."

Arnall acknowledged receipt of a letter from the FTC, telling him that the complaint was being investigated. The State Dept. also has written to Arnall. Latter got the letter in Washington yesterday (Tues.). It's said to be politely negative.

Informed of the argument of several MPEA companies—that hidden "subsidies" exist in many places, notably in Spain and and for that matter also in Britain via the Eady Plan—Arnall maintained that it was "time that double talk is brought to an end. We must get this question straight, once and for all, and I intend to go down the line to get it straight."

He observed that, if foreign governments were forcing the MPEA to pay tribute for trading privileges, "then it's time our government stepped in and called a halt to it."

Called 'Ranters'

Continued from page 7

stamp, are given the brush off. This, it's claimed, despite the crescendo of shouts that it's tough to find product to keep the theatres going. "They complain about reissues," said one distrib, "but it seems they'd rather buy a reissue than take a chance on an off-beat new picture."

Dealing with exhibs, both small-town indies and big chains ops, presents a peculiar paradox, it's claimed. Even by advancing to the exhibs their own arguments about the product shortage and the high cost of major studio product fails to penetrate, according to the distribs. The exhibs, it's charged, take the narrow view that only what's been successful before will succeed again.

San Sebastian

Continued from page 2

Sunday (25) and various cocktail parties offered by the participant countries.

San Sebastian being on the Spanish-French border, a great number of tourists, mostly French, come over every evening from Biarritz and other seaside resorts on the other side of the frontier, which is kept permanently open. The local hotels have been full since the middle of July and cinemas, theatres, dancehalls and niteries are doing a roaring biz with the thousands of Spaniards who yearly flock to this summer resort.

Edna Buckler's Action Says 'Sunset Boulevard' ('50) Pirated by Paramount

"Sunset Boulevard," a top grosser for Paramount several years ago, was lifted from her unproduced play, author Edna Buckler charged Friday (23) in a $2,000,000 piracy suit brought against Paramount in N. Y. Federal Court. Prior to June, 1947, she claims, she wrote "The Fifth Freedom," "a new and original play" which was copyrighted as an unpublished work.

Miss Buckler, according to the complaint, submitted her script to Par in 1947. But later, it's asserted, her brainchild was returned to her as "unacceptable." While this was a disappointment, the papers recite, it was even more disconcerting when Par produced "Boulevard" in 1950. For, the plaintiff alleges, this was piracy of her "Freedom." Besides the $2,000,000 balm, she also asks an accounting and attorney fees.

Johnston

Continued from page 4

to set up a distribution organization in this country similar to Italian Films Export. The indies have complained about IFE to the Federal Trade Commission.

Indie importer-distribs have no objections to "subsidies" per se, as long as the coin isn't used to finance a competitive setup, which, as they see it, might deprive them of the opportunity of bidding for any French pix they want. In this the indies differ from the Society of Independent Motion Picture Producers which is launched on a campaign against all kinds of subsidy arrangements, regardless of their use.

According to the latest advices from Paris, the French don't intend setting up any distribution office in the U. S. but may establish a promotional agency. Even so, the coin for such a setup wouldn't come from the $390,000 handed them by the MPEA as settlement of a dispute $750,000 reserve fund. Rather, it'd be financed via Film Aid Law monies.

Observers point out that the whole argument over subsidies may be somewhat academic since, even if the French or any other industry decide to open a distribution office in N. Y., it'd be very difficult to pinpoint the exact origin of the financing.

COMPO Video Poll

Continued from page 3

months. However, the tv show being aimed for would be produced four times annually to sustain interest over the long haul.

In the event the company prexies refuse to bankroll the operation, COMPO's alternative would be to promote a tieup with an already-sponsored network airer. "This would be sort of hitch-hiking," a film company exec admitted.

COMPO reps figure the annual poll could be shaped to complement Hollywood's own Oscar contest. By spotlighting the differences in the public's selections and the voting by the film colony's own personnel, even greater attention would be drawn to the Academy Awards, it's said.

Makelim

Continued from page 7

ticipation in the series, but that he didn't think it was wise for him to enter into such an arrangement since it's his conviction that exhibs should stick to what they know.

Makelim was in Milwaukee Monday (19) and then went to the Coast for meets in Los Angeles, San Francisco, Portland and Salt Lake City.

Oversubscribed No. Carolina

The North Carolina unit of Theatre Owners of America, according to Hal R. Makelim, has over-subscribed to his production plan by 50%. Under this plan, theatres guarantee playdates to the producer before he launches his program of 12 pix a year, delivering one each month.

More than 160 theatres were represented at the N. C. meeting last week which Makelim personally addressed.

Overseas C'Scope

Continued from page 7

make do with the available 2-D product. Since the foreign market is anywhere between six and eight months behind the domestic market release-wise, 20th is still riding out the tail of this backlog. However, it's coming elose to the end and beginning to feel the pinch.

Industrites are wondering whether 20th will manage to speed the installation of C'Scope equipment at sufficient speed to make up for the gradually diminishing novelty appeal of C'Scope attractions, a process which already has taken place in the U. S. In other words, they say, how long can 20th continue to bank on the comparatively few situations to outgross the much larger prior number of customers.

Over 200 A Week

According to 20th, it isn't at all worried about the future, partly because installations are going into the foreign market at the rate of anywhere between 200 and 300 a week, particularly since theatres now can play C'Scope with optical sound. Also, says 20th execs, in some of the smaller markets, one or two C'Scope-equipped houses simply do the job of all other houses in that area combined, and this can be expected to continue for a good long while.

One of the solutions, of course, would be for 20th to make available its C'Scopers in 2-D. While this is part of the company's long-range planning both for the domestic and the foreign market, no move is being made towards such reduced versions.

For the moment, in the vast majority of territories, 20th's Cinema-Scope pix are showing what's termed "amazing" b.o. strength. One exception in the currently rosy picture is Britain where, according to reliable sources, its revenues have dropped sharply since the break with the J. Arthur Rank Organization.

Customs' Bottlenecks

Continued from page 4

there might be reciprocity from other nations.

"This American industry frequently encounters difficulties in receiving expeditious customs clearance" for its pix abroad, the letter stated. "It seems logical that with the simplification of our own customs procedure foreign nations will be encouraged to take similar action and thereby stimulate more international trade and comity among nations."

The committee had asked MPEA, along with other trade orgs, to state their position on the customs bill. MPEA, in throwing its weight behind the revision, pointed out that 90% of its product is exported and more than 40% of its gross revenue derives from the foreign market. The bill itself has no direct and specific reference to pix and their problems.

A good many foreign countries operate with antiquated customs laws that are tedious and cause expensive delays in the processing of American pix.

Sam Spiegel

Continued from page 3

late this summer. Producer said this will be based on an "outstanding novel," otherwise unidentified.

The Connecticut locationer will be an adaptation of "Morning's at Seven," Paul Osborn play which the late Dwight Deere Wiman produced and Joshua Logan staged in 1939. Osborn is now at work on the screenplay and indications are that Elia Kazan will direct. Filming is skedded for next winter.

Third project will be a picturization of "This is the Hour," Lion Feuchtwanger novel which was a Book-of-the-Month selection. Spiegel intends to use a widescreen process in the production of "Hour."

Producer is Europe-bound to supervise the dubbing of his newest, "On the Waterfront," Columbia release, in French, German and Italian and to attend the Venice Film Festival, in which the film is entered.

"Waterfront" was shot on location in the Hoboken, N. J., pier area. Spiegel's outstanding click of a couple of years ago, "African Queen," was shot abroad.

IATSE BOOKS 2,000 ROOMS IN CINCY

Cincinnati, July 27.

Prelude to the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, AFL, convention Aug. 9-13 will be the executive board meeting, starting Aug. 2 in the Netherland Plaza, headquarters hotel.

It's one of Cincy's biggest conventions of the year and is welcomed not only by the hotels, which are feeling the motor trade shift to motels, but by the business houses. Delegates from 500 locals will number 2,500 who will bring along as many guests.

Harland Holmden, general secretary, already booked 2,000 hotel rooms. He was here last week from New York for a huddle with Cincy committeemen. They include Ray Fabing, stage hands; Earl Wagner and William Lynn, projectionists; Morris Zaidins, treasurers and ticket sellers, and Edward Norton, theatre employes.

Onward & Upward

Continued from page 5

"Magnificent Obsession" had a fine opening in Chicago.

But what about the fall, when the top television programs return to the living room?

"If the product is there the motion picture theatres will do very well," commented Goldenson. "This showed with the good pictures we had in June. Each medium has its own vitality and both can do very well standing side by side."

It's apparent that some influential Wall Streeters share the same view and believe the right kind of product will continue in availability. This is reflected in the strongly supported theatre stocks on the N. Y. Stock Exchange over the last couple of months. Stanley Warner has leveled off at about $16.50, up from a low for the year of $11.12½. RKO Theatres is near $8 daily, up from a low of $4.50. National Theatres has hit a new high of $8 for the year. Loew's has been trading at fractions over $16, compared with the low of $13.25. One issue of the American Broadcasting-Paramount Theatres hit a high of $17.87½ last week.

Although one picture doesn't represent the entire market, of course, Par's "Living It Up" is an example of how tall the grosses can go. This Dean Martin-Jerry Lewis comedy in early dates is outdistancing by far the team's previous high money entry. Latter was "Sailor Beware," which grossed $4,300,000 in U. S. and Canadian rentals.

Par is now comparing "Living" with "Shane," the company's top grosser ($8,000,000 in domestic money) last year. The following are opening-day theatre gross figures:

Theatre	City	"Living It Up"	"Shane"
Metropolitan	Boston	$5,000	$4,400
Paramount	Buffalo	4,200	4,100
State	Portland	1,900	1,300
Palace	Albany	2,700	2,000
Stanley	Philadelphia	5,500	*4,600
Paramount	Springfield	2,200	1,800

* "Shane" played Philly's Mastbaum Theatre, which has 4,360 seats, compared with the Stanley's 2,932 capacity.

The b.o. behavior of three different type current releases further mirrors the money impact of much of the new product. UA's "Apache," which is a less than epic-scale and somewhat offbeat western, has been unusually strong across the country and broke a single day's record in Philadelphia with close to $12,000 on opening at the Mastbaum Theatre in that city.

M-G's "Gone With the Wind," which is probably the most reissued of all features, is going great this time out. In the past week this David O. Selznick production grossed over $300,000 in 15 first-run houses, many of them holdovers.

Third is a kingsize musical, M-G's "Seven Brides for Seven Brothers." Last Thursday's opening at N. Y.'s Radio City Music Hall established a new high in the theatre's 21-year history for a single day. The take was $25,100.

On the overall, every major company has at least a couple of entries in the bluechips sweepstakes. The national boxoffice picture has been considerably brightened thereby.

An interesting sizeup of overall b.o. conditions was contained in a single comment by an eastern circuit operator over the past weekend. "I haven't heard any talk lately of theatres closing," he said.

ROCHESTER SINGS FOR "VALLEY OF THE KINGS"!

M-G-M's Test Engagement Terrific! Picture Off To Flying Start in New York and Everywhere! You Can Duplicate This Campaign Locally!



ABOVE: *Special 1-sheet capitalizing on headlines of Cheops discoveries.*

THE BUSINESS!

M-G-M gave it the business, and Loew's Rochester Theatre reaped the business in return. This test engagement has proved beyond doubt that in "VALLEY OF THE KINGS" showmen have a solid, up-to-the-minute attraction with a wealth of promotion angles.

FUNDAMENTALS

The fundamentals of local penetration were thoroughly covered:

Posting: 800 cards attached to poles in mainstreets downtown and suburban. 200 special 1-sheets planted in store windows, on buildings, at bus and railroad stations. (Shown above.) 100 pictorial posters on special 1-sheet boards city-wide. 75 regular pictorial 3-sheets posted in key locations. 4 beautiful pictorial 24-sheets in downtown spots. 125 de luxe window display cards placed in better stores. 50 cards (22 x 28 size) tacked on newsstands downtown.

Special Marquee: Transparencies, flags and bunting around marquee highlighted with strings of lights from top of theatre in canopy fashion. Floodlights and special moving lighting effects for "Hollywood Opening Night" ballyhoo.

Lobby: Big 40 x 60's around the theatre with newspaper stories of the Cheops discoveries tieing in with picture. Tell-A-Story display in prominent lobby spot illustrated with 8 x 10 color photos and slides. Ushers wore ribbon arm bands.

Trailers: Teasers was used three weeks in advance followed by regular trailer for two weeks ahead of opening.

RADIO AND TV

Supplementing M-G-M's regular radio spots, there were three contests, plus the Eleanor Parker interview record. Saturation TV campaign over a three-day period prior to opening. Dr. Carl Hersey, local authority on Egyptian culture interviewed on TV; other TV interviews with Curator of Rochester Museum regarding the significance of the Cheops discoveries; visit of a girl in Egyptian costume to programs with perfume tie-up and invitation.

STREET STUNTS

Poles with 30 x 40 cards attached were stuck in-the ground at excavation with copy: "Danger! Men at work! Looking for the Tomb in 'Valley of the Kings'." Also, sidewalk stencils with copy: "Straight Ahead for 'Valley of the Kings'."

TREASURE HUNT

Thousands of bathers at local beach searched for hidden envelopes containing certificates redeemable for prizes in tie-up with local store chain. Widely publicized through the stores, the newspapers and radio.

LIBRARIES

City-wide tie-up with libraries was exploited with 18 Branches posting material and photos on their bulletin boards.

HYPNOTISM IN WINDOW

In the window of a leading downtown store, a girl dressed in Egyptian costume was placed in a state of hypnosis with contest; "GUESS WHAT TIME SHE WILL AWAKE?" Unusual publicity and word-of-mouth.

NEWSPAPERS

Advertising: Underline 20 days in advance of opening. Large scale teaser campaign followed by big display series.

Publicity: Overseas telephone conversation between local columnist and Cairo was just one of many press breaks, interviews, feature placements, contests.

WINDOW TIE-UPS

Countless window flashes: Robert Taylor photos in men's shops: Eleanor Parker coiffure photos in department stores and beauty shops; travel shops, photography stores featuring scenes of Egyptian backgrounds; jewelry stores.

Harry French's Credo on Profits

Best Product Ever But Net May Disappoint — Still This Is Far From Gloom, Doom of 'Television Age'

By LES REES

Minneapolis, July 27.

Harry B. French, president of the United Paramount circuit here, is confident that the film industry has licked tv in the only possible way to do it. That is, by assuring theatres entertainment that'll be so vastly superior to what video will be serving up there'll no longer be any comparison.

He points out that never before in all his long industry association has there been a time when so much outstanding product was impending as is the case today. And he believes that theatre attendance can be catapulted to a record high in the late summer and coming fall.

That's why, says French, the circuit next month will launch its greatest and most extensive selling campaign, spending a record amount on newspaper and other advertising and going all out otherwise in every way possible.

But French isn't equally optimistic about the financial prospects for the circuit's theatres. "We expect to play to more people and bigger grosses than ever before now that it's a certainty that every week will bring one or more top-notch pictures," says the Minnesota Amusement Co. (Paramount) president. "But, at the same time, that doesn't mean our theatres and others will be able to make a lot of money. In fact, in this respect the situation sizes up somewhat paradoxically. Film rentals are at an all time new high. Also other operating costs are at a new top and we'll have to spend record sums on advertising.

"Maybe the situation is such that we'll have to forego much of the financial gain we feel entitled to in return for the satisfaction of defeating what many felt would spell our doom—tv."

7 Brothers

Continued from page 7

Metro's hotsy plans, for the program included press shots of the brothers with show dolls, models, etc., at all points.

Raines was sympathetic and understanding but allowed as how even U. S. senators are photographed amid femmes. The brothers relented and went on the town, doing nine radio and tv appearances and catching four niteries in addition to the carnival rides at Coney. Further there were the press interviews. (Toronto Daily Star and the London Free Press each sent a reporter to cover the entire junket; many Canadian papers gave it a heavy play). At one such session, the brothers were asked if they'd like to meet Marilyn Monroe. One said yes, another said he'd prefer Ed Sullivan. Seems they have a tv set on the farm.

Anyrate, Metro had the boys out to three every morning before getting back to their quarters at the Waldorf-Astoria (No pinch-penny outfit, this Metro).

Upon fixing to start on their return trip, the seven brothers, still matrimonially aloof, reckoned as how they'd like to see N. Y. again some time. But less violently.

A cynic (there's one in every crowd) wondered if these were really seven brothers, really rube and really unmarried. Or whether they were a group of sharp citizens who played their angles well in getting to, and doing, the big town at Metro's expense.

Republic's Net: $480,393

Republic Pictures and its subsidiaries chalked up a net profit of $480,393 for the 26 weeks ended May 1, the company reported last week. Figures represents a slight climb over the $473,150 earned for the similar 26-week period in 1953.

Profit for the current sixmonth stretch was $1,045,393 before Federal tax provisions, estimated Federal normal and surtaxes of $565,000. Comparable period last year saw the take at $1,019,150 before tax provisions of $546,000.

20TH BUYS 34,000 SHARES

Other Companies Also Acquiring More of Their Own Common

Many film and theatre corporations are on a stock-buying spree again, acquiring their own common and preferred issues to cut capitalization structure. Specifically, the burden of maintaining dividend records is eased as the number of outstanding shares is reduced.

Twentieth-Fox reported purchase of another 34,000 of its common shares, bringing to 125,000 the total bought in. Stanley Warner picked up 67,400 of its common issue which, added to a previously acquired 150,000 shares, brings the total acquired to 217,400. Numerically, RKO Theatres leads the field, having picked up 539,550 shares via its recent stock tender operation. Previously, 150,000 shares were purchased, for a total of 689,550.

Columbia bought up an additional 230 shares of its $4.25 cumulative preferred.

'SUSAN SLEPT HERE' PINKED FOR CHICAGO

RKO's "Susan Slept Here," Dick Powell-Debbie Reynolds costarrer, has been given a "pink permit" by police censors in Chicago. Film opens at the Woods Theatre, Chi, Aug. 10.

The "pink" classification means the pic is okay for adult audiences only. This type of billing is not frowned upon by some exhibs, if not all, for it gives a film a certain amount of spotlighting that pays off at the b.o.

Manager Broke Berger's No-Hike Rule—Sez Berger

Minneapolis, July 27.

Bennie Berger, North Central Allied president and circuit owner, is an avowed opponent of boosted admissions for any pictures excepting for a very rare release like "Quo Vadis." And he even showed "The Robe" first-run in his only two towns where he thus far has presented it at regular 50c admissions. Also, he has refused to install C'Scope at his local loop first-run Gopher or bid for any pictures there if a boosted scale is involved.

However, for "Gone With the Wind," now running at the Gopher which was awarded it on competitive bids, the matinee tariff is up from 65 to 85c. The night admission is the latter, the same as regularly.

Berger's explanation for the deviation is that he was away on vacation when his general manager, Gil Swenberger, without his knowledge, raised the afternoon price for "Gone With the Wind."

Maybe so, say other prominent exhibitors here, but perhaps the fact that the picture runs three and a half hours, permitting little, if any, turnover and the further fact that Berger's successful bid for it probably involved a guarantee accounts for the "sacrifice of principle." It's pointed out that the second of the only three week-day shows and the one attracting the largest crowd starts at 5 p.m.

Techni's 32c a Share

Hollywood, July 27.

Technicolor, Inc., reported a net profit of $622,784, after taxes, for the six months ending June 30. This is equivalent to 32c a share.

Profit for the first six months of 1953 amounted to 84c a share on a net of $1,608,000. Operations for July are heavier than those of the corresponding month last year.

WB Brass on Coast

Hollywood, July 27.

Warners' homeoffice brass and district managers, headed by Ben Kalmenson, are in town to view the studio's new product and to organize selling campaigns.

New films, some still incomplete, to be inspected include "Dragnet," "Battle Cry," "A Star Is Born," "The Silver Chalice," "Helen of Troy," "East of Eden," "Land of the Pharaohs," "Drum Beat" and "Track of the Cat."

'High' Sockeroo $21,000, Denver; 'Leslie' Fat 9G

Denver, July 27.

"High and Mighty" is proving new mighty entry here this week at the Centre, and is holding. "Caine Mutiny" looks big again and is holding a third at the Denver. "About Mrs. Leslie" and "Adventures of Robinson Crusoe" are holding over at Denham and Aladdin, respectively. "Apache" is nice on second Paramount session.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Adventures Robinson Crusoe" (UA). Fine $4,500. Holds. Last week, "Man With Million" (UA) (3d wk), $4,500.

Broadway (Wolfberg) (1,200; 50-85)—"Yellow Tomahawk" (UA). Fair $5,000. Last week, on reissues.

Centre (Fox) (1,247; 60-$1)—"High and the Mighty" (WB). Smash $21,000. Stays on. Last week, "Garden of Evil" (20th) (4th wk), $10,000.

Denham (Cockrill) (1,750; 50-85)—"About Mrs. Leslie" (Par). Good $9,000. Holding. Last week, "Knock on Wood" (Par) (3d wk), $7,500.

Denver (Fox) (2,525; 50-85)—"Caine Mutiny" (Col). Fancy $22,000. Holds again. Last week, $28,000.

Esquire (Fox) (742; 50-85)—"Out This World" (Indie) (2d wk). Poor $1,000. Last week, $1,500.

Paramount (Wolfberg) (2,200; 50-85)—"Apache" (UA) and "Return Treasure Island" (UA) (2d wk). Neat $10,000. Last week, $19,500.

Tabor (Fox) (1,967; 35-50)—"Project M-7" (U) and "South Sea Sinner" (Indie). Lean $2,000. Last week, "Arrow in Dust" (AA) and "Pride of Blue Grass" (AA), $1,500.

'Living Desert' Wow

Minneapolis, July 27.

Performance of documentary "The Living Desert" at a 400-seater downtown theatre, the World, is causing talk. In six weeks, the Disney picture has grossed an estimated $30,000.

Fifth week was declared in newspaper ads to be "positively" the final one, but when its gross exceeded the fourth's another stanza was in order.

Ted Mann, the theatre's owner, publicly apologized for his premature "final week" announcements.

NLRB Ducks

Continued from page 5

the complex of the Fanchon and Marco, Inc., system, since—if I understand current and prevailing policies—the Board will not assert jurisdiction over what is substantially a local enterprise merely because its ownership is linked with or related to that of similar enterprises in other states . . .

"I am unable to find any evidence in this record upon which to base a conclusion that a labor dispute involving the eight California theatres would have any effect whatever on the operations of F&M Stage Shows, Inc., wholly owned subsidiary of Fanchon and Marco, Inc., or on the corporation's holdings in Missouri or

Pull A Gun

Continued from page 2

four were hirelings of an unnamed senator who was jealous of the old actor because of his popularity and the esteem in which not a few, who are old enough to be his granddaughters, hold him.

The theatre impresarios declared that the script contains nothing that touches upon politics in any way and nothing said or done on the stage can in any way offend the touchiest politico. Pardave said "I could take this as a joke when I was starting my career; but now it is different. I can't see any joke in this."

Odlum's Tactics

Continued from page 4

an investment trust, clearly is out for control but has yet to indicate what he'll do when he achieves this aim.

The $6 per share offer, which has been extended to Sept. 30, also applies to Hughes' own stock. He hasn't tipped his plans, either. It's apparent some light on the matter will be thrown upon the outcome of negotiations between Odlum and Hughes on what is vaguely described as a "stock deal."

Picture Grosses

MINNEAPOLIS

(Continued from page 8)

000. Last week, "Student Prince" (M-G) (2d wk), $9,000.

RKO-Orpheum (RKO) (2,890; 75-$1)—"Ring of Fear" (WB). Well-liked, but not as big as hoped for in face of strong opposition. Fine $10,500. Last week, "Hell Below Zero" (Col), $8,500 at 85c top.

RKO-Pan (RKO) (1,600; 75-$1)—"High and Mighty" (WB) (4th wk). Has proved a boxoffice barn burner. Great $7,500. Last week, $9,000.

State (Par) (2,300; 65-85)—"Living It Up" (Par). Terrific $17,000. Last week, "Knock on Wood" (Par) (2d wk), $8,000.

World (Mann) (400; 65-$1.20)—"Genevieve" (U). Lavish praise on all hands for this British picture and word-of-mouth is big. Smash $5,000. Last week, "Living Desert" (Disney) (7th wk), $3,500.

M.&L. GIANT $22,000, BUFF.; 'OBSESSION' 19G

Buffalo, July 27.

Standouts here this stanza are "Magnificent Obsession" at Lafayette and "Living It Up" at Paramount, both being smash. "Gone With Wind" still is big in third week at the Buffalo.

Estimates for This Week

Buffalo (Loew's) (3,000; 70-95)—"Gone With Wind" (M-G) (3d wk). Big $10,500. Last week, $18,000.

Paramount (Par) (3,000; 50-80)—"Living It Up" (Par) and "Dragonfly Squadron" (Indie). Heading for wow $22,000 or over for Martin-Lewis comedy. Last week, "Adventure Robinson Crusoe" (UA) and "John Smith, Pocahontas" (UA), $11,000.

Center (Par) (2,000; 75-$1)—"High and Mighty" (WB) (4th wk). Sturdy $8,000. Last week, $12,500.

Lafayette (Basil) (3,000; 80-$1)—"Magnificent Obsession" (U). Smash $19,000. Last week, "Drum Across River" (U) and Fireman Save My Child" (U), $8,000 at 80c top.

Century (Buhawk) (3,000; 50-80)—"Gambler From Natchez" (20th) and "Rocket Man" (20th). Fair $6,500 in 5 days. Last week, "Battle Rogue River" (Col) and "Monster From Ocean Floor" (Lip), $11,000 in 9 days.

SAN FRANCISCO

(Continued from page 9)

"Living It Up" (Par) and "Private Eyes" (AA) (2d wk). Fast $13,000. Last week, $23,000.

St. Francis (Par) (1,400; $1-$1.50)—"Caine Mutiny" (Col) (4th wk). Sock $19,000. Last week, $25,000.

Orpheum (Cinerama Theatre, Calif.) (1,458; $1.75-$2.65)—"Cinerama" (Indie) (30th wk). Stout $30,000. Last week, $28,500.

United Artists (No. Coast) (1,207; 70-$1)—"Apache" (UA) (4th wk). Oke $6,000. Last week, $8,500.

Stagedoor (A-R) (400; 85-$1.35)—"Immortal City" (Indie) (6th-final wk). Okay $2,800. Last week, $4,000.

Bridge (Schwarz-Reade) (399; $1-$1.20)—"Always a Bride" (U). Nice $4,200 for first week ending today (Wed.). Last week, "Daughters Destiny" (Indie) (3d wk), $2,100.

Larkin (Rosener) (400; $1)—"Kon-Tiki" (RKO) and "The Informer" (RKO) (reissues). Good $3,000. Last week, "Times Gone By" (Indie) and "World of Don Camillo" (Indie) (2d wk), $2,300.

Vogue (S. F. Theatres) (377; $1)—"Mr. Denning Drives North" (Indie) and "Lady Godiva Rides Again" (Indie). Good $3,200. Last week, "Two Cents Worth Hope" (Indie) (3d wk), $2,200.

SEATTLE

(Continued from page 9)

"Lone Gun" (UA). Giant $15,000. Last week, "Desperado" (AA) and "Bowery Boys Meet Monsters" (AA), $6,200.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Garden of Evil" (20th). Big $11,000. Last week (65-90)—"Indiscretion American Wife" (Col) and "Started in Paradise" (Lip), $4,800 at 90c. top.

Liberty (Hamrick) (1,650; 53-90)—"Gog" (UA) and "Capt. Kidd, Slave Girl" (UA). Fair $4,500. Last week, "Silver Lode" (RKO) and "River Beat" (Lip), $4,800.

Music Box (Hamrick) (850; $1-$1.25)—"Man With Million" (UA) (4th wk). Good $4,000. Last week, $4,200.

Music Hall (Hamrick) (2,300; $1-$1.25)—"High and Mighty" (WB). (2d wk). Fine $9,000. Last week, $14,500.

Paramount (Evergreen) (3,039; $1-$1.25)—"Caine Mutiny" (Col). (3d wk). Lofty $12,000. Last week, $18,600.

'Wind' Mighty 25G Tops Toronto; 'Garden' Lush 20G, 'Knock' Lusty 19G

Toronto, July 27.

On product appeal, biz is on the upbeat currently. "Gone with Wind" is doing socko, capacity biz at Loew's with lengthy lineups. Such newcomers as "Knock on Wood" and "Garden of Evil" are also neck-and-neck in hefty second place, latter being especially big. "Francis Joins Wacs" is okay at Uptown.

Estimates for This Week

Downtown, Glendale, Scarboro, State (Taylor) (1,059; 955; 694; 698; 40-70)—"Yellow Tomahawk" (UA) and "Riders to the Stars" (UA). Big $15,500. Last week, "Arrow in Dust" (AA) and "Prisoners Casbah" (Col), $15,000.

Hyland (Rank) (1,354; 60-80)—"Kidnappers" (Rank) (15th wk). Steady $5,000. Last week, same.

Imperial (FP) (3,373; 50-85)—"Knock on Wood" (Par). Lusty $19,000. Last week, "Greatest Show" (Par) (reissue), $8,500.

Loew's (Loew's) (2,090; 60-80)—"Gone with Wind" (M-G) (reissue). Smash $25,000. Last week, "Student Prince" (M-G) (5th wk), $8,000.

Odeon (Rank) (2,318; 50-$1)—"Garden of Evil" (20th). Wham $20,000. Last week. "Indiscretions American Wife." (Col), $9,000 in 8 days.

Shea's (FP) (2,386; 50-85)—"Secret of Incas" (Par). Nice $13,000. Last week, "Dial M" (WB) (3d wk), $9,500.

Towne (Taylor) (695; 60-90)—"La Ronde" (Hakim) (3d wk). Strong $6,500. Last week, $7,500.

University (FP) (1,558; 50-80)—"Front Page Story" (IFD). Okay $8,000. Last week. "Queen of Sheba" (Lipp), $8,500.

Uptown (Loew's) (2,745; 65-80)—"Francis Joins Wacs" (U). Okay $10,000. Last week, "Tanganyika" (U), $10,500 in 8 days.

'Caine' Hotsy $40,000, Cleve.; 'Obsession' 19G

Cleveland, July 27.

Storming in like the Marines, "Caine Mutiny" is hitting the Allen's boxoffice with a mighty impact. Pic was record for first four days, and will give house its greatest session in weeks. Fine weather is helping most spots. "Living It Up" also new at State is nice. Continuing smash is "Magnificent Obsession" at the Palace, with a third week set.

Estimates for This Week

Allen (S-W) (3,000; 70-$1.25)—"Caine Mutiny" (Col). Colossal $40,000 or near. New high in first 4 days here. Last week, "High and Mighty" (WB) (3d wk), $11,000 in 5 days.

Hipp (Telem't) (3,700; 60-90)—"Gorilla at Large" (20th). Mild $8,000. Last week, "Tanganyika" (U), $10,500.

Lower Mall (Community) (585; 60-90)—"Moon Is Blue" (UA) (10th wk). Steady at $2,500 with $3,000 for last lap.

Ohio (Loew's) (1,200; 60-90)—"Apache" (UA) (m.o.). Fine $6,000 for third downtown round. Last week, "Saracen Blade" and "Massacre Canyon" (Col), $9,000.

Palace (RKO) (3,300; 75-$1)—"Magnificent Obsession" (U) (2d wk). Sock $19,000. Stays again. Last week, $26,500.

State (Loew's) (3,500; 60-90)—"Living It Up" (Par). Nice $17,000. Last week, "Apache" (UA) (2d wk) $10,000.

Stillman (Loew's) (2,700; 60-90)—"Gone with Wind" (M-G) (5th wk). Remarkably lively $7,000. Last week, $9,000.

BALTIMORE

(Continued from page 9)

tomorrow (Wed.) following fairish $3,300 for "Johnny Dark" (U).

New (Mechanic) (1,800; 35-$1)—"Demetrius And Gladiators" (20th) (3d wk). Strong $7,500 after $8,800 for second.

Playhouse (Schwaber) (420; 50-$1)—"Man With Million" (UA) (2d wk). Brisk $4,500. Last week, $5,200.

Stanley (WB) (3,200; 30-80)—"Ring of Fear" (WB). Modest $8,000. Last week, "High and Mighty" (WB) (3d wk), $6,000.

Town (Rappaport) (1,600; 35-80)—"Gorilla At Large" (20th). Dull $7,000. Last week, "Garden of Evil" (20th) (4th wk), $5,000.

Going like THE WIND!

with added scope of WIDE SCREEN

New England Theater Circuit
American Theater Corp.
RKO Theater Circuit
Joe Cohen Circuit
Herman Rifkin Circuit
B & B Theatres
Wate Yamins Circuit
Interstate Theater Circuit
Shea's Jamestown Theater Circuit
Affiliated Booking Circuit
Morse & Rothenberg Circuit
Graphic Theatre Circuit
Herbert Higgins Circuit
Lloyd Bridgham Circuit
Roy Burroughs Circuit
Max Levenson Theaters
Lockwood & Gordon Circuit
Western Mass. Theater Circuit
Maine & N. H. Theaters
Ralph Snider Circuit
Hy Young Circuit
Ben Williams Circuit
E. M. Loew Circuit
Dayrz Theater Enterprises
Phil Smith Circuit

DAVID O. SELZNICK
PRESENTS

DUEL in the SUN

in Technicolor

starring JENNIFER JONES
GREGORY PECK · JOSEPH COTTEN

with
LIONEL BARRYMORE · HERBERT MARSHALL · LILLIAN GISH
WALTER HUSTON · CHARLES BICKFORD · *WITH A CAST OF 2500*

Directed by KING VIDOR

CURRENTLY BLANKETING NEW ENGLAND

DAY and DATE, JULY 27th, PARAMOUNT and FENWAY THEATRES, BOSTON, MASS.
and 300 ADDITIONAL THEATRES, INCLUDING:

7/28	Springfield, PARAMOUNT	7/31	Manchester, N. H., STRAND
7/28	Newport, R. I., STRAND	8/1	Burlington, Vt., MAJESTIC
7/28	New Bedford, OLYMPIA	8/1	Nashua, N. H., STATE
7/29	Hartford, Ct., ALLYN	8/4	Lowell, Mass., STRAND
7/29	Worcester, CAPITOL	8/5	Brockton, Mass., BROCKTON
7/28	New London, Ct., CAPITOL	8/11	Holyoke, Mass., STRAND
7/28	Waterville, Me., STATE	8/15	Brattleboro, Vt., PARAMOUNT
7/29	Portland, Me., STATE	8/4	Meriden, Ct., CAPITOL
7/29	Pittsfield, CAPITOL	8/4	Lawrence, Mass., ASTOR
7/31	Bangor, Me., OPERA HOUSE	7/28	Providence, R. I., ALBEE
7/31	Fall River, Mass., EMPIRE	8/13	New Haven, Conn., PARAMOUNT

SELZNICK RELEASING ORGANIZATION

Briefs From the Lots

Hollywood, July 27.

Stewart Granger set for one of the leads in Metro's "Bwani Junction," which Pandro Berman will produce . . . **Ike Jones** and **Le Roy Baskerville** into Otto Preminger's "Carmen Jones" . . . **Walter Reed** snagged role in Pine-Thomas' "Blue Horizons" . . . **Tony DeMario** set for stint in Rouse-Greene's "New York Confidential." . . . "Crashout" has been set for indie production by Hal E. Chester with **William Bendix, Arthur Kennedy** and **Robert Strauss** toplining. . . . **Gonzales-Gonzales,** Mexican comic, cast by Warners for role of Martinez Martinez in "Strange Lady in Town" . . . **Tony Martin** and **Cyd Charisse** will co-star in Metro's "Have Tux, Will Travel." . . . "The Mean Streets," novel by **Thomas B. Dewey,** purchased by Columbia and handed to Lewis J. Rachmil to produce. **Arnold Laven** will direct.

RKO has lifted its option on **Ursula Thiess** . . . **Rory Calhoun** and **Julia Adams** set by U to co-star in "The Looters" . . . **Russell Hughes** pacted to screenplay "The Mean Streets" for Columbia . . . **Sterling Hayden** for star role in Ivan Tors' "Ten Miles Up" . . . **Linda Christian** signed by U for role with **Jane Russell** and **Jeff Chandler** in "Foxfire" . . . **John Carradine** into Hecht-Lancaster's "Gabriel Horn" . . . **Guy Madison** and **Brad Dexter** signed by 20th-Fox for a one year for seven-year thespacts . . . Finale of the "Alexander Ragtime Band" six-part sequence in "There's No Business Like Show Business" had 250 dancers and 40-piece band.

Walter Pidgeon set by Metro for role of **Jane Powell's** father in "Hit The Deck" . . . **Cesar Romero** assigned role in 20th-Fox's "The Racers" . . . **Richard Brooks** signed to screenplay and direct "Blackboard Jungle" at Metro . . . **Walter Reed** into Pine-Thomas' "Blue Horizons" . . . **Frank Gruber** inked by producer **Sam Wiesenthal** to screenplay "Salt River" for Olympic Productions . . . **Malcolm Atterbury** and **William Challe** into "Man Without A Star" at U . . . "The Human Jungle" is release title of Allied Artists pic lensed as "The Police Story" . . . **Tony DeMario** joins **Rouse-Greene's** "New York Confidential" cast . . . **Bella Darvi** pacted for femme lead in "The Racers" at 20th-Fox . . . **Richard Cutting** and **House Peters Jr.,** set for stints in Allied Artists "Target Earth."

Robert Bice cast into U's "Foxfire" . . . **Lonnie Chapman** snagged role in Warners "Young At Heart" . . . **James Craig** and **Otis Green** assigned roles in Otto Preminger's "Carmen Jones" . . . **Celia Space** and **Emil Sitka** set for stints in the Greene-Rouse indie. "New York Confidential" . . . **Russell Hughes** signed to screenplay "The Mean Streets" for Columbia . . . **Sean McClory** pacted by Metro for a featured role in "Moonfleet" . . . **John Butler, Houston Branch** and **Richard Wormser** contracted by Republic to pen three separate films . . . **Karin Booth** set by **Sam Katzman** for femme lead in "Bugle's Wake" . . . **Katy Jurado** assigned in 20th-Fox's "The Racers" . . . **Frances L. Sullivan** added to "The Prodigal" cast at Metro.

Gravis Productions, headed by **Tom Gries** and **Wray Davis,** set "The Squealer" as second indie film . . . **Peter Finch** signed to co-star with **Errol Flynn** and **Joanne Dru** in Allied Artists' "The Black Prince" . . . **Cecil Kellaway** cast by Metro in "The Prodigal." . . . **Vici Raff** into U's "Foxfire" . . . **Peter Cushing** set for stint in Coronado's "The End of the Affair" . . . **Steve Ritch** inked for role in **Sam Katzman's** "Bugle's Wake" . . . **Mike Mazurki, Bill Philips** and **Henry Kulky** join cast of Greene-Rouse's "New York Confidential" . . . **Michael Wallace** snagged role in "Carmen Jones" . . . Contract between **Dennis Morgan** and Warners has been amicably settled, with actor now a free agent . . . **John Sturges** set by Metro to direct "The Scarlet Coat."

Larry Taylor set for role in "Helen of Troy" at Warners . . . **Alvy Moore** into **Sterling Silliphant's** "Five Against the House" . . . **Ed Penny** joins **Hall Bartlett's** "Unchained" cast . . . **Karel Moore** pacted for stint in Warwick's "A Prize of Gold" . . . **Steven Geray** and **Barry Kelly** set by Rouse-Greene for "New York Confidential" parts . . . **Frank Chase** signed by Universal-International for role in "Man Without A Star" . . . **Una Merkel** returns to pix after a two year absence in a leading role in Hecht-Lancaster's "The Gabriel Horn" . . . **Leonard George** pacted by 20th-Fox for Pope Pius VII stint in "Desiree" . . . Producer **George Moskov** set "Woman of the Montemarte" for indie production.

"The Power and the Prize," novel by **Howard Swiggett,** purchased by Metro and skedded for production next year with **Nicholas Nayfack** producing . . . "The Square Jungle" purchased by U handed to **Albert Zugsmith** under his new producer pact . . . **James Cagney** signed by Metro to co-star with **Doris Day** in "Love Me or Leave Me" . . . **Charles Marquis Warren** inked by Allied Artists to direct "John Brown's Raiders" . . . **Barton MacLane** and his wife, **Charlotte Winters** set by U to portray man and wife in "Foxfire" . . . Columbia bought **A. E. Bezzerides'** "The Great Lakes" and assigned **Lewis J. Rachmil** to produce . . . **Russ Conklin** and **Jonni Paris** snagged roles in Columbia's "Bugle's Wake" . . . Film rights to "The Miraculous Fish" bought by **Anthony Quinn** and **Josef Shaftel.**

IA's Dick Walsh Keeps 'No Press Campaign' Rule Versus Brewer Rivalry

While indicating that the upcoming 42d convention of the International Alliance of Theatrical Stage Employees in Cincinnati "may be one of the most lively and crucial in the entire history of the Alliance," the official pre-convention bulletin makes no mention of the challenge to the regime of prexy Richard F. Walsh being made by Roy M. Brewer, former IA Hollywood rep. The bulletin, according to a spokesman, deals only with official functions and does not go into politics.

This policy apparently follows the dictum laid down by Walsh who is adamant in not airing the Brewer controversy openly. Walsh, while not expressing his views for publication, is presenting his side at closed-door meetings of various IA locals. In Hollywood, he agreed to debate Brewer only if the press were barred from the session.

From an official standpoint, the problems to be discussed at the Cincinnati convention starting Aug. 9, as seen by the present IA heirachy, are (1) questions concerning the fundamental relationship between the International and its local unions, (2) consideration of the technological changes in the entertainment industry and their influence on the union, (3) organizational progress made by the various craft unions, and (4) "our civic responsibilities in a world which is rocked by conflict and thrown of keel by opportunism and hysteria."

The convention proper will be preceded by a week-long meeting of the general executive board at convention headquarters at the Netherlands Plaza Hotel. In addition, each of the 14 districts of the U. S. and Canada will hold conventions Aug. 6-8.

Alan Jackson As Mate

Hollywood, July 27.

Alan Jackson has been added to Roy M. Brewer's slate as v.p. opposing incumbent Carl Cooper. Brewer is battling IATSE prexy Richard Walsh for the top spot in the international, with the decision due when delegates convene for the annual convention at Cincinnati Aug. 9. Jackson is business agent of IA Laboratory Technicians 683.

Lab local, one of the largest in Hollywood with 26 delegates, had previously affirmed its support of Brewer, and voted coin to support his campaign.

Brewer's Predictions

Before leaving on his final pre-election trek around country, Roy Brewer predicted that personal attacks and last minute "smears" will be stepped up between now and IATSE convention time by supporters of IA prez Richard Walsh.

"On issues we've raised, the current administration is bankrupt of answers which make sense to our membership," Brewer, out to replace Walsh as top IATSE man, declared.

Brewer predicted he would win by substantial margin. He winds up trek at Cincinnati Aug. 9 when convention opens.

THEATRE FOLDS

But Not Because Final Booking Was 'French Line'

Minneapolis, July 27.

It now develops that the late-run twin bill 25c St. Paul neighborhood Royal isn't tempting fate by booking "The French Line" in this strongly Catholic community. The house was going out of business anyhow following run of "The French Line" this week. Bob Hazleton, who has operated it, now reveals his lease is expiring and will not be renewed.

Owners will convert to other commercial purposes.

'54 Highs For 9 Amusement Issues

By MIKE WEAR

Despite the fact that stocks generally were mixed much of last week in Wall Street, amusement issues continued to display stamina. This was responsible for nine new high marks for the year and strength by numerous other shares, particularly in the film section. There was little immediate news, in most instances to account for this bullishness—rather it was a matter of discounting upwards the earnings and future prospects several months from now.

Radio Corp. of America climbed to a new peak for 1954 at 34¾, showing a gain of 2⅝ for the week. CBS shares held around recent levels, most of the time being several points below their recently established new highs. To many in the market it was mostly a matter of consolidating its position after the long, sustained climb.

American Broadcasting - Paramount common and preferred both hit new highs for the year, former at 18 and latter at 18⅜. Move was sparked by reports in the Street that Lehman Bros. was buying into the stock. American Seating advanced to a new high price of 30¾, reflecting no doubt demand from theatres for refurbishing. Technicolor went to 13⅜, new peak in recent months, after sustained buying for a couple of days. There were late reports of buying of Techni shares by interested parties or groups.

Universal common and preferred soared to new high ground for '54. The common pushed to 24⅛, up about a point on the week, while the preferred hit a new high of 71. Strong earnings plus the fact that the company's "Magnificent Obsession" was launched with terrific returns in first key engagements was held responsible. Decca also soared to a high for the year at 11⅜, where it was up more than a point on the week.

Loew's edged up to a new peak at 16½ where it wound up the session. Republic Pix shares both registered new high marks, common going to 5½ while the preferred edged to 12⅜. Expectation of excellent earnings, later in the week revealed, as will as talk about several parties attempting to gain a foothold in the company probably had something to do with the climb.

Paramount Pix ranged between 32 and 32¾ much of the week, not far from the year's high price of 33¼. RKO Pix was selling around 6½ much of the session as contrasted with the 1954 peak of 7. RKO Theatres held close to 8 most of the week. High for the stock is 8⅛. Warner Bros. wound up right at the year's highest quotation of 17⅜.

Other film or theatre issues to hold near their '54 peaks included Columbia Pix, General Precision Equipment (up over a point on the week), Stanley Warner, 20th-Fox and National Theatres. Last named seldom was more than a small fraction away from its high mark of the year, which is 8.

Says Attendant Beat Him

Greensboro, N. C., July 27.

A damage suit in which Leonard Bowden of Bassett secks $100,000 from the Martinsville Theatre Management, Inc., operator of the Rives Theatre at Martinsville, has been filed in Martinsville circuit court.

Bowden claims he suffered serious and permanent injuries, both of a physical and mental nature, as the result of an assault made by an employee of the theatre on April 5, 1953.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (27)

1954 High	1954 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
18⅛	14½	Am Br-Par Th	580	18⅛	16⅞	18	+1⅛
71	41⅝	CBS, "A"	22	65½	62½	64½	+2
69½	41½	CBS, "B"	18	63¾	61¼	63½	+1¾
25½	19¾	Col. Pic.	79	24⅞	23¼	24⅝	+ ⅞
11⅜	9¼	Decca	752	11⅜	10¼	11⅜	+1
63¼	46¾	Eastman Kdk.	169	61¼	60¼	60¼	+ ⅛
16⅞	13¼	Loew's	851	16⅞	15¾	16¾	+ ⅞
8⅛	6⅛	Nat. Thea.	398	8⅛	7¾	8	+ ⅛
33⅝	26⅛	Paramount	101	33⅛	31½	32⅞	+1⅜
37½	28	Philco	118	37⅜	36½	36⅞	+ ⅛
34¾	22½	RCA	997	34¾	32⅝	34	+1⅜
7	2⅞	RKO Picts.	98	6¾	6½	6½	—
8⅛	4½	RKO Thea.	93	8	7⅝	7⅝	— ⅜
5½	3	Republic	127	5⅜	5	5⅛	— ⅛
12⅜	10½	Rep., pfd.	12	12¼	12	12	—
17⅝	11⅛	Stanley War.	131	16⅝	16⅛	16⅜	— ⅛
22⅝	18¾	20th-Fox	384	22⅝	21	22⅜	+1⅜
24⅛	18½	Univ. Pix.	30	24⅛	23⅜	23⅞	+ ½
74	63¾	Univ., pfd.	*70	71	70	71	+1
17⅝	13⅝	Warner Bros.	109	17⅝	17	17⅝	+ ¾
73⅝	63⅞	Zenith	30	72½	71	71¼	+ ¾

American Stock Exchange

6	3⅝	Allied Artists	44	4⅛	4	4	— ⅛
13⅜	9⅛	Du Mont	309	13⅜	12½	13¼	+ ¾
14½	11¾	Technicolor	257	13¼	12¼	12⅜	— ½
3¾	2¾	Trans-Lux	17	3¼	3⅛	3⅛	— ¼

Over-the-Counter Securities

	Bid	Ask	
Allied Artists, pfd.	9⅛	9½	— ⅛
Capitol Records	10	10¾	+ ⅜
Chesapeake Industries	2⅞	3⅜	+ ⅛
Cinerama Inc.	1⅜	1⅞	+ ⅛
Cinerama Prod.	2½	2⅞	+ ¼
Color Corp. of Amer.	15/16	1¼	+ 1/16
King Bros.	1 3/16	1 5/16	—
Polaroid	36	38	—2
U. A. Theatres	11½	12¾	—
Walt Disney	11⅜	12⅜	—

* Aetual Volume.

(Quotations furnished by Dreyfus & Co.)

LITTER OF LITIGATION

Schine Attorneys Busy On Other Antitrust—Win New Delay

Albany, July 27.

A second extension of time, to Aug. 20, for the Schine interests and the eight major distributors to file answers in the $750,000 triple-action antitrust suit recently brought by two Smalley corporations against them, involving the Smalley Theatre in Norwich and Schine's Colonia in that city, has been granted. The attorneys are tied up in another and earlier Sherman Law action brought by St. Lawrence Investors, Inc., operating the American in Canton, against the same defendants, involving the Strand and Pontiac, Schine houses at Ogdensburg.

Two preliminary sessions in that case, following other recent ones in New York City, were held in Albany last week. Leonard L. Rosenthal, local film attorney, represents James Papayanakos' St. Lawrence Investors, as he does the Smalley corporations. Raichle, Moore & Tucker, of Buffalo, appear for the Schine companies. Edward C. Raftery, of New York, is counsel for both the distributors in the Canton-Ogdensburg suit. It is expected to be tried in U. S. District Court sometime in the fall.

C'Scope Installations

Minneapolis, July 27.

United Paramount will install C'Scope in more of its Twin Cities theatres following RKO-Theatres' action in readying its second local house, the Pan, for the one-track optical sound variety and a number of Minneapolis and St. Paul exhibitors joining the procession at this time.

Harry B. French, the big circuit's president here, has decided on the equipment with stereo sound for the second of his four Minneapolis loop theatres, the State, and in one more neighborhood house in each of the Twin Cities.

Presently the only Minneapolis and St. Paul Paramount C'Scope downtown theatres are Radio City here and the St. Paul Paramount. Of the circuit's seven Minneapolis and St. Paul Uptowns alone are equipped for the projection. RKO now has C'Scope in all three of its Twin Cities' theatres, the two here and the one in St. Paul. The chain operates no nabe houses.

Six more Twin Cities independent neighborhood theatres have gone for C'Scope with one-track optical or stereo sound during the past week. They bring to 18 the total of Twin Cities' subsequent-run houses so equipped.

C'Scope Nears 6,000 In U.S.

Installations of CinemaScope equipment throughout the country are reaching the 6,000 mark, 20th-Fox reports.

Company's survey also shows that, in addition to the CinemaScope productions coming from 20th next year (24-26), other studios and indie producers have announced plans for 125 C'Scope features to be made in 1955. On July 12, of the 25 pix before the cameras in Hollywood, 19 were being lensed in C'Scope.

Latest available figures show a total of 5,793 houses equipped for C'Scope in the U. S. However, that's a week ago, and installations are proceeding at the rate of more than 200 each week. Of the 5,793, a total of about 5,100 are listed as "possibilities," i.e. theatres each individual film can play.

Theatres fitted out for stereophonic sound number 3,262. Those that can play C'Scope with optical sound only total 2,173; 182 installations have mixers permitting them to play stereo sound tracks through a single horn, and 213 houses are equipped for single-track magnetic. Drive-ins are joining the parade, with 649 having the necessary equipment.

Largest number of installations are in the New York area which has 491. Washington has 260, Atlanta 269, Boston 220, Philadelphia 271, etc.: Lagging behind are Albany with only 81, Denver 84, Des Moines 67 and Indianapolis 99.

NEW GENERATION TURNS OUT IN RICHMOND

Richmond, Va., July 27.

"Gone With the Wind" breezed into Loew's Theatre (2,280 seats) here July 16 and quickly demonstrated its boxoffice magic in this former capital of the Confederacy.

George Peters, Loew's manager, found customers at 8:30 A.M. the day of the opening, a block-long line with an hour. Telephone rang constantly, with questions on prices and showing times.

Edith Lindeman, amusement editor of the Times-Dispatch commented upon "Droves of teenagers who are viewing GWTW for the first time. "The majority of them have not read the Margaret Mitchell novel and do not have their minds cluttered with comparisons with the book."

ALL THE TRADES AGREE

IT'S THE FUNNIEST OF THE Francis PICTURES!



"BEST OF THE 'FRANCIS' SERIES" —*BOXOFFICE*

"FUNNIEST PICTURE IN THE SERIES"
MOTION PICTURE HERALD

"BEST 'FRANCIS' COMEDY TO DATE"
SHOWMEN'S TRADE REVIEW

"TOPS THE LIST OF 'FRANCIS' APPEARANCES"
FILM DAILY

"BEST ONE OF THE LOT" —*HARRISON'S REPORTS*





Starring
DONALD O'CONNOR · JULIA ADAMS · CHILL WILLS · MAMIE Van DOREN
LYNN BARI · ZASU PITTS with Allison Hayes · Mara Corday · Karen Kadler and Francis The Talking Mule
DIRECTED BY ARTHUR LUBIN · SCREENPLAY BY DEVERY FREEMAN AND JAMES B. ALLARDICE · BASED ON THE CHARACTER "FRANCIS" CREATED BY DAVID STERN · PRODUCED BY LEO RICHMOND · A UNIVERSAL-INTERNATIONAL PICTURE

Clips From Film Row

NEW YORK

Charles J. Bachman, in charge of maintenance and sound for Stanley Warner Theatres' Newark zone, resigned to join the Fairchild Recording Equipment Co. John Damis moves up to head SW's maintenance dept. while sound engineer Charles Piltz assumes charge of sound.

The Veterans Administration has signed a contract with Altec Service Corp., according to sales chief L. D. Netter Jr. Pact, covering 178 V. A. hospitals, provides for the use of Altec service engineers in the inspection and maintenance of 35m film projection and sound equipment, and radio and voice transmission equipment.

LOS ANGELES

Mori Krushen, United Artists homeoffice exploitation chief, in from N. Y. to outline coming campaigns with Fox West Coast executives Spence Love, Bert Pirosh, Bruce Fowler and Roy Evans.

William N. Pizor and Arthur Greenblatt, in for huddles with Robert L. Lippert on distribution plans for four August releases by Lippert Pictures: "Terror Ship," "Silent Raiders," "The Unholy Four" and "Life With the Lyons."

Jack Thomas, onetime general manager of Hallmark Productions, rejoined company to become its franchised distributor in L. A. and San Francisco zones.

Jules Goldstone to handle theatrical distribution of "Time Out of War," produced for tv by Dennis and Terry Sanders, post-graduate students at UCLA. It was shown on CBS' Omnibus program last January.

DALLAS

Harry Bernard succeeded Milton Overman as RKO publicist here. Bernard comes from Cincinnati, Ohio. Overman is now with Cinerama.

Arlie Crites, of the local office of Frontier Theatres Circuit, announced that Dub Speickerman is new manager of Palace and Tex OK Theatres at Burkburnett, replacing Louis Littlefair, transferred to Gainsville.

John T. Johnson is new owner of Valley Theatre at Valley Mills, purchasing the house from Don Bowen.

The Rex reopened at San Juan by Billy F. Tanner and Milburn Shirey.

Three men arrested at Tyler who have admitted robbing the Sky View Drive-In at Waco last June of $200.

MINNEAPOLIS

Film industry here taking heart from Minneapolis Federal Reserve bank showing that local volume of department store sales for the four-week period ending July 10 was up 3% over last year, compared to a 2% national average gain. Good crop outlook also rated a favorable b.o. factor.

When he held "Living Desert" a seventh week after having announced at outset of fourth, fifth and sixth they would "definitely," "positively" and "absolutely" be the last, Ted Mann of the World headed his newspaper ad "O.K. Mpls.—We're Sorry." Ad then apologized "so, without predictions, we'll just say: 'As usual-held over'."

Eddie Cantor, at Mayo Clinic, Rochester, Minn., for checkup, consented to appear on stage of United Paramount's Chateau Theatre to make presentation to winner of area's Miss Universe beauty contest.

Theodore B. Melzer, who owned and operated Lyric Theatre at New Ulm, Minn., for many years before selling it to Eddie Ruben circuit and who was killed in auto accident, left $1,338,953 estate.

Wife of M. A. Levy, 20th-Fox division manager here, recovering in Rochester, Minn., Methodist hospital from successful major operation performed at Mayo clinic.

Film personalities here for local Aquatennial celebration last week included Vera-Ellen, Carlo Thompson, Jack Carson, May Wynn and Robert Francis.

"The Robe" still making rounds of local nabe houses as more of them install one-track optical sound C'Scope.

Fred Hoffman, Sioux City, Ia., appointed manager of Paramount's Time Theatre, Rochester, Minn., replacing Dale Bring; latter transferred to Lyric, Aberdeen, S. D.

ST. LOUIS

Tom Barry and H. Geiger who shuttered their Lee in New London, Mo., expect to relight house in the fall.

Poor biz resulted in shuttering of the State in O'Fallon, Ill., by Francis Berry.

St. Louis Amus. Co., shuttered one of its units, the Lafayette, a 756-seater in south St. Louis for indefinite period.

William Zimmerman temporarily closed his Vita in Warrenton, Mo., to permit installation of CinemaScope.

High wind blew down screen tower at drive-in operated by Leroy Baston near Casey, Ill. Will be reopened when tower is replaced.

Building formerly occupied by the Maryland in south St. Louis, being converted into a church. The house has not been operating since June, 1951. Three other defunct St. Louis nabes, the Plymouth, Lee and Marquette are now houses of worship.

John Marlow widening screen at his ozoner near Herrin, Ill., making it one of widest drive-in screens outside of Chicago.

Mrs. Regina Steinbefg, owner-operator of the Madison in Madison, Ill., suffered a fractured wrist in an auto accident near Columbia, Ill. Her brother suffered minor injuries.

With the lighting of their new ozoner near Paris, Ill., E. L. Staup, Delphos, O., and Leon Larodsky, Paris, shuttered their ozoner near town. Larodsky owns and operates the Paris and Lincoln in Paris.

Frank Rodgers has sold his Star, a 420-seater, Newton, Ill., to C. B. Simmons, Cisne, Ill., who also owns and operates an ozoner near Newton.

ALBANY

The Little, new 450-seat theatre in Plattsburg, has been opened by Kingsley Ryan, former operator of the Ausable in Ausable Forks. Ryan remodeled a garage into a motion picture house, shifting part of the equipment from the Ausable.

Bill Kennedy darkened the Lyric at Rouses Point, near the Canadian border. He continues to operate the Lyceum in Champlain. Kennedy's Lake, built several years ago in Chazy, has not been open last or this summer.

PITTSBURGH

M. A. Silver, zone manager for Stanley-Warner Theatres here, appointed one of chairmen of Post-Gazette Dapper Dan Club's Celebrities golf tournament at Baldoc Hills Country Club Sept. 10-11. Organization has set $250,000 goal, which it will turn over to the Variety Club for new wing it is building on Roselia Foundling Home and Hospital.

Ned Depinet returned to his home town of Erie last week (24) for 45th reunion of his high school class. Depinet's father, John, was at one time mayor of Erie.

Lou Ponsetto, until recently an exhib in Apollo, Pa., now holding down politico job in Harrisburg, being in a state purchasing unit. Ponsetto sold his theatres several months ago to Clyde S. Waugaman.

Steve Rodnok, Jr., Oakmont theatre owner who recently qualified for Pennsylvania state amateur gold tournament in Philadelphia next week, won't be able to participate on account of a cracked rib, which he suffered while straightening a stage drape at his Oaks Theatre.

Leo J. Guerrin, vet Erie theatre owner, joined the staff of Hagmann Realtors in that city.

Roosevelt Theatre building on Center Avenue, in the heart of the Negro Hill district, sold to a syndacate but theatre leasing arrangement with the Mervis Brothers will continue for several more years.

John E. Stahl, vet exhibitor who opened his first house nearly half a century ago, just announced his retirement from show business. Several months ago, he and his son, John S. Stahl, closed their Elite in Homestead and remodeled it into a 20-unit apartment building, and now they are doing the same thing to their remaining theatrical property, the Stahl, which shuttered early this month. The Stahls formerly owned the Lcona, too. It is now being operated by the local Associated circuit.

Bill Twig Week will be observed Aug. 22-28 by Warner Bros. exchange staff in honor of the Pittsburgh branch manager, who came here several months ago to replace Jerry Wechsler, who resigned.

Another area drive-in has made itself available for open-air church services every Sunday morning, the Blatt Bros.' Altoona ozoner.

Sergeant Don D'Aquilla, home again after two years in France with Army Special Service, is back again at his old job in the Stanley-Warner Theatres booking department.

OMAHA

M. E. McClain, district manager for Central States, on hand for opening of CinemaScope at Sun Theatre, York, Neb. "The Robe" was opening pic.

Burt Lancaster in city last week.

Dale E. "Dick" Gardner named to manage Admiral Theatre by owner Ralph Blank; replaces O. H. "Jim" Schlatter, who will pilot the new ozoner which Blank and Bill Miskell are building here. Gardner comes from Manhattan, Kans.

MANCHESTER, N. H.

The Manchester Drive-In has installed one of largest widescreens in New England. It is the first ozoner in this area to present the C'Scoper, "The Robe."

Sunset Drive-In in Rochester narrowly escaped damage when firemen battled a three-hour fire in a nearby furniture storage building.

GREENSBORO, N. C.

Closing of the Rivoli at Lincolnton temporarily left that city with only one uptown film house. But A. E. Miller, who operated the Rivoli, said he is retaining property near the postoffice there for construction of another modern pic house.

Construction of a modern 350-seat cinema started at Bakersville by C. E. Blevins. It will be operated under lease by O. D. Calhoun of Spruce Pine.

PORTLAND, ORE.

Evergreen's Oscar Nyberg working hard getting ready to preem the new Fox Theatre the first part of August.

Keith Petzold has resigned as general manager of the Jesse Jones circuit and has taken a position as executive secretary of the Jr. C. of C.

Sleeper Tax

Continued from page 5

ates a distributing subsidiary abroad, it pays income taxes on the foreign earnings only as they are converted into dollars and brought back to this country. Then the income taxes must be paid in dollars. If the American company runs its foreign distribution agency as a branch, then the income may not be segregated. U.S. income tax must be paid in American dollars even if the foreign earnings are not brought to this country.

The new tax bill, however, does take care of this situation. It will permit taxes on earnings of foreign branches to be deferred until the money is brought back to America, at the option of the American distributor.

Under either situation, however, the right to pay taxes in foreign coin would be a windfall for the studios, bigger than the one which didn't go through.

The tax credit provision, killed in the House-Senate joint conference on the omnibus tax bill, would have permitted an extra 14% credit on foreign earnings of U.S. manufacturers who produce abroad. It is part of an administration plan to encourage foreign investments by American companies.

A bill covering this will be introduced in the 84th Congress which meets next January. At that time, the motion picture companies will again make a pitch to be included among the beneficiaries.

Inside Stuff—Pictures

Activity of Technicolor in last week's stock market pushed the shares to a new high for the current move at 13⅜. Uptrend started with heavy purchases in the last half hour of trading in Monday's market, when large blocks of the stock appeared on the tape. This pushed the shares to 12½, and the bullish move continued on the following days later in the week when it climbed to 13⅜. One big brokerage house alone is known to have bought 70,000 shares. Mary Pickford, who was one of the early-day holders of Techni, was listed on the tape as having disposed of part of her holdings. Present price around $13 is equal to $26 for the old issue before the split last year. Purchases of Technicolor were reported to come from buyers on the Coast.

House Un-American Activities Committee's Red probe in 1951 has developed into what amounts to a loyalty test in the motion picture industry, according to Harold W. Horowitz, law professor, writing in the current Stanford Law Review. "Unfriendly" witnesses in those hearings, he declares, apparently have not worked in pictures since then. He added: "If their employment calls tapered off or ended, they had no practical recourse due to problems of law and of proof in establishing the existence of a possibly illegal conspiracy not to employ them."

Chicago exhibitor reaction to the constant barbs against the film industry tossed by Catholic publication, the New World, is being led by James Jovan, owner of the Monroe Theatre. In a letter, Jovan assailed the newspaper for doing no justice to motion pictures by merely lashing out at so-called "obscene and immoral" features without making mention of clean, wholesome product. Jovan's letter recommending that the paper get behind good pictures precipitated 56 column inches of frontpage space in last week's issue anent 17 current films that have Legion of Decency blessings.

Bert Lytell, president emeritus of Actor's Equity, will plug 20th-Fox's "The Egyptian" during a month-long tour of central and eastern states starting Aug. 9. The actor, who doesn't appear in the film, will appear before professional, business and civic clubs and organizations to tell the story of the research and preparation that went into the making of the picture. His tour complements the cross-country trip currently being made by two traveling exhibits containing items used in "The Egyptian."

"There is nothing morally objectionable in good grosses," the Catholic New World of Chicago editorialized last week in citing Cinerama's one-year gross of over $2,000,000 at the Palace in that city as an example of how producers can make money without the "Movies For Morons" credo of some Hollywood producers in "the sly innuendoes, the spotty situations, out and out filth . . . their crude, sophomoric and sometimes imbecilic productions . . . which they try to pass off as art."

Hollywood's Academy of Motion Picture Arts and Sciences, recently in financial difficulties, has made arrangements for major studios to resume using the Academy Theatre for previews on the same terms as in bygone years. Charles Brackett, Academy prexy, explained that temporary budget difficulties were created chiefly by the expenditure of about $160,000 in install new wide-screen equipment, stereophonic sound and air conditioning.

Compensation deal involving around $1,000,000 is in the works in Spain. Arrangement is said to involve a religioso organization. Deal covers funds accrued up to Nov. 30, 1953, when the Spaniards discontinued their system of handing import licenses to local producers as bonuses. There's no allocation problem involved here since the coin will be divvied up according to whatever the distribs have in their Spanish banks.

Loren Ryder, Paramount engineering head, stated recently on the Coast that the Par-backed VistaVision process will be standard in Europe by the end of this year. On return from a trip to the Continent, Ryder pointed to J. Arthur Rank's announced plan to convert theatres for V'Vision and to use the lensing system for production. The exec revealed that eight pictures have been completed here in V'Vision and five more will be finished by Jan. 1.

"The High and the Mighty," which has been receiving protests from some of the airlines because it deals with a flying hazard, received one noteworthy televised vote of confidence in Chicago last weekend. William A. Patterson, president of United Air Lines appearing on Irv Kupcinet's WBBM-TV show, pointed out that the skill of the crew in the picture and the numerous safety measures shown should give travelers more confidence in air transportation.

Week of Aug. 6 has been set by Chicago Variety Club, Tent 26, as time to pass the hat in theatres for La Rabida Sanitarium collections. Film houses here will show a special appeal trailer, featuring Fran Allison, to hypo contributions from customers for the Chi tent's favorite charity. Last year's collection brought in over $70,000.

In the strongly Catholic community of St. Paul, the independent Royal, a neighborhood house, is daring to show "The French Line" for its first run, although the theatre never before has had a firstrun. All other St. Paul theatres, conventional and outdoors, had refused to book the film.

While "Oklahoma" is being filmed in Arizona, part of the cast is housed in Mexico. Company numbering 325 persons overflowed accommodations in Nogales, Ariz., so 14 Agnes DeMille dancers were shifted over the border to Nogales, Mex., still farther from Oklahoma.

In its July 19 issue, Life mag gave Joan Rio's gorgeous gams a double truck layout in color. Next day Columbia cast her in "Bugle's Wake." She'll play an Indian maid with her gams completely covered by buckskin leggings.

Anderson's 'Sympathy' Scenario

Continued from page 3

erie. He then goes downstairs and, seeing the door to the professor-housemaster's room open, enters and finds his former persecutor still occupying it. The professor gives him a letter from his wife, who had died some years before.

This letter addressed to the novelist but never mailed, reveals that, contrary to her intention at the time of the scandal, she had not left her husband. It expresses her satisfaction that he overcame the unjust suspicion and made a success of his life, but says that he did so at the cost of her's and the professor's. The scandal, she reveals, was the reason her husband had never won the expected promotion as headmaster.

Original legit version of "Tea and Sympathy," produced by the Playwrights Co. in association with Mary K. Frank, is currently in its 44th week at the Ethel Barrymore Theatre, N. Y., with Joan Fontaine as star. Deborah Kerr, who originated the femme lead, is currently making a film in England, but is due to head a second company on a Coast-toCoast tour starting early in the fall.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center
"SEVEN BRIDES FOR SEVEN BROTHERS"
in CINEMASCOPE starring
JANE POWELL • HOWARD KEEL
Color by ANSCO • An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

CLYDE BEATTY • MICKEY SPILLANE
RING OF FEAR
CinemaScope and WarnerColor
A Wayne-Fellows Production
Color by PARAMOUNT
BROADWAY at 43rd ST.

CLIENTS: 'THEY BETTER BE GOOD'

Anything Goes For Merman

The fact that the rival CBS boys administered a fast sneak punch and grabbed off Ethel Merman for tv without so much as a by-your-leave, coupled with the fact that still another Columbia forward pass almost clinched a Mary Martin deal, necessitating a last-minute Pat Weaver interception on behalf of NBC, appears to have left in its wake a lot of ill feeling.

Major bone of contention, from all indications, lies between Miss Merman and Leland Hayward. It was Hayward who brought Miss Merman and Miss Martin together for the now-storied Ford 50th anni show (the first spectacular in tv annals), with result that Hayward considered it "understood" that Miss Merman would naturally fall in with his upcoming "specs" on NBC-TV. But apparently someone at NBC was asleep at the 10%ery when it came to negotiating a deal with the singer-comedienne for '54-'55. Thus, when CBS made its attractive offer, Miss Merman couldn't see where she was under any obligation to Hayward on future tv commitments. It was a case of "anything goes." Apparently Hayward thinks differently.

The real blowoff, it's understood, came when CBS board chairman Bill Paley, then CBS program veepee Hubbell Robinson initiated overtures to woo Miss Martin over to the Columbia fold. Obviously that was a toughie, in view of the Hayward-Martin association with their present "Peter Pan" musical legiter. But when it got around to talking money (CBS reportedly offered her $100,000 in advance which she could pocket with no strings attached if the right tv vehicle wasn't forthcoming for her), it's understood Weaver blew his top. Within hours after he went into action he had the star committed exclusively.

NBC Wants a 3-Hour Color Kine

Will Permit Coast Playoff on Spectaculars In Evening Time Periods

NBC and leading film labs are working on a method to produce kinescopes of color shows within three hours so that the Coast can carry the web's spectaculars and other segments in their proper time periods. As of the moment, web is planning to air the specs on the Coast on a live basis, that is, three hours behind time.

NBC color experts said that the quality of kinescopes present no problem—RCA consultant Dr. Alfred N. Goldsmith described them as "amazingly good"—but the key problem is that of time. Under present conditions, the labs can turn out a color kine print in as little as three days. NBC officials said that with a little prodding by sponsors, that could be reduced to one day. But what the web is aiming at is a "quick method" of processing for a three-hour replay.

Commercials on the spectaculars, incidentally, are already being shot for several of the bankrollers by various producers, and they would represent the first color film commercials to go on the air. Princeton Film Center has already shot a series for Oldsmobile; Screen Gems is shooting for RCA; Ford and Westinghouse also are shooting their blurbs in tint. Some of the bankrollers will stick with live pickups, but most are convinced that the key problems in colorfilm have been licked and that all that is needed is the allowance for more time and money to the tintfilm producers.

Cy Howard, CBS Calling It Quits

Hollywood, July 27.

Cy Howard is not renewing with CBS when his current pact runs out Aug. 21, terminating an association of 11 years. He'll set up his own outfit, Cy Howard Productions, for the packaging of radio and tv shows, pictures, and stage ventures.

He will continue to be available to CBS on a freelance basis and remains as producer of "That's My Boy," which he created and produces. On this basis he will also produce a pilot of "My Wife Irma." Howard retains his royalities and participation in the profits of "My Boy," "Irma" and "Life With Luigi."

Last year CBS offered Howard a longterm deal, providing exclusivity of his services. He balked on this because of a future commitment with Hal Wallis to write another film comedy for Martin and Lewis and plans for staging an original comedy, "Long Live Lilly."

Lou Holtz on KNXT

Hollywood, July 27.

Lou Holtz will headline a new cross-the-board variety show on KNXT late in September.

He will have multiple sponsorship and be telecast from 11:20 to midnight nightly.

CBS Radio Walks Last Long Miles On Daytime Client

Chicago, July 27.

CBS Radio appears to have taken the rap in Miles Labs' $2,000,000 cutback in daytime radio as the client makes a major reentry into daytime tv after a three-year absence. Whereas Miles spent $6,000,000 in radio last year, it is now cutting back to $4,000,000.

Oddly enough, NBC picked up some of the Miles radio biz. As result of one of the most extensive pitches in recent AM annuals, with the topmost network brass lending a hand, NBC wrapped up a sponsorship deal for "Just Plain Bill" cross-the-board. Web managed to snag the strip sale through its discount formula, which gives the advertiser a three-way stretch tied in with the continuing "News of the World" and "Break the Bank" strips.

Falling by the wayside are CBS Radio's "Hilltop House" and "Curt Massey Time," both of which were cancelled.

New Miles network tv purchases total nearly $3,000,000 and wind up as a dead heat between the two networks. Client is buying into CBS-TV's Garry Moore and Robert Q. Lewis shows, and NBC-TV's "Three Steps to Heaven" and "Concerning Miss Marlowe" serials.

In addtiion to the tv web buys, Miles plans to again spend $3,000,000 in spot tv.

Geoffrey Wade agency handles the Miles billings.

Voice of Prophecy Rides Again on ABC

ABC Radio pulled in another of its longtime clients for a 52-week renewal ride, pacting Voice of Prophecy for the sixth straight year for its Sunday religioso program. Show features Dr. H. M. S. Richards.

Western agency set the deal.

TV NETWORKS ON SPONSOR SPOT

By GEORGE ROSEN

Both NBC-TV and CBS-TV could well find themselves in something of a spot on client relations next season, all depending on how the new programming fare, notably in the realm of spectaculars, shapes up. Particularly in the case of NBC, it took a lot of doing to set the new, ambitious fall program schedule, including ultimatums to some of the sponsors even to the extent where Pat Weaver & Co. were subjected to some pretty anxious months in wondering if they'd actually get away with it.

All that is water under the bridge, however, NBC (and to a lesser degree CBS) did get away with it, with only one client, Firestone, going away mad. The others, either willingly or reluctantly, depending on how good or bad their show was, fell in with the networks' "bigger and better" program plans by agreeing to discard old properties and put their coin into new shows — most network-controlled.

Obviously it puts the network in a position where it has no alternative but to deliver a stronger and healthier show—or else. What does a network say to one of these clients if the new entry fails to deliver the same cost-per-thousand sales impact as the show tossed off?

Speidel, for one, was fairly content with audience reaction and sales from its Monday night "Name That Tune" show, which NBC tossed out to make way for the new Sid Caesar show and the one-a-month Leland Hayward Spectaculars. Speidel agreed to play ball and has poured its coin into the new NBC lineup. Obviously everything's in NBC's favor, particularly in the case of the specs. Just how Caesar will go it alone is still in the "wait and see" department, but even here the odds are certainly stacked in his favor.

But chiefly, Speidel, as with other clients who agreed to agree with Weaver's new program concepts, are expecting more than they had last year. How will Pet Milk react if the new George Gobel Saturday night at 10 show doesn't offer the same satisfaction—and sales impact—as the Saturday night at 8:30 "Amateur Hour," which is being cancelled wtih some prodding from NBC—eevn though Pet Milk attests to even though Pet Milk attests to merchandise plus values in moving cans off the shelves. Gobel is a network property.

So, too, is Celeste Holm, in this case CBS. She goes into the Sunday night 9:30 to 10 period as Bristol-Myers' replacement for "Man Behind the Badge." That's how CBS preferred it. Unless it delivers a better Nielsen score than "Badge," what, some are wondering, does CBS say to Bristol-Myers, or vice versa?

BBC Going FM

London, July 27.

An all-FM operation for the BBC is on tap, with the House of Lords already giving its okay. Unanimous Parliament greenlight is assured in view of fact that the Labor Party, when it was in power, had made a similar proposal to switch from AM to FM.

Manufacturers, of course, will hike the price of sets (from $45 to $60) and there will be an increase in the government set ownership fee of about $1.50 per year once the FM standards are promulgated.

A flock of new FM stations are to be built throughout Great Britain. FM will ride on all three BBC channels.

It's recalled that a Labor Party delegation a few years back visited the U. S. for huddles with Morris Novik and other FM proponents in "casing" the FM picture here.

In TV You Can't Afford To Let Others Get What You Don't Have

Going, Going—

As an indication of how tough it is to buy night time on NBC-TV, here's the present scorecard on availabilities:

There's a half-hour alternate-week left on the "Big Town" Wednesday night show (with Lever Bros. sharing the tab on the other weeks), plus the Saturday night 8:30 to 9 period. Whoever buys the latter segment must take the "Great Gildersleeve" show which the network is installing in the period.

Although the Friday night at 8 Red Buttons display for Pontiac hasn't been firmed up as yet, no other client can touch the time, which has been put "on ice" for the auto company.

Otherwise it's SRO.

Steve Allen's TV 'Tonight' All Set To Ride Sept. 26

Whatever differences there were that threw a monkeywrench into the projected two-hour "Tonight" network show starring Steve Allen (an offshoot of his present WNBT, N. Y., late-night showcase) were finally resolved last week, with result that the newest target date for the premiere is Sept. 26.

Show was originally planned as a late summer entry, with Ruppert, sponsor of the local show, notified that it would have to make way for national clients. However, a few weeks ago the brewery outfit was notified that it could have a 13-week renewal on the show because the network plans had struck a snag.

Ruppert will still have an identity with the program after the Sept. 26 bow, with Allen going on from 11:15 to 11:30 with a strictly-local presentation.

From 11:30 to midnight "Tonight" will ride on eastern hookup; from midnight to 1 a.m. take in all the east and midwest affiliates, and from 1 to 1:30 carry on for the midwest stations only (a la the early morning "Today" show).

ANTELL SPLURGING FOR RADIO SHOWS

Charles Antell is plumping a bundle of coin into network radio in the fall, with ABC on the receiving end. Cosmetic firm has bought four daytime quarter-hours on the web and has also signed for three anticipations weekly on the network portion of Martin Block's deejay show.

Quarter-hour buys will be filled by Antell's own shows, which are being developed now. There'll be a quiz segment, a beauty tips show and two unspecified others. Richard Llewelyn, the firm's key pitchman, will handle at least one of the four. They'll air Tuesdays and Thursdays, at 2:15 and at 5, starting Sept. 14. Block participations will run for eight weeks, starting Sept. 13, in the Monday, Wednesday and Friday 3:30-3:45 segments. They're one-minute announcements, with Antell being the third client the web has found for Block's network spread.

Jovien's MCA Exit

Hollywood, July 27.

Harold Jovien has exited MCA's Coast radio-tv division after two years with the agency to set up his own packaging and talent office, Premiere Artists and Productions.

He'll agent radio and tv packages as well as handle personalities.

All too mindful of what happened in the case of Steve Allen when they permitted him to move into the NBC camp, there's now some apprehension within CBS circles as to whether it was the smart thing to do in allowing Red Buttons to "get out of the house" and thus invite immediate overtures by NBC. Actually it's all part of the unprecedented competition existing in tv today with its two-fold ambitions: (a) get the strongest program lineup you can; (b) prevent the opposition from getting what you can't have.

With Allen now firmly established as a major tv personality via his late-night WNBT, N.Y., showcasing (program goes network in September), particularly after CBS had spent a mint of coin giving him a Columbia buildup, more than one of the CBS brass has since expressed outspoken regret over allowing Allen to "get away." With NBC breathing down Buttons' back and with Pontiac extending a "come on in" for the Friday night 8 o'clock slot (opposite CBS' "Mama" tv'er), there are some nervous twitters over the possibility of Buttons emerging as one of NBC's topflight comics and in the process whittling down the CBS competition.

Ironic aspect of the whole situation is that, on his closing CBS show for General Foods, Buttons wound up in the No. 7 national Nielsen spot on number of tv homes reached, even topping Jackie Gleason, who was in the No. 8 slot.

CBS' Sothern In NBC-TV Spec

NBC-TV apparently isn't averse to grabbing off rival CBS personalities for its ambitious series of Spectaculars. At least, it's managed to lure Ann Sothern into the spec roster of stars.

Miss Sothern, whose "Private Secretary" alternates with Jack Benny in the Sunday night 7:30 to 8 slot on CBS-TV, will be starred in Max Liebman's presentation of "Lady in the Dark" Sept. 25.

Initially, NBC made overtures to Ginger Rogers to star in the tv adaptation, but negotiations fell through.

This will be Liebman's second spec of the season, which opens Sept. 8 with a 90-minute Betty Hutton show.

'TV SQUAT' CITED AS NEWEST MENACE

St. Louis, July 27.

A barbed arrow was shot at television last week when August L. Schultz, a Mitchell, S.D., Chiropractor said "millions of the nation's children will be injured by the "tv squat," a sitting position on the floor with legs crossed. Addressing delegates to the National Chiropractic Assn. here Schultz stressed the idea that good posture, preferably in chairs is essential to health.

He included grownups in his warning against their own "tv slump" asserting that "television has caused many Americans to moan, "Oh, my achin' back; it's my sacroilliac."

TV Set Sales Up In Canada, But Radio Down

Ottawa, July 27.

Sales of television sets were up and radio sales down in 1954's first four months in Canada, reports the federal statistics bureau.

Increase in tv sales over the same 1953 period was 42%, with radio sales down 25%. Figures: 136,723 tv sets sold, 40,705 more than in the first quarter last year, and 39,282 radios, 20,727 less than 1953's first quarter.

Lee Sees 'No Useful Purpose' In Placing Nets Under Regulation Of FCC; Hearings This Summer?

Washington, July 27.

FCC Commissioner Robert E. Lee said today (Tues.) that he is opposed to the Bricker bill which would place the networks under direct regulation by the FCC. Bill hasn't progressed in Congress since it was introduced some time back, but Sen. John W. Bricker, who's sponsoring the bill and is also chairman of the Senate Committee on Foreign and Interstate Commerce, has indicated he may call hearings on the measure this summer. The Committee has jurisdiction over FCC matters.

Comr. Lee said in response to questions at a National Press Club luncheon, "I do not favor legislation at this time to give the FCC control over networks. I do not think it would serve any useful purpose nor do I think it is necessary." Lee is the first FCC member to take a public stand on the Bricker proposal.

Lee's very appearance as a Press Club speaker, incidentally, stirred speculation here that he might be a choice for the chairmanship of the FCC. Chairman Rosel Hyde's one-year term expired April 18, and since that time there's been no word from the White House as to a successor. Industry wants Hyde again, but Republicans want Comr. John C. Doerfer. Lee might prove a compromise choice.

In response to other questions, Lee roamed far afield on all phases of current FCC considerations. On the question of UHF, he said, "I would hate to institute legislation to solve isolated situations. I think it would hurt the industry as a whole." On newspaper ownership of radio and tv stations, he declared the FCC does not discriminate against newspapers in granting licenses. He said in contested grants, newspaper ownership is just one factor to be considered, and expressed the hope that the Commission would never discriminate against the publishers.

On educational tv, he said that in particular areas where educators indicate little progress he "would not hesitate" to make "an adjustment" on the use of a reserved educatiqnal channel.

Doggin' It

It looks like network television will be going to the dogs this year, but literally. Screen Gems is reportedly close to wrapping up a network deal on its "Rin-Tin-Tin" series, and with Television Programs of America's "Lassie" already set for CBS-TV on Sundays at 7 for Campbell's Soup, the canine set looks to be in solid.

Screen Gems already has four films in the can on the series, which stars Lee Aker. "Lassie," incidentally, also stars a juve, Tommy Rettig.

Dream Cast For 'Tonight at 8:30'

Leland Hayward has hit the jackpot on casting for his Oct. 18 NBC-TV Spectacular, when he'll present Noel Coward's "Tonight at 8:30" in the Monday night 8 to 9:30 period. It's probably the most star-studded vehicle yet presented on tv.

Heading up the cast will be Mary Martin, who is currently appearing in the Coast production of "Peter Pan," legit musical which is heading for Broadway under Hayward sponsorship. Others appearing with Miss Martin will be Joseph Cotten, David Niven and Cyril Ritchard (latter also appearing currently in "Peter Pan"). "Tonight" one-acters will comprise "Still Life," Red Peppers" and "Shadow Play."

Hayward spec will originate from the N.Y. Century Theatre, recently acquired by NBC as its major showcase for specs. As with all the other big-big-big shows, it'll be in compatible color.

Excise Tax Slash As Aid to UHF

Washington, July 27.

The Senate Finance Committee last night (Mon.) approved a compromise tax relief measure designed to help UHF stations ease their economic crisis. Unit recommended tax slash of $7 on each UHF-equipped set, the cut to be made at the manufacturers level.

Measure in effect would cut the total price of an all-channel tuner (UHF-equipped set) by some $14 at the retail level, according to estimates of the Radio-Electronics-Television Manufacturers Assn. RETMA estimates that the current price differential between VHF-only sets and all-channel tuners is about $20, so the effect of the committee recommendation, if voted by Congress, would be to cut that differential to about $6 to $10. RETMA hasn't announced its position on the recommendation; it had favored complete elimination of the 10% tax on the all-channel tuners.

Vote was a compromise on the 10% proposal, made by Sen. Edwin C. Johnson (D., Colo.), who also is ranking minority member of the Senate Committee on Interstate and Foreign Commerce. Treasury Dept. had testified that elimination of the 10% tax would cost the Government $115,000,000 a year, and opposed it on that ground. Department went along with the $7 per set cut, even though it estimated that it would cost the Treasury an estimated $50,000,000 next year (figuring an output of 7,000,000 sets and assuming all these would be UHF-equipped).

Sen. Johnson said that Sen. Charles E. Potter (R., Mich.) appeared before the finance group as a witness and strongly urged complete elimination of the 10% tax.

Dramatize TV's Use In Military Maneuvers

It is expected that David Sarnoff and General Matthew B. Ridgway, Army Chief of Staff, will participate Aug. 11 in the Fort Meade (Va.) color telecast dramatizing "The Uses of TV in Military Maneuvers."

An NBC mobile color unit will pick up with Signal Corps activities. The special show will dramatize these logistics, hence the military brass, including the RCA board chairman who is a Brigadier General.

SCHLITZ'S $1,250,000 MERIDIAN RENEWAL

Hollywood, July 27.

In the first time a brewer has firmed a radio or television show beyond 26 weeks, Schlitz has allocated $1,250,000 for production in renewing Meridian Pictures for 52 telefilms.

Tab was picked up two months before expiration of the present deal. Production on new series by Bill Self begins Oct. 4.

3-Year U. of P. Feud With NCAA Ends; TV Back

Philadelphia July 27.

Three-year hassle between the U. of Pennsylvania and the National Collegiate Athletic Assn. over restricted football telecasts ended Sat. (24) with the announcement that the tv cameras will cover the Penn-Penn State game at Franklin Field, Oct. 30.

Announcement was made by Penn's new athletic director Jerry Ford, successor to Franny Murray, who led the fight against the NCAA for three seasons. Penn first decided to drop out of the NCAA and telecast on its own; but opposition teams balked and dropped off schedule. University then gave up all telecasts and single-handed war against the NCAA is said to have cost $150,000 in television rights alone.

Amount Penn will receive as its share of the tv rights for the Penn State game is approximately $75,000. Red and Blue alumni spokesman said burial of the hatchet was dictated not only by the departure of Murray, but because of the athletic deficit last season.

The game will be carried over the ABC network, with WFIL-TV as the originating station.

Pitt Steelers' TV Client

Pittsburgh, July 27.

All of Pittsburgh Steelers' away-from-home football games will be telecast again over WDTV this season, with Atlantic Refining Co. once more footing the bill. It's possible Atlantic may bring in a co-sponsor on the deal later, but that hasn't been set yet.

Joe Tucker, sports director of indie radio station WWSW, will do the play-by-play, just as he did last year for same bankroller, with Bob Prince handling the color.

NIELSEN'S FRISCO SETUP

San Francisco, July 27.

Research outfit, A. C. Nielsen Co., is going to build its own headquarters here.

Arthur Nielsen, president of the firm, expects the building to be ready by November of this year.

NCAA Gridcast In Tint?

There's a strong possibility that ABC-TV may be on the air with color before next June. Web may pick up one or more of the NCAA football games in tint, or may give the color treatment to one of the winter and spring college sports events, such as the Intercollegiate Rodeo or the Collegiate Crew Race from Syracuse, which it's committed to telecast under its NCAA agreement.

Possibility was admitted by ABC exec v.p. Bob O'Brien, who departed from the line, that ABC has taken on color—namely that the web won't step into tint until it's "commercially feasible." O'Brien based the web's timing on two factors: (1) at the pace color tv is making, there's a possibility of a $500 color set before long, and when it reaches the market, ABC will air color; and (2) if colorcasting increases to the point where ABC would be placed in a poor competitive position by staying out of tint, the web will begin colorcasting.

Web still hasn't bought any equipment, but it's been surveying studio sites and other color problems as well as keeping abreast of latest tint developments. O'Brien said nothing definite has been decided, but pointed out that the web has until next June, nearly a year, to air one of the events in tint.

26-Week Roster of Top Sports On ABC-TV Agenda; Set NCAA Sked

ABC-TV will pick up 26 weeks of top collegiate sports events during the winter and spring, following its coverage of the NCAA football "game of the week" this fall. It apparently was this promise to give national coverage via tv to other sports such as basketball, track, field, boxing and other events that won the football contract for ABC-TV, rather than the mere size of its bid and the radio and tv fringe programs it's previously announced.

Details of the exhaustive coverage were announced at a press luncheon by ABC-TV exec v.p. Bob O'Brien and NCAA rep Asa Bushnell on Monday (26) at Toots Shor's in N. Y. At the same time, they announced the fall football schedule, which kicks off Sept. 18 at Berkeley with California vs. Oklahoma. Included in the sked are such games as Southern Methodist-Notre Dame (he finale, on Dec. 4, from Dallas); Army-Navy (from Philadelphia, Nov. 27); and Baylor-Texas (from Waco, Nov. 6).

Sponsorship deal on the grid package hasn't been set yet, but O'Brien said he had hopes of announcing a national sponsor before the week is up. He carefully ducked all questions on sponsorship and price of the rights, but did bring out with Bushnell that ABC-TV's bid was about the same as other networks. Along with the sponsor for the games, bankrollers for the fore and aft segments will probably be announced. No pitch has been made for the fall and winter schedule yet, pending firming of the actual events.

It's planned to pick up such con-

(Continued on page 88)

Don Faust to WJRT

Pittsburgh, July 27.

Don Faust, formerly with WDTV and WENS here and still a stockholder in the latter, UHF Channel 16 here, has been appointed general manager of WJRT, Channel 12, in Flint, Mich., which will also serve the Detroit area.

Faust takes over his new duties Aug. 15 and station expects to begin telecasting a month or so after that.

Strike Vs. 3 Webs Seen Moving East

Television Writers of America is still withholding use of pickets in New York as the union ends its first week of striking against the three major video networks. However, Ira Marion, TWA veepee in New York said that by this afternoon (Wed.) or early tomorrow "something big might break."

Marion would not clarify his statement, but it is generally expected since neither TWA or the three networks have come any closer to an agreement over freelance script demands or a union shop, that he was referring to either use of pickets in N.Y. or support from other unions.

Chief item for speculation is why TWA hasn't followed the western region's example in the east, and sent out picket lines at CBS-TV, NBC-TV and ABC-TV. Belief is that many of the scribbler union's New York members feel their staff jobs at the networks jeaporized. TWA would not comment on the subject.

Roughly one-fourth of TWA's 400 or so members are situated in the east. A great many of them hold down staff writing jobs at one of the three networks. Only at one of the six news or continuity departments at the networks does TWA hold command, that being in CBS continuity where the union and CBS labor bosses have for several weeks been bickering over pay scale.

So far in that dispute CBS has agreed on a union shop for continuity writers, but the wage issue is not resolved by any means. TWA demanded a minimum of $195-197 weekly while the web offers $155. A network spokesman said the continuity department negotiations "had been suspended and we're awaiting word from the union." TWA has denied a suspension occurred.

In the meantime, while TWA in New York is mulling a decision re picketing and is trying to clarify its role in the overall strike, Ben Starr, TWA western prexy, indicated the strike is gaining support. He said that he'd received a number of calls from actors and musicians offering aid.

Murray Karmiller, eastern chief of TWA, said that the strike could "knock out most of the big tv shows." A net spokesman, on the other hand, claimed there are enough freelance writers to take over.

MCA's Hurry-Up Grid Pix for TV

MCA-TV, the syndication arm of Music Corp. of America, is moving into the sports field this fall via acquisition of two packages produced by Tel Ra Productions of Philadelphia. One is "Touchdown," a weekly half-hour series featuring highlights of five college football games being played each week in the fall.

Under the distribution plan, films will be processed and rushed via air express to stations within 48 hours following the games. Tel Ra will make 13 half-hours in all, each being turned out on a Saturday. Byrum Saam will handle the commentary.

Other package, "Telesports Digest," is a series of 39 half-hours depicting top sports events of the week. Tel Ra crews will cover key events in every category, with Bob Wilson narrating.

WPIX Sports Coin

WPIX, N. Y., inked the first sponsor to its extensive video coverage of Madison Square Garden sports events. Robert Burns Cigars has bought a quarter of the 69 sports shows.

Deal commences Oct. 27, and was negotiated through Young & Rubicam.

Long Paris Show Biz Orphan, TV Begins to Perk; No Summer Hiatus

Paris, July 27.

There are definite signs that television, the bandied baby of show biz here, is beginning to make itself felt. An important factor in this growth is the recent success of the eight nation international hookup, Eurovision. Although there were some technical difficulties and the language barrier is still somewhat of a problem, the overall effect hookup was successful. Jean D'Arcy, instigator of international tv, is pushing for a repeat this December. For the first time since its inception, tv will not have a hiatus here this summer. Instead, it will have an even more ambitious program than usual despite the fact that most people, who can afford sets, will be out of the city in August.

Eurovision also showed up the fact that most of the international beams enjoyed greater popularity in neighboring countries than at home. Another difficulty, which is the gripes of the International Syndicat of Authors, Actors, Variety and Musicians on not being covered in residual gains in the various countries, is also being looked into.

This month will see 24 hours a week of transmission instead of the usual 35. A new wrinkle will be two weekly live theatrical shows featuring both legit and opera. Among those lined up are "Barber of Seville," Germaine Lefranc's "25 Heures De Bonheur" ("25 Hours of Happiness") and Claude-Andre Puget's perennial "Les Jours Heureux" ("The Happy Days").

In August there will be a live legit show every Saturday. There also will be an attempt to show better and newer full-length films.

Meanwhile, the construction of new transmitters are going ahead and the present two, at Lille and Paris, will soon be supplemented by ones at Marseilles, Lyons and Strasbourg. The estimated 160,000 sets now in operation are expected to soar in the next few years. However, the price of sets (average $300) must be drastically reduced before tv can become popular. It is state-controlled, and will continue under this supervision.

CHI TV'S FUSSIN' & FEUDIN'

Fred Coe & Philco-Goodyear Status

Apparently there's more than meets the eye in the Lux pacting of Fred Coe for its upcoming hour-long Thursday night dramatic series on NBC-TV, and although the parties concerned are reluctant to discuss the matter, it will definitely have a bearing on next season's Philco-Goodyear Television Playhouse Sunday night display.

For some time now it's been known that there's been rough hoeing on the Philco-Goodyear series, stemming partly from the fact that the clients have expressed dissatisfaction with the "realistic" story material used on the show (tabbed as the Paddy Chayevsky-type of tv playwriting). Coe, producer of the series, has been a staunch champion of these programs, which have won wide recognition within the trade and particularly among tv scripters generally. Coe reportedly has a personal ownership stake in the program, along with Talent Associates, which packages the show, and it's understood that internal friction hasn't contributed toward easing the situation.

Whether or not Coe will check off the Philco-Goodyear series completely is said to be problematical. Some q.t. huddles have been going on at NBC in an effort to resolve the ticklish situation. If Coe continues his identity with the Sunday program, it's reported it'll be on a limited basis, with another producer also brought into the picture.

N.Y. Herald Trib Fresh Air Fund's 'Easier & Better' Way Vs. Telethons

There are considerably easier, more effective and cheaper ways to collect for charity via the broadcast media than by use of telethons. Point is taken by a spokesman for the Herald Tribune Fresh Air Fund, which is already $15,000 ahead of the better than $1,000,000 for underprivileged N. Y. youth, and the campaign still has until late December for final tallies.

The Fresh Air Fund, to get the metropolitan area children into the country for part of the summer, has been using 24 AM, nine FM and seven video stations in the vicinity to help boost charity returns. Setup among broadcasters, as arranged by Mike Jablons, braintruster for FAF's promotion, has stations running free plugs whenever possible from last May until next August. In each instance, Jablons has asked stations to devote one day's charity plugs to FAF alone, plus those scattered over the four-month period. There were an estimated 700 spots and 85 radio and tv shows used so far in the campaign.

Jablons maintained there's nothing either very new or spectacular about the plan, and probably because of that too few charities saw its benefits. First, it costs nothing for production. (There is no payment, as alleged with many telethons, for talent or facilities.) Then, with performers doing little more than to say a few well-chosen words re FAF on their regularly skedded shows, it proves less imposing on their energies. Last, as FAF points out, the financial returns so far amount to roughly 90% more than most of the day-long extravaganzas can muster. Laying as much as an estimated 50-60% of that off against plugs in the Herald Tribune and from direct-mail, the radio and tv stanzas employed make more than most all telethons do currently.

Color TV Schedule

NBC

The Marriage—July 29, 10 p.m.

Today and **Home** (mobile unit pickup of rookie fire demonstration from Philadelphia)—July 28, 7 a.m. and 11 a.m.; (mobile unit pickup from Philadelphia Art Museum) — July 30, 7 a.m. and 11 a.m.

WNBT

Here's Looking At You—July 26 through July 30, 1:30 p.m.

WCBS-TV

Time for Color (film)—July 30, 5 p.m.

'Favorite Story' Goes Tint Aug. 16

First color showing of a regularly scheduled vidpix series is set for Aug. 16, when WNBT, the NBC-TV flagship in N. Y., will air Ziv's "Favorite Story" in tint. All the "Favorite Story" segments were originally shot in color, but this is the first time any of them will be aired that way.

Film was shot in 35m Eastman by Ziv on the Coast. Sponsor, Schaefer Beer, has experimented in tinted commercials but will use a black-and-white filmed blurb in its opening filmed broadside, then black-and-white live announcements for the rest of the show.

Pulitzer Prize News Stories As ABC-TV Series

"Pulitzer Prize Playhouse," one of tv's earlier and highly-kudosed dramatic showcases, is being brought out of camphor, but this time in an entirely different form. Whereas the original hour-long series represented video adaptations of plays by Pulitzer Prize dramatists, the new series will be 30 minutes in form and devote itself exclusively to the news stories honored by the Pulitzer Prize Committee.

Revamped property is owned jointly by Alex Segal, who directed the original dramatic series, and ABC-TV, with some of the if & when sponsorship coin also going to the Columbia U. Pulitzer Committee and School of Journalism.

Under terms of his new ABC-TV contract just signed, Segal is permitted to deliver at least one of his own packages (under a co-ownership plan with the web), with the network in turn earmarking $40,000 to get a pilot kinnie rolling. Segal, as result, chose the new Pulitzer entry.

Italian Film Festival On WXYZ-TV Fall Sked

Detroit, July 27.

WXYZ-TV has purchased 30 of the 104 Italian films offered by Fortune Films for television. The pictures were lensed between 1949 and 1953.

John Pival, WXYZ-TV tv director, said he hopes to sell the films in a package, with prices up to $1,000 per film, and expects to have a sponsor signed for an early kickoff of the weekly Italian film "festival" night in the Detroit market.

STATIONS JOCKEY FOR SUPREMACY

By FARREEL DAVISSON

Chicago, July 27.

Something akin to open warfare has broken out between three of the four Chi tele stations in an increasingly bitter rivalry for hometown dominance. Besides the usual endless pulling and tugging for one another's choice local accounts, the fray has entered a new front touched off by a series of actual and attempted talent raids that have left some bruised feelings in their wake.

Involved are NBC's WNBQ, ABC's WBKB and CBS' WBBM-TV where, for a number of reasons, the personal prestige stakes are unusually high, And because of the managerial personalities taking part, it's an explosive situation that promises to add plenty of fireworks to the Windy City tele scene in the coming months.

There's the aggressive WBKB operation, veepeed by Sterling (Red) Quinlan who's out to make his mark in the AB-PT corporate scheme of things. There's the recently realigned WNBQ management team headed up by new general manager Jules Herbuveaux with George Heinemann continuing as program manager who have their intra-trade reps to protect and expand. And there's WBBM-TV's veep, H. Leslie Atlass, who's overlooking no angles in his drive to assert Channel 2 along the lines of the kingpin WBBM radio plant.

Meanwhile general manager Frank P. Schreiber and his WGN-TV colleagues have kept themselves fairly aloof from the intramural skirmishes. The Chi Trib station has made no major forays into the flesh marts since it wooed deejay-comic Ernie Simon from his longtime WBKB association a couple seasons back.

Although they're still keeping up the "friendly rivals" front, it's common knowledge that the WNBQ gang weren't overjoyed with Quinlan's success in romancing back the "Creative Cookery" talent package with its $10,000 weekly gross potential. And now that the Chi ABC contingent is eyeing Burr Tillstrom's "Kukla, Fran & Ollie" whose NBC status is up in the air, relations are not expected to get any friendlier.

It's not lost on Herbuveaux and Heinemann either that Quinlan is making good use of sports gabber Tom Duggan and moppet fave Win Stracke, both of whom splashed into prominence on WNBQ's Channel 5.

But it's Atlass and the CBS powerhouse that's giving rise to speculation that he's attempting to set off sort of a "Paley's Comet, Junior Grade" with lush offers to some of the local tv figures to join the Channel 2 family. Already in the WBBM-TV bag is deejay Howard Miller who's moving his two-hour Friday night stint over from WNBQ next month.

Although the parties concerned aren't talking, it's been learned that Atlass has made overtures to NBC's toprung weatherman, Clint Youle, who anchors WNBQ's classic 10 to 11 weeknights "Five Star Final." Youle, a former Chi NBC news writer, owns one of the most fabulous success stories in local tv annals with bankrollers waiting in line to get aboard his meteorological gabfests. This would be one defection the NBC'ers wouldn't take with a smile and it's a sure bet to trigger a counterattack.

Can't Miss

Sidney Garfield Associates is attempting to cover itself both ways. It has pacted to advertise two entirely opposing products on the same all-night deejay stanza ("Mr. Midnight") via WOR, N.Y.

Products, both made by the same manufacturer incidentally, are Shut-Eye and No-Doz.

Hardware Industry's $3,500,000 TV Splurge; Panel Show Set For ABC

Philadelphia, July 27.

Hardware industry is set to wrap negotiations for a new Goodson-Todman panel show "It's in the Family," to run Thursday nights over ABC-TV on 70 stations. Package is estimated at $3,500,000, with the network getting $2,500,000 and the remainder going for full-page newspaper ads throughout country.

Creator of package is Preston Enterprises, of Upper Darby, Pa., which is acting as a clearing house for the retailers and manufacturers involved. Barton Preston, president of firm, just returned (23) from conferences with manufacturers in Chicago and said negotiations with ABC will be finished within couple weeks.

Although entire hardware industry is involved, programs will be presented under sponsorship of "Retail Hardware Store, USA." Under proposed set-up three different manufacturers will be represented on cooperative basis each week. There will be a slight charge to individual dealers in area. Tie-in newspaper ads will carry not only the products plugged on evening show, but also list names of dealers within station coverage.

Preston described new program as a combination of "What's My Line" and "I've Got a Secret." Program as outlined got favorable reaction from meeting of manufacturers, he said, and situation at present finds ABC waiting for commitment. Show will run half-hour length for 39 weeks, and they hope to kick off by last week in September. No agency has been contacted as yet, Preston handling all details so far himself. Preston Enterprises, although in promotional category, ultimately will have its own agency, promoter added.

Deal covers all phases of industry — manufacturers, wholesalers and retailers. "It's in the Family" was especially created by Goodson and Todman for the hardware trade.

'Jr. Olympics' for Coast

Packager Gerry Gross planes to the Coast tomorrow (Thurs.) for huddles with partner Norman Baer and Gross-Baer Coast manager Abner Greshler on development of a Coast version of the firm's "Junior Olympics," currently showcased in N. Y. on WNBT, the NBC-TV flagship.

He'll also meet with Cary Grant over a possible vidpixer starring Grant and his wife, Betsy Drake.

NBC-TV Series Of 'Telementaries' Also in Theatres?

With the first of the NBC series of hour-long "telementaries" bowing on Sept. 13, when the network preempts the Monday night 8 to 9 period for a presentation of the "atom story," there's a possibility that each of the special shows to be produced by Henry Salomon may subsequently be released for theatre presentation, using additional footage. This would follow the pattern of the Salomon-produced "Victory at Sea," which has already preemed as theatrical fare.

Salomon's initial venture, originally called "Fission and Fusion," is being retitled "Three-Two-One-Zero." It will have a special musical score by Robert Russell Bennett, who orchestrated and conducted the Richard Rodgers score for "Victory." Alex Scourby will narrate the atom show.

"Telementary" series is designed to portray the "intellectual climate of the U.S. in our time" with at least three more on tap for the upcoming season.

TWO NEW SHOWS ON CBS-TV FILM AGENDA

CBS Television Film Sales is planning to augment its CBS Newsfilm service by the addition of two weekly shows, to be sold independently of the newsreels, however. The vidfilm subsid is planning a weekly news feature, "Eye on the World," which would be patterned after the defunct "March of Time," and a weekly sports wrapup.

It's currently planned to use CBS commentator Bob Trout as narrator on "World." Idea is to take one or two top stories of the week and explore them beyond the treatment they get in daily newscasts, with special footage shot by CBS Newsfilm crews. Audition is being cut this week. Sports show would be a roundup of the week's events in sports, with a w.k. sports figure planned as emcee, but not yet selected.

Jim McKay's Car Coin

Plymouth division of Chrysler picked up the tab on Tuesday and Thursday segments of Jim McKay's sports capsules on "Six O'Clock Report" on WCBS TV, N. Y. Deal runs for a full year.

CBS-TV flagship has also picked up some spot coin from three bankrollers. Morton Packing Co. and Canada Dry have signed for August campaigns at the rate of 12 announcements a week, while Guild Wine has picked up 12 daytime spots a week for 39 weeks starting Aug. 15.

SWG Awards To Accent Telescripts

Hollywood, July 27.

With the telefilm writer increasingly prominent within the Screen Writers Guild, SWG is considering expanding its annual awards to take more note of the telescripter. Last year, first time the tv pix writer received an award, SWG made one such presentation—for the best teleplay. But the guild is now studying plans for three tv pix writing awards, as the accent turns to tv.

Under the plan being mulled by the Television Writers Group of SWG, there will be nominations for best story and teleplay and best teleplay in four categories: Comedy, drama, western-action and mystery-melodrama.

A screening committee would be appointed by the exec committee consisting of 100 members, on the basis of their work as follows: 25 who have written comedy, 25 drama, 25 western-action, and 25 mystery-melodrama.

Best show in each of these categories will be determined quarterly, after a showing for this purpose, by a majority vote of the entire screening committee or as many of it as can attend.

New Ziv Additions

Two vet video salesmen, Stan Smith and Jack Sloan, joined Ziv Television Programs this week. Smith is former eastern sales manager of ABC-tv. He resigned from the web a month ago. Sloan is former sales chief of WOR-tv, N. Y.

They'll work as account execs in the N. Y. office.

July a Sizzler for DuMont Sales Boys; Wrap Up $4,000,000 Billings

DuMont went into action last week and within the five-day July 19-23 span wrapped up in excess of $4,000,000 in billings for the '54-'55 semester (exclusive of program and production costs). Sales staff under Gerry Martin signed 13 contracts in the five days, setting a sales record for DuMont in the number of accounts sold and hours put under commercial sponsorship.

The web has four renewals in the bag and nine other chunks of new biz. In addition to the fall return of Bishop Fulton Sheen's "Life Is Worth Living," DuMont inked Vitamin Corp. to "The Goldbergs," American Chicle to "Rocky King, Detective," and P. Lorillard to Dennis James' "Chance of a Lifetime." Return of these shows and the new additions give the web a chance for a 30% upbeat in billings in '54 over '53, indicated Ted Bergmann, network topper.

There are three new sponsors who've bought all or part of three DuMont dramatic shows. To start sometime during the second week in September, Consolidated Cosmetics, Inc., through Frank E. Duggan ad agency, has inked for "They Stand Accused," a 60-minute courtroom drama, in 34 markets. Walter H. Johnson Candy has signed on to sponsor one night weekly of the 15-minute "Captain Video"

(Continued on page 90)

DuM Ups Geismer

Dick Geismer has been upped to the post of administrative assistant to Ted Bergmann, topper at the DuMont network.

Promotion, from business manager of network programming and production, is effective Aug. 1.

Lotsa Uppercuts & Left Jabs on TV Post-Fight Slots

In a contest for the post-Gillette boxing slot Friday nights, NBC-TV has already lost three key affiliates to syndicator of the "World's Greatest Fighters—In Action." The network hoped to capture the stations for the Friday (30) start of sponsor Mutual of Omaha.

Bill Cayton, ad agency head and syndicator of "World's Greatest Fighters," latched onto WPTZ, Philadelphia; WBZ-TV, Boston; and WBAL-TV, Baltimore, each an important NBC affiliate and a key market for Mutual of Omaha. Presently, agency for that sponsor, Bozell & Jacobs, is mulling delayed broadcasts (kines) in the three essential markets.

NBC-TV show, beginning this coming Friday, is called "Greatest Moments In Sports." Emceed by Walter Kiernan, the live show will hold down the time from the end of the Gillette fights until 11 p.m., with the average length of each program expected to be slightly short of a quarter-hour. Sponsor claims between 80-90 video markets so far in its lineup.

The Cayton property, a vidpix series built around International Boxing Club bouts, has until currently been part of the overall series, "Greatest Fights of the Century," that has been seen after the Gillette Fights. Hereafter, Mannie Baum Enterprises will syndicate "Century" package as separate from IBC films. Former possesses vidpix of important fights, other than IBC, that have been used via NBC-TV for the last five years.

Since both Cayton and Baum are divided, and both are pitching fight pix, and since it is believed that the Mutual of Omaha "live" lineup is not completely set, there is bound to be a continued three-way hassle for advantageous post-fight Friday night slottings. Even after the insurance firm settles its affiliate card, it is generally expected that Cayton and Baum will be in keen competition for the other choice post-fight spots.



SAMMY KAYE
Working Out His Horse at Monmouth
Odds—On Favorite at The HOTEL ASTOR ROOF
Goes To Post For BRILLO
ABC-TV, Aug. 5
ABC-Radio
"Sunday Serenade" and "Serenade Room"
Columbia Records Exclusively

NBC Film Shows To Also Tint Up

Filmed programs will be colorcast this fall on a regular basis for the first time, according to plans in the works at NBC-TV. The web is prepared to air any of its regular vidpix segments in color on a one-time or regular basis if the shows' agencies or producers request it.

Thus far, none of NBC-TV's 13 film shows have been shot in color, but it's understood that virtually all of them are testing. Screen Gems is understood to be planning to shoot "Ford Theatre" in tint this fall, but the Columbia pix subsid would not comment. In light of the fact that it's claimed all along that it could convert to color on 24 hours' notice the "no comment" is revealing.

Others have either shot in tint on an irregular basis or are experimenting. "Dragnet's" Christmas show was shot in color and was aired in tint. Very fact that the web is ready to put tintfilm on the air will probably encourage the producers of the web shows to step out in their use of color film.

Locally the net expects to air the tinted "Favorite Story" in August via WNBT in N. Y. It's a Ziv package sponsored by Schaefer and the first 39 of the films as well as the second year's production now underway are tinted. If the test run on "Story" turns out well, it's a good bet that the station will give the tint ride to other syndicated properties airing on the outlet.

JWT's 'Sweet Thursday'

By one of those strange quirks of slotting, J. Walter Thompson's tv clients account for a big chunk of the Thursday night programming on the major networks, resulting in a situation where JWT is competing with itself with conflicts and overlapping of stanzas. All told, the JWT biz pours a weekly (time and talent) grand total of about $300,000 into the NBC-CBS-ABC coffers. Over a season it adds up to a $12,000,000 sponsorship stake.

For example, ageney's hour-long "Lux Video Theatre" preems in the fall in the Thursday night 10 to 11 slot on NBC-TV. (This, in turn, will necessitate shifting JWT's "Foreign Intrigue" 10:30 show on a number of NBC-TV stations, including WNBT, N. Y., to another night.) With "Kraft Television Theatre" occupying the 9:30 to 10:30 period on ABC-TV, there's a 30-minute (10 to 10:30) overlap on the two dramatic stanzas. Agency's Parker Pen is an alternate-week client on sponsorship of CBS-TV's "Four Star Playhouse," presently seen at 8:30 on Thursdays, but in the new shuffle to make room for the 8:30 to 9:30 Chrysler series it's planned to shift "Playhouse" back to 9:30, thus involving JWT in a conflict with its Kraft show on ABC.

"Ford Theatre" (also JWT) is on Thursdays 9:30 NBC-TV, creating still another agency conflict involving both "Playhouse" and Kraft.

Brill has signed via JWT to sponsor Sammy Kaye in the ABC-TV Thursday at 9 period in the slot preceding Kraft. No conflict.

$1,900,000 TV Ad Coin In '56

Continued from page 1

tage is even more so—when viewed in the perspective of previous television years, and against the background of radio's peak-power years. In the days when radio enjoyed clear command of the airways, it never accounted for more than 16% of the nation's total advertising dollar. Yet television, still at the break-away point of the great color derby, already promises to outstrip radio at the crest of its power.

If we project the financial history of television from 1952 up to 1956, which will be the first full year of unfettered growth for color television, we get a trend graph that leapfrogs upward in this fashion:

Only 7% In '52

In 1952, of an all-media total of $7,150,000,000, television's share was $509,000,000, or 7%.

In 1953, of an all-media total of $7,803,000,000, television's share was $689,000,000, or 9%.

In 1954, of an estimated $8,500,000,000 to be spent in all advertising, we calculate that television will take $930,000,000, or 11%.

In 1955, NBC estimates that all advertising will reach about $9,200,000,000 and that television's share will be $1,300,000,000, or almost twice its 1953 gross.

In all planning activities, NBC is operating on the confident assumption that the nation's economic graph will continue its upward spiral. This is, of course, reflected in our estimates for total overall advertising expenditures. But it is also a reflection of our profound belief that color television itself will be a decisive factor in spurring the American economy to record production plateaus over the next five years. We believe the impact of selling via color television will be greater than any in merchandising history.

Our job is to make that selling power available to the many instead of the few. We are doing it through a "broad base" programming concept that puts color, as well as black and white, within the financial reach of nearly all businesses. On NBC television, an advertiser can spend less than $5,000 for a single program insertion or as much as $300,000 for a single color spectacular. There is no broader base than that in any advertising medium today.

This is part of NBC's magazine concept of television programming and sales. Introduced by Pat Weaver in 1949, it set the stage for the type of wide advertising support that we believe essential for maintaining television's upward spiral. Its success is beyond dispute: fully one-third of all the nighttime programs on the four television networks are now sponsored by more than one advertiser. It might even be labeled a spectacular success if you balance the record against adverse industry opinion a short five years ago, when the magazine concept was proposed as another NBC drawing board design for progress. First tried on "Your Show of Shows," then nurtured on "Today," and finally matured on "Home," the magazine concept of selling is now fully accepted throughout the industry.

This magazine concept has also become the cornerstone of our plans for revitalizing network radio. In effect, we believe that network radio can no longer move forward only under the traditional sales patterns so familiar a decade ago. The ensuing 10 years have changed not only those patterns but the thinking that went along with them.

For successful survival, radio today needs the flexibility, economy and efficiency of the magazine. Such selling can bring into the medium a host of new advertisers who could never before afford it, and it can also bring back older advertisers who merely need to be shown new ways to use radio. As the broad base of economic support for radio, which we at NBC seek, begins to shape up, it may well result in a sizable re-infusion of advertising on the old basis of half-hour and quarter-hour programs. If so, that's all to the good. Our aim is to rebuild radio by using every tool we possess. In doing it, we expect our new concepts to make radio an effective and enduring medium, complementing television and doing a sales job that no other media can duplicate.

Of course, all these plans, projects and adaptations won't mature overnight. There never has been, there never will be an easy path to success in our business—because it is a business of pioneering and change. But it is the type of business that rewards those who plan, who invent, who risk, who explore. That is what we at NBC are trying to do.

Texas TV Filmery Under Scrutiny

Houston, Tex., July 27.

A tv film company which has been publicized as the focal point that would make this city the tv capital of the southwest was brought under investigation by the Harris County Grand Jury.

Five witnesses testified in the probe into promoter John Van Gildern's Valiant Film Productions, Inc., and Valiant Investments, Inc.

Investigation was initiated in June by the Better Business Bureau of Houston, which turned over its files to the attorney general's office. The state auditor's office began checking into the corporations' books about 10 days ago.

One witness, Martin Allbritton, executive veepee of the companies, said he believed Valiant Films still "has tremendous possibilities" and that Houston well might become the center for tv production.

Other witnesses were Willard Harjes, treasurer of the firm; Aubrey Farb, former accountant for the group; Mrs. Maybell Cheney, and D. F. Niebuhr.

The film company was incorporated in March and has been turning out tv entertainment films and commercial movies. The group has completed six films in its "Operation Wildcat" series on the oil industry and has begun another series called "Father Mike" concerning a priest and his parish.

ZIV SPREADS INTO EUROPEAN MARKETS

Ziv Television Programs will set up offices in London, Paris, Rome, Frankfurt and other European cities following a preparatory survey by Edward Stern, president of Ziv's international division. Stern left for the Continent this week to huddle with execs of Eurovision and individual stations and networks in nine European cities.

Telepix firm has been in the Spanish market for over a year now, and via its own dubbing operation in Mexico City, has turned out some 234 half-hour Spanish language copies of its American syndicated series. Additionally it's got "Cisco Kid" on the BBC. With Eurovision now a reality, Ziv feels the time's ripe to move onto the European scene.

60% of Early Morning TV Tuners In N.Y. 'Only Listen,' WOR Survey Shows

What might prove one of the most significant yardsticks in the purchase of early morning advertising media were the results of a survey on NBC-TV's and CBS-TV's 7-9 a.m. stanzas by Advertest. The research service, conducting a special survey into 765 video homes in the New York metropolitan area for WOR, General Teleradio audio outlet, discovered that 60% of those tuned in to either or both of the tv shows "spent most of the time listening."

Of all the homes interviewed the number of males and females giving answers was pretty evenly split, and of the total 199 people (26%) said they had either or both shows tuned in at one time or another during the rating week, May 10-17. Only 24% of the audience for CBS' "Morning Show" and NBC's "Today" devoted the majority of their time watching; another 3.6% watched sometimes and listened others, and the rest had the shows tuned in but neither watched or listened.

Considered also in sizing up the audience picture for either audio or video during the early morning hours is a report done for the same station, WOR, during March and April. From a Pulse survey, it showed just where people did their radio listening from 8:15 a.m. until late in the afternoon. The greatest portion of those queried (again in New York) showed that nearly 50% were eating or serving food from 8:15-9 a.m. For the same time another 40% were washing or cleaning in the kitchen. Ranging behind were chores like bedmaking, cooking or baking, ironing, etc. (The total added up to more than 100% because there were multiple activities.) It was determined by some of the researchers that the 4.6% of the housefraus, who spent that three-quarters of an hour sewing, mending or knitting were probably the only ones—other than for the 7.2% which just listened to radio, rank as potential video viewers. Pulse also released figures recently on homes using radio and homes using video between 7-9 a.m. Figures, respectively, were 21.9% and 5.7%.

WOR has already armed salesmen with roundups of the Pulse and Advertest reports and has them hitting the agencies with the findings.

ROSEE & ROY DOTY'S 'DANNY DEE' TELEPIX

Packager-publicist Irwin N. Rosee and artist Roy Doty are moving into the telepix field via filming and syndication of their "Adventures of Danny Dee," which has aired live on WABD, the DuMont flag in N.Y., for the past 16 months. Rosee and Doty (former packages the show, Doty is the star) have incorporated as Danny Dee Enterprises and will distribute the juve segment as a five-a-week quarter-hour strip.

First sale on the show is already in the house, with Pez, cosponsor of the live segment with Coca-Cola; picking it up in five markets for a fall start. Pez will sponsor in Chicago, Boston, Philadelphia, Cleveland and Buffalo. Rosee said an initial letter to stations drew 120 requests for audition prints. Show is priced as a low-budgeter, with cost of five quarter-hours running on the average from $50 to $250.

Firm has already shot 130 of the segments, equal to 26 weeks of programming, at the Charter Oak Studios in N.Y. Show is a kiddie program on which Doty draws and narrates, with the drawing-board coming to life via a "semi-animation" process. Eric Blau is writing the series, with Rosee as exec producer. Show will stay live on WABD, incidentally.

Omaha—Sam Cohen has been named day news editor and Hugh McCoy night news editor at KFAB. Cohen is former associate editor of the Jewish Press and editor of the South Omaha Eagles monthly mag. McCoy has been with KFAB the past two years after a hitch at WCOP, Boston.

Inside Stuff—Radio-TV

A survey on television commercials has been completed by Advertest Research. Ranking as the "most popular" commercial for the second year in a row was that done for Lucky Strike ciggies.

Based on a 755-home sample taken in June, the report covered several aspects of video commercials, chiefly their value as entertainment and their power to convince. Ranking second to Luckies in the entertainment ("most popular") end was Chesterfields. Third and fourth, respectively, were Philip Morris and Schaefer Beer.

Study covered 12 product categories for each of which respondents were asked what one they thought most convincing. Lincoln-Mercury replaced Chevrolet among car ads. Among beers, Ballantine won for the second year in a row. Other categories were cereals, instant coffee, cosmetics, deodorants, laundry soap, shampoo, soft drinks, toothpaste and tv receivers.

"As Others See Us," the roundtable discussion featuring Stateside correspondents of foreign newspapers which bowed some weeks ago as a one-shot on WNBT, N.Y., returns as a regular Sunday feature this week (1) under the title "Through Other Eyes." It will air on the NBC-TV flagship at 3:30, with John Wingate as emcee.

Guest correspondents for the first show are Richard Greenbrough of the London Daily Mail; Pierre Crenesse of the French Broadcasting System and the Parisian Libere; Ettore Della Giovanna of Il Giornale d'Italia; and Krishna Balaraman of the Madras Hindu. Show's a Crenesse-Herb Moss package under supervision of WNBT-WNBC news chief Bill Berns. Mike Gariulo will direct.

Battle of the New York antennas continued this week, with two new developments in the legal hassle over rent charged by the Empire State Bldg. to the seven Gotham tv stations for housing their antennas. One of the developments was the withdrawal as arbitrator of Judge Simon Rivkin, the other an appeal by the stations of last week's injunction denial by the N.Y. Supreme Court.

Stations carried the case over to the Appellate Division, which granted a stay of arbitration until Sept. 14, when it will hear the appeal. Stations want arbitration proceedings stopped, their leases declared under jurisdiction of the rent control law and a maximum boost of 15%, plus other considerations. Injunction was denied in Supreme Court by Justice Benjamin Rabin. Withdrawal of Judge Rivkin from the arbitration panel was also viewed as a victory by the stations, since he had been appointed by the building and had tended to support its views, the stations said.

New York chapter of American Women in Radio & Television held its first board meeting of the season last week and set its fall program into motion. Chapter, headed this year by WABC-TV's Nancy Craig, will hold an evening event Sept. 16 with Gotham station execs as special guests. It also set its first job counselling workshop for Sept. 27. Committee chairman for the fall include: Doris Corwith, NBC, membership, with Martha Rupprecht, CBS, as board liaison; Helen Sioussat, CBS Talks Dept., and Duncan MacDonald, ex-DuMont, program committee, with NBC's Pauline Frederick as board liaison; Lillian Okun, WMCA, director of job counselling committee, with WQXR's Pat Hurley co-chairman and Miss Craig board liaison; and Agnes Law, CBS, friendship committee, with Mimi Hoffmeir, NBC, board liaison.

A casual remark on the air by WNEW, N.Y., gabber Bill Kemp started a very offbeat radio contest. And despite the fact that it's been very successful, station topper Dick Buckley has firmly nixed any further such deals, even though he's paying off on this one.

Kemp started the contest by saying he'd give 10% of a desired salary increase for the best suggestion on how to get one.

WHOM, N.Y., had the heaviest share of the Latino radio audience in 36 quarter-hour segments surveyed by Advertest Research. The Fortune Pope specialized-market station held down first place in 26 of the quarter-hours, and in the remaining 10 segments was within a fraction of the competition.

Top non-competitive quarter hour via WHOM was Knickerbocker Beer's "News from Puerto Rico" at 9:45 p.m. Top competitive stanza, at 7 p.m., was "El Tremendo Hotel" for the Rice Growers Assn. of Calif. Chief opposing station was WWRL, N.Y.

Seymour Weiss, head of the Hotel Roosevelt, New Orleans, has been in New York on business attendant to a new 300-room wing being added to the famed N.O. hostelry.

Among the details is a deal just set with Manie Sacks for RCA television receivers into each of those rooms, plus others.

Calkins & Holden In AM-TV Upbeat

Calkins & Holden, which a couple of weeks back shortened its corporate name, has no intentions of doing the same with its radio-tv activities. Prexy Hay McClinton said last week that the agency is planning an expansion into broadcast media hitherto unattained by the percentery.

It's all part of a general expansion program, with C & H out after new clients. There's to be no playing down of other media, McClinton said, but agency wants to find "breadth and diversification" via all media. Radio and tele, he said, are top sales media, and while in the past the agency has had many clients unable to use broadcasting, it's now actively soliciting broadcast media clients.

There's been no specific expansion in terms of new clients or widened broadcasting activities as yet, but McClinton said by the fall the agency should be moving into full activity. Indicative of the fact that the firm means business is the signing over the past few months of vet Jack Van Urk as chairman of the plans board and Peter Krug as director of programs.

Memphis—Charley Sullivan, w.k. Memphis and Midsouth sports spieler has exited his post with WMC, Memphis NBC outlet, to join the Joe Bankhead agency here.

Folsom Hits the Road

San Francisco, July 27.

Frank M. Folsom, president of the Radio Corp. of America, is in this neck of the country on a more or less social get-together attendant to the annual conclave of The Bohemians at their "grove" near here. And when he returns to his New York headquarters he will hit the road on behalf of tinted television with two major talks scheduled.

One is for Sept. 14 before the N. Y. Board of Trade on "Color TV Enters Trade & Commerce" and the following week (23) he will address the Chicago Security Analysts on the "Outlook for TV & Electronics."

FCC Okays Station Deals for Bob Richards

Washington, July 27.

Robert K. Richards, administrative veepee of the National Assn. of Radio and TV Broadcasters, became part owner of two West Virginia radio stations last week when the FCC okayed his purchase, in partnership with Walter Patterson, manager of WKHM, Jackson, Mich., of WHAR in Clarksburg, and WKYR in Keyser. Consideration for the properties is $135,000 plus.

Richards has resigned as an officer of NARTB, effective Oct. 1, under rules prohibiting staffers from having broadcast station interests, but will continue with the organization in a consulting capacity.



WM. KEENE

Over 250 TV programs to date. Recent appearances include STUDIO ONE, SEARCH FOR TOMORROW, MAN BEHIND THE BADGE, etc.

What have I done for you recently?

LE 2-1100

Sutton's Red Rap Suits at $3,000,000 As Reynolds Files

Memphis, July 27.

The suit "ante" filed in this state against Rep. Pat Sutton (Dem., Tenn.) has been raised to a cool $3,000,000 over alleged communistic charges made by the Tennessee lawmaker against two individuals. Last week, Edward Lamb uncorked a $1,500,000 suit against Sutton over being called a Communist in a talkathon staged in Nashville. This past week Sutton was plastered with another $1,500,000 suit filed by J. Lacey Reynolds, Washington newspaperman.

Whitworth Stokes, Nashville attorney representing Reynolds, said "on last week's talkathon (in Nashville) Pat Sutton tried to slur Reynolds with 'Communist' association. Reynolds immediately sent a telephone message to Sutton, while he was still on the air, advising him that such remarks were actionable." Stokes' statement continued by stating that Sutton made an "oh-so-sorry effort to butter Reynolds up but the damage had already been done."

Reynolds suit was filed in the same manner as Lamb's, involving Sutton along with Stations WSM, WSM-TV; WLAC, WSIX and WSIX-TV all of Nashville.

Sutton also was embroiled in another radio political "jam" later in the week over Station WOKE, Oak Ridge. The Tennessee congressman, who is opposing Sen. Estes Kefauver for the Senate seat here in the Democratic primaries skedded for Aug. 5, was alleged to have labeled Frank Wilson, w.k. Oak Ridge American Legion leader, as a "conscientious objector like Frank Wilson . . because if he hasn't got guts enough to defend his country, I don't want his vote." This broadcast flooded WOKE's switchboard as Wilson, an ex-GI, served overseas in the Italian campaign.

Harry Weaver, station prexy and general manager, was concerned about the broadcast by Sutton and was out to avert another law suit and immediately took to the air defending Wilson. WOKE said over its station in part: "The management of WOKE regrets any reflection upon the patriotism of a local citizen, Frank Wilson, that may have been contained in the political broadcast by Rep. Pat Sutton carried on this station."

Station exec Weaver also offered Wilson free time to reply, but he declined the offer and stated he preferred to purchase the time in order that he might discuss campaign issues and bring Sen. Kefauver's "message before the people."

Sutton stated here earlier that he "welcomes and is highly honored by the $3,000,000 in law suits now levied against me."

Columbus—Mrs. Harriet Delman, former continuity director of WDEL, Wilmington, Del., has been named assistant in the traffic and continuity departments of WVKO here.

Radio Now Major Outlet for Yiddish Talent; $1,500,000 Billings in N.Y.

By ART WOODSTONE

The major entertainment medium for New York's vast Yiddish language audience is radio. While there's only a hint of video, and while the Second Ave. legit and vaude houses that cater to the Yiddish tongue are down to a shadow, AM has had its biggest year. The buildup has come over the past five years and has reached an annual advertising gross conservatively set at $1,500,000, according to producer Sholom Rubenstein.

In addition to well over 1,000,000 Yiddish speaking Jews, there are another 1,700,000 people who though they rely largely on English, are a potential audience for programs thematically Jewish. And nearly all the Yiddish and much of the Anglo-Jewish listeners are tapped by one production outfit, Advertisers' Broadcasting Co. Though there are others, this firm does around 12 to 14 Yiddish programs daily at the height of its operation. Its topper is Rubenstein who produces shows ranging from news to juve panels for a sales outfit called the Joseph Jacobs Organization. Jacobs in turn sells to national advertisers, who have "kosher" products to offer. The list is extensive and includes food names like Maxwell Instant and Regular coffees, Birdseye foods, Jello Puddings, Post Cereals, Parkay Margarine, Kraft Oil, Spry, Crisco. Other manufacturers include Colgate, Ajax, Halo, Fab, Vel, etc.

One of the most interesting items in Yiddish language broadcasting has been the return of Kotex after better than a decade of silence in radio advertising. Then they were on for only a short time in the

(Continued on page 94)

EQUAL TIME ISSUE IN MINN. CAMPAIGN

Minneapolis, July 27.

Some 30 Minnesota radio stations carrying a 30-minute weekly "Report to the People" program furnished by U. S. Sen. H. H. Humphrey, Farmer-Laborite, who is a candidate for re-election, face the threat of being compelled to donate a similar amount of time to his Republican opponent during the impending political campaign.

The stations have considered the program a legitimate public service, but A. C. McIntosh, chairman of the volunteer committee for Val Bojornson, the Republican candidate, charge it's political and designed to promote Humphrey's candidacy.

McIntosh has served a demand on the stations that they give air time to Bojornson equal to that which they use in broadcasting the Humphrey reports and, pointing out that under federal communications, radio stations must give equal time to political candidates, says that if he's refused the matter will be referred to the state attorney general, a Republican.

Milwaukee Now the City That Made UHF Famous; WCAN-TV $1,500,000 Biz

Milwaukee, July 27.

Lest there be any doubt that UHF television is here to stay in at least one market, Lou Poller, prexy and general manager of WCAN-TV, disclosed plans last week for a new studio building to cost $250,000. Decision to build the new plant, coming on the heels of a $1,000,000 order placed with General Electric for a new 60 kw transmitter and a color equipment setup, bespeaks the optimism by the WCAN-TV management as to the future status of UHF in this currently three-station city.

Actual construtcion work on the new building is due to get underway next month. It'll be dubbed "Milwaukee's TV Capital" and will include two studios, one measuring 3,000 square feet and the other 2,500. Poller hopes to be able to move in within 90 days.

Prexy looks for the UHF'er to gross close to $1,500,000 this year, its first full year on the air. The station lighted up its Channel 25 last September and started making money the second month it was on the air. He reports that the station's current weekly billings of $13,547 are broken down thusly: 52% local; 18% network via his CBS-TV affiliation, and 30% national spot revenue.

When WOKY-TV went into the black also in May of this year, it gave this beer city the distinction of boosting two money-making ultra highs, with the activities of both stations drawing much intra-trade interest because of their unique-for-UHF status. City was pioneered VHF-wise by the Journal's WTMJ-TV which still, of course, remains the big money maker.

WNBT's New Sat. Pitch At Teenage Market

WNBT, the NBC-TV flagship in N. Y., will take a cue from its parent network by patterning a new hour-long Saturday show pitched at the teenage market after the web's "Today." Segment, to start in the fall, will be called "Teens Today," and will give the youngsters news of teenage activities, fashions, etiquette, makeup, etc.

Gene Rayburn has been set to emcee, with Judy Archer, teen editor of Good Housekeeping, as his sidekick. Eddie Safranski Trio will supply the music, with a different teenage vocalist appearing every week via a contest among the city's high schools. WNBT program chief Steve Krantz is exec producer on the show, but no producer or director has been assigned to date.

Despite Whiteman Fold, ABC Sees a TV Future In A.C. Originations

Atlantic Citty, July 27.

The drive to raise by public subscription $25,000 more to keep the Paul Whiteman "On the Boardwalk" on the ABC tv network for five more weeks has failed, but businessmen here are determined that outstanding events shall be viewed nationwide by tv set owners.

In preparation for this, members of the Atlantic City Television committee met Friday (23) with ABC execs to further explore the possibility of televising future shows out of the resort.

ABC, on invitation of the local committee, is sending engineers here within two weeks to survey facilities at Convention Hall that they will be in a better position to make suggestions regarding the establishment of a permanent studio in the hall as well as equipping the ballroom for tv purposes.

Robert Lewine, program director for ABC, said the network is pleased with "On the Boardwalk" which pioneered television in the resort. Originating on Steel pier and broadcast each Sunday night over 68 stations, the show goes off the air Aug. 1, terminating a 10-week contract. Lewine said the last check showed the Whiteman show had progressed to a nine-city Trendex Rating of 7.4.

"I believe Atlantic City has great possibilities as a summer replacement center as well as for the televising of certain conventions if the necessary technical arrangements can be made," Lewine told the committee.

He said other networks also would be interested in originating shows here. ABC was tentatively arranged for televising a portion of the final night of the Miss American Pageant, the first time that this event has ever been done "Live."

The Whiteman program got under way late in May after the city had put up $25,000 and another $25,000 had been raised by public subscription to finance the project. The resort television committee had been working to get an additional $25,000 for several weeks.

FOOTBALL FORECASTS
With Bob Finnegan, Francis Wallace, others
Producer Bill Whitehouse
Director: Drex Hines
30 Mins., Fri., 10 p.m.
ABC, from various places

The first of the program series on radio and tv that ABC contracted for, to get National Collegiate Athletic Assn. football fravs, is the Friday night "Football Forecasts." In its preem (23) it was pointed out that the gridiron's clairvoyants would, each week for the next eight weeks, carry listeners to each of the eight NCAA districts to have a looksee into the fall pic. While the first stanza, headed by Bob Finnegan and Francis Wallace, doing most of the interviewing and gabbing, was comprehensive and intelligent; it was also dull. And the most detrimental factor would seem to be that so soon before football and at the height of the baseball season few but the most avid gridiron advocates would tolerate a grid "theory" show when the Dodgers, Indians or Giants are playing.

Albert B. Moore, prexy of NCAA and Dean of Alabama U., made a stuffy introductory speech on collegiate sports. Afterwards, emcees gave a breakdown of the first area to be surveyed—New England. To do it Boston sports writer Arthur Sampson was brought in. Statistics in this portion, and later in remotes from Holy Cross, etc., were interesting but on rare occasion were made vital. Talk was about players' temperaments, rule changes, prospects of teams and players. *Art.*

THE 20TH OF JULY
With Frank Peddie, Alan King, Barry Morse, others
Producer: Ted Pope
Writer: Ernest Waengler
30 Mins., Tues., 9 p.m.
Sustaining
CBS, from Toronto

Canadian Broadcasting Corp. commemorated, over its Trans-Canada Network, the 10th anniversary of the almost-successful German revolt against Hitler with a half-hour documentary of solid though seldom exciting quality, despite its leadoff with an excellent impersonation of the hysterical fuehrer. Most of the story was told by narration, with even the occasional impersonated voices of conspirators (not identified but all well done by top CBC actors) telling what happened rather than enacting it. But compressing the events of several years' fruition into half-an-hour made that unavoidable, and within the limitation both script and production wrung about all the drama possible from one of the most carefully nursed conspiracies and most heartbreaking failures of history.

Among the numerous quotations from speeches and books were several from "Germany's Underground" by Allen Dulles, wartime head of the OSS, now doing a similar peacetime job in Washington. One unintentionally ironic passage from it stated, in effect, that recognition of the brutality of Hitler was largely confined to Christian circles in Germany.

Key figures in the drama, both frequently impersonated in single speeches, were Dr. Karl Goedeler, a university professor and mayor of Liegzig until ousted by the Nazis because he refused to remove a statue of the Jewish composer Mendelssohn (and who later was chosen to head the shadow government which almost got the chance to take over) and one-eyed, one-armed Col. Court von Stauffenberg, who planted beneath a conference table near Hitler the suitcase-enclosed time bomb which blew the fuehrer through the wall, broke his eardrums and rendered his right arm almost useless—and would have killed him had he not stepped away to outline some supreme strategy on a wall map. Both were among the 5,000—what Hitler called "a small clique of criminally stupid officers" put to death after cursory trials.

The script rightly emphasized the presence among the conspirators of many self-seekers and many German imperialists along with the idealists, and mentioned that General Rommel had joined them only at the last minute. It concluded with a quote from Churchill, that the revolt against Hitler proved that "even in a complete dictatorship a conspiracy can be formed and may succeed." *Gord.*

MBS Pacts Pinkley

Mutual has inked news commentator Virgil Pinkley to do a nightly 15-minute commentary as of Aug. 16.

Show replaces "Manhattan Crossroads" at 10:15 p.m. and is to be sold on a co-op basis.

THE RAWHIDE SHOW
With Max Ferguson
Producer: Ferguson
60 Mins., Wed., 8 p.m.
Sustaining
CBS, from Toronto

For years Canadian Broadcasting Corp. has devoted three-and-a-half hours straight every Wednesday evening, over its Trans-Canada Network, to a special, somewhat longhair, program of music, discussion and drama tied together by a serious theme. One was the tribute to Eugene O'Neill last season, introduced by Brooks Atkinson, and the level has been high, with the listening audience a minority but a large one.

Last Wednesday evening, as a gag, though publicized, the first hou. of the show—introduced by a rib on James Bannerman, regular "cultural" emcee, but followed by an hour of real symphony—was a loose, often hilarious parody of "Lost Horizon" written, produced and acted by the young one-man powerhouse Max Ferguson. As "Ol' Rawhide," he has built up a tremendous following through six years of daily or thrice-weekly programs of satire and/or offbeat recorded music. Up to now he has done it for free, receiving his pay for general announcing, but he starts a paid 39-week daily series Sept. 27.

Sixty minutes is a long time to sustain air satire, and the fun ran thin at times. But a spate of characters, all played by Ferguson himself and most of them startlingly different, offered a generally entertaining show. "The sun never sets on the British Empire!" provided considerable fodder for Ferguson's keen sense of the ridiculous. A British colonel speeds airborne, narrowly missing the peak of Mount Everest but worried only because he has just discovered that the sun sets at 8.07 in Louisburg, N. S., and does not rise in Mandalay until three seconds later, so that "for a few seconds the light on the Empire becomes somewhat dim."

His suspicions next are roused by a glimpse of their pilot, and he exclaims, "Did you see his face when he turned? He's not even an RAF man!" In Tibet they are granted audience with a 500-year-old lama, with an accent like a Newfoundland lumberjack who has settled in Brooklyn. He attributes his longevity to dipping into ponds filled with the elixir of youth. "I'm lovely! I'm engaged! I use Ponds!" he exclaims, and indeed he is betrothed to a 95-year-young Tibetan beauty who has only five years to wait for her parents' consent to marry.

The show, apparently running overlong, was suddenly cut short by Ferguson's "Marvin Mellowbell" voice announcing its end. As usual on his programs, there were no credits of any kind. *Gord.*

WHAT'S OLD
With Bill Buchanan
55 Mins., Sat., 7:05 p.m.
Sustaining
WVDA, Boston

Celebrating his first anni on his weekly deejay platter show over WVDA, Bill Buchanan, radio and tv editor of the Boston Herald, aired a typical show on last week's stanza. Bypassing pops, bop or gimmicked disks, the guy concentrated on standards and oldies etched by name bands of the swing era and, in direct contrast to the majority of local deejays, just played 'em with a minimum of chatter.

Buchanan, whose voice and delivery have a "Mr. Peepers" quality, is obviously a student of the golden jazz era of the late '30s and early '40s for he prefaced his platter spinning with brief bits of interesting info that the casual jazz fan would be unlikely to know. Consequently, the disks, which were in the "Stomping at Savoy," by Goodman; "Green Eyes," by J. Dorsey and "In the Mood," by Glenn Miller category, rarely played by the majority of platter spinners, who prefer to air the record companies' latest crop, lent an air of nostalgia to the post teenage listener.

In summation, the stanza was easy to take, no hypoed verbiage or platters with echo chamber effects, screeching vocalists or cornball arrangements, just good, listenable music. *Elie.*

ABC Ups Barthelmess

ABC Radio upped Stewart Barthelmess from his post as manager of the station clearance department to sales service manager of the network.

Promotion set off a couple more, with station clearance contact Peter H. Wade moving into the managerial post and, staffer Betty Boucher replacing Wade.



HARRY TOWNES
STAGE—SCREEN—TELEVISION
Management
GRACE LYONS

JUST FOR YOU
With Eddy Howard, Dick Noble
Director: Ralph Knowles
Writer: Bob Savage
60 Mins.; Saturdays, 8:30 a.m. CDT
Sustaining
NBC, from Chicago

Unless the thinking is to get as far away from tv competish as possible, the early Saturday morning berthing of this Airshows Inc., transcriber featuring singer Eddy Howard and a 12-piece orch is something of a Ripley. The prime lure, of course, is Howard, whose hit consistency via his Mercury recordings attests his big following. But aside from his "big name" values it's strictly a cut-to-formula format with the singer gassing between tunes with announcer Dick Noble along a nostalgic bent such as reprising historical data and anecdotage tied in with the various ditties.

Emphasis is on tunes of yesteryear with Howard on show heard (24) digging up such as "Diane," "Charmaine" and "I Saw Stars" for his solos. He and the Howard Trio bounced out "The Little Brown Jug" and the staff orch contributed the instrumental change of pace. It's all pleasant enough listening and could well garner more attention in a more convenient time slot.

(Review based on last half-hour of the show since WMAQ, Chi NBC station, reneged at the last moment on airing first half). *Dave.*

THE LONG WALK
With Fredric March
Producer-director-writer: Gerald Kean
30 Mins.; Tues. (27), 10:30 p.m.
NBC (transcribed)

"The Long Walk" was put together by the radio division of the United Nations in commemoration of the first anni of the Korean Armistice Agreement signed July 27, 1953. Program was devoted to giving a rundown of the progress made during the past year by the United Nations Korean Reconstruction Agency in helping to put war-devastated Korea back on its feet. Examples of the work done by UNKRA were effectively spotlighted, with Fredric March giving show a major assist as narrator.

Program was comprised of tape interviews made in Korea and edited by UNKRA's Theodore Conant. Standout among the on-the-spot recordings was a shoe-shine boy's vocalling of "Chattanooga Shoe-Shine Boy." Material offered cited UNKRA's accomplishments in rebuilding industries, establishing a Mineral Assay Laboratory in Taejon and in reconstructing schools. Report on the agency's work was interesting and gave support to the worthiness of such an organization.

Program was presented over the NBC net, except for New York, yesterday (Tues.) and will be given a Gotham airing over WNBC tomorrow (Thurs.) at 9:30 p.m. *Jess.*

WNOX's New Studios

Knoxville, July 27.

WNOX is starting construction on a 1,200-seat radio studio as part of the plans for its new studios here. Remodeling is now going on at the Whittle Springs Hotel, bought by the Scripps-Howard station last February, and will be finished shortly.

The remodeled hotel will house all WNOX studios and offices, except for the adjoining 1,200-seater studio. A small model farm, to be used in conjunction with agricultural stanzas, will be located behind the main structure.

From the Production Centres

IN NEW YORK CITY . . .

Staats Cotsworth on vacation from "Front Page Farrell" taking in the Shakespeare Festival at Stratford, Ont., then to Dallas to see wife **Muriel Kirkland** in **Margo Jones'** "Theatre '54" production of "A Dash of Bitters" . . . **Art Henley's** "Make Up Your Mind" on CBS using **Bert Bacharach, Donald Cook, Ilka Chase, Lila Lee** as panelists for the next four weeks . . . **John Willim,** WCBS fashion sales specialist, back from a month's European jaunt with his wife . . . **Bill Bertenshaw,** assistant producer of "State of the Nation" and "Answers for Americans" at the Hardy Burt office, also taking over relief announcer and deejay chores at WHBI in Newark . . . **Martin Weldon,** WCBS producer, off on a two-week vacation . . . **Frances O'Brien,** public relations and sales promotion chief of Phil-Davis Musical Enterprises, resigned to join Goldswan Productions as publicity chief and account exec. They're both commercial jingle houses . . . WCBS' **Bob Haymes** off for two weeks of spearfishing in the Virgin Islands . . . Same station's **Jack Sterling, Lanny Ross, Herman Hickman** and **John Henry Faulk** did a p.a. at Coney Island last week in connection with the outlet's fireworks night there . . . ABC Radio exploitation and promotion chief **Jack Field** away for two weeks.

Steve Price filling in for Air Features as director of "Stella Dallas," "Young Widder Brown" and "Mr. Keen" during holidays of **Ernie Ricca** and **Richard Leonard** respectively. Price also producer for a new William Morris package, "The Little Playschool," combining **Ireene Wicker** and **Dr. Eleanor Blumgart** . . . **Capt. Jack Mohler** and **Col. Bob Kolb** have been called away from WOR sales for a couple of weeks each to fill out reserve time. Mohler to the Pentagon and Kolb for a refresher at Fort Leonard Wood, Mo. . . . **Stan Warren,** Benton & Bowles, to Coast on special Post Cereals audio-video promotion . . . Mutual to broadcast the All-Star footballer out of Chi on Aug. 13. Deal was set by web sports chief in N.Y., **Paul Jonas** . . . **Paul Baron,** WMGM night operations chief, on vacation and playing Joseph in "My Three Angels" at Windham Playhouse, New Hampshire . . . **Leonard Gumley** named new account exec at WAAT, Newark. Formerly sales manager with Television Specialty Co. . . . **Harry Wismer** to cover Tam O'Shanter golf tourney via Mutual on Aug. 7 and 8 . . . **Josie Jablons,** wife of WLIB, N.Y., publicity director **Mike Jablons,** returning to work on the N.Y. Herald Tribune Aug. 23 after extended maternity leave . . . **Horace Braham** has joined "Lorenzo Jones" . . . **Tom Collins** new to "Just Plain Bill" . . . In the new "Front Page Farrell" sequence are **Audrey Egan, Hal Studer, James Monks, Abby Lewis, Henry Norell** and **Jay Jostyn** . . . "Helen Trent" begins its 22nd year of broadcasting.

Harry Novik, WLIB chieftain, awarded a gold medal by Haile Selassie for the station's "outstanding coverage" of the royal tour through U.S. and Canada . . . **Lin Cook** into "Right to Happiness" . . . **Edgar J. Scherick** upped from assistant account exec on Falstaff Beer to associate media director of Dancer-Fitzgerald-Sample . . . WMGM is planning a multi-exposure deal for the Liberace radio series. Exclusive local deal for the half-hour musical built around the vidpix star is being finalized by the station with Guild. **Bertram Lebhar Jr.,** topper at WMGM, and program boss **Ray Katz** intend selling Liberace on the basis of five presentations for each transcription.

WNBC director **Rollin Smith,** who collects antique cars, judged an antique auto meet at Suffern, N.Y., last Sunday (25) . . . **Faye Emerson, Skitch Henderson, Sandy Stewart** and **Jac LaDelle** the WNBC-WNBT delegation to the Ralph Palma Fund Show at the Yale Bowl in New Haven . . . **Stan Freeman** will take time out from his deejay chores next season to appear as piano soloist with the Waterbury Symphony . . . **Patsy Campbell** to Detroit tomorrow (Thurs.) as a delegate to the annual AFTRA convention . . . **Ronald Dawson** into "Portia Faces Life" today (Wed.) and into "Second Mrs. Burton" on Monday (2). He's just completed 14 transcriptions in "The Public Will Judge," turned out by Basch Radio Productions for overseas production.

Larry Weber has been tagged to play new love interest of "Valiant Lady" via the Henry Brown-Beverly Chase office.

IN PHILADELPHIA . . .

Rex Trailer, WPTZ cowboy personality, has an outside-tv interest, a day ranch for youngsters in Doylestown, Pa. . . . **Norman Brooks** handled play-by-play broadcast of Pennsylvania State Tennis Championships, from Merion Cricket Club (24) for KYW . . . **Alan Scott,** host of WPTZ's "Let Scott Do It" and "Alan Scott Spotlight," taking week vacation . . . **John Raleigh,** newscaster, has been named news director of KYW . . . WCAU-FM went off air 10 days, starting July 19, while transmitter was moved from midtown location to new spot in Roxborough . . . NBC's mobile color unit visits here to make telecasts of Philadelphia Fire School (Wednesday morning) and Philadelphia Art Museum (Friday), in both color and black-and-white. WPTZ will originate shows for web . . . **Bob Horn,** WFIL-TV "Bandstand" personality, will stage picnic for followers at Woodside Park, Aug. 5, for benefit of Eaglesville, Pa., Sanitarium . . . **Paul V. Burke,** manager of distribution for Philco Corp., announced that Bob White, Inc., of Raleigh, N. C., has been named distributors for all Philco products in 34 North Carolina counties . . . **Fred Harper,** program operations manager at KYW who directs "Citizen USA" series, has been notified by "Voice of America" officials that his programs are being aired to overseas listeners.

IN CHICAGO . . .

American Dairy Assn. has come through with a renewal of **Bob Hope's** Friday night NBC show which returns Oct. 28 . . . **George Yonan,** ex-ABC, added to Mutual's Chi staff, doubling between co-op sales and sales promotion . . . **Jack Ryan,** assistant Zenith public relations director, vacationing in Pennsylvania . . . Allis-Chalmers starts its 10th year on NBC's "National Farm & Home Hour" in September . . . WNBQ-WMAQ program director **George Heinemann** handed a distinguished service award from the Illinois Division of the American Cancer Society for his work as radio-tv chairman of the annual fund drive . . . Chi Mutual salesman **Bill Thompson** vacationing in Estes Park, Col. . . . Wilson Jump Co. and Warners Paint have each picked up a 15-minute slice of **Norm Ross Jr.'s** Saturday morning record show on WMAQ.

IN MINNEAPOLIS . . .

Wedding bells rang for KSTP announcer **Herb Anderson** and **Terry Kirchoff** of station's film department . . . **Steve Cannon,** WMIN-TV ace disk jockey, enjoying fortnight fishing vacation in northern Minnesota . . . Comedian **Jack Carson,** who came here to appear on the WCCO radio Aquatennial show, renewed acquaintance with WCCO's **Bob DeHaven,** also one of the show's performers, whom he, Carson, credits with helping him to make a successful start in the profession when both were WTMJ, Milwaukee, Wis., staffers . . . **Stuart A. Lindman,** with the station eight years, named WMIN-TV program director. He'll also continue his news director's duties and appear regularly on video and audio shows . . . Hillbilly **David Stone's** new KSTP hour

(Continued on page 94)

Tele Follow-Up Comment

The much-feared (by sponsors) Henry Morgan was a perferct lamb in the kickoff show of his six-week stint as replacement for Garry Moore on the latter's morning show on CBS-TV. Morgan did the commercials Monday (26), but not in his customary style. He was instead a perfect, even fervid pitchman for Pacific Contour Sheets (getting into bed) and for Hoover Vacuum Cleaners (Howard Petrie, subbing for also-vacationing Durward Kirby, did the work here, beating a rug for comparison's sake).

Those sponsors out of the midwest who raised a beef when CBS-TV decided to assign the summer chores to Morgan need have no fear. Not only was he a perfect gent with their products, but once again proved he's a highly amusing guy whose appearance on the networks as a regular is long overdue these many years. If his current outing proves a revelation to sponsors, it might well prove the same for Morgan himself. He should have learned by this time that spoofing the bankroller's products may provide the funniest material available (and in Morgan's case, it is), but it's also the quickest way to go off the air.

Point is that Morgan can be very funny without bothering to bother the sponsor. With Petrie, he turned out a pleasant half-hour segment that should improve as he grows more familiar with the surroundings. Morgan's sense of humor is as sharp in the morning as it is late at night (where he's been doing most of his radio-tv work for the past few years), and there's no reason why he shouldn't be regarded as a natural candidate for his own daytimer.

Aside from Morgan and Petrie, others featured are singers Ken Carson and Denise Lor, who haven't started their vacations yet. They delivered nicely in a duet, and Carson came back for a nicely-done single. It's a relaxed, fast-moving half-hour, and Morgan fits nicely into Moore's relaxed and friendly pattern. *Chan.*

"Colgate Summer Comedy Hour," originating from the Coast Sunday (25), was a neat entertainment package sparked by Jay Lawrence's comedics. Lawrence came up with a firstrate routine in which he did carbons of Clem McCarthy and Bill Corum in their blow-by-blow descriptions of a fight. Other Coast regulars on this series, Bobby Van and Jack Prince, performed various hoofing and comedy-singing bits, best being Van's hot-rod jitterburg routine.

Guest lineup included Pearl Bailey, who had sprained her leg in rehearsal and somewhat handicapped by having to sit on a chaise longue during her numbers. She scored on "He's Gone" and "Toot Toot Tootsie Goodbye" with her usual trademarked mannerisms. Hollywood actor Jeff Chandler, who has emerged as a crooner on Decca Records recently, delivered two numbers in his simple, but appealing baritone style. Numbers, "A Girl, A Boy, A Lamplight"-and "That's All She's Waiting To Hear," were a back-to-back plug for his latest disk release although this fact was not pinpointed on the show.

Herm.

Ed Sullivan always seems to find compensating factors in the weakest of his shows. Sunday's (25) "Toast of the Town" offering is an example—an Air Force talent segment that made up in atmosphere what it lacked in entertainment values.

With a straight parade of more or less routine acts on tap, Sullivan decided to dress the show up via an al fresco origination from Mitchell Air Force Base in Long Island. Using only an imposing array of planes as a setting, Sullivan and Marlo Lewis did a fine job of staging the show with the planes as backdrops or as integral parts of the settings. A quartet perched on a bomber engine, for example, or an honor guard and band marching out of the nose of a Globemaster, made for some effective and at times spectacular results.

Biggest plaudits here should go to the topnotch technical crew and director John Wray, which in spite of a few stray stagehands, kept what could have been a monotonous background alive and exciting. Show started in daylight, but the switch to artificial lighting was so effective as to be hardly noticeable.

Best of the talent were a couple of comedians, Jerry Van Dyke and Roy Bolla; an acro trio named The Trojans; singers Doris Johnson and Keith Fisher; a harmonica trio, the Harmonica Riffs; the Sandy Valley Boys; and a young Korean boy adopted by the 5th Air Force, Tong Il Han, who delivered some excellent Chopin interpretations. Other Air Force talent ranged from mediocre to bad, and what could have been the hit of the show, the Hap Arnold Honor Flight from Sampson, was hampered by bad audio pickup of the group's singing, and some fluffs by the boys themselves in their marching.

As a change of pace, the show was worthwhile not only for its remote values but as a goodwill and public relations gesture for the Air Force. But the scenery stole the show. *Chan.*

Dr. Frederick Wertham, psychiatrist, in an interview via "Today" over NBC-TV Friday (23), on the recent wave of crimes, especially by juveniles, laid a major share of it to comic books. "If I wished to teach crime and brutality to children," he declared, "I would invent the comic book industry. The comic book industry has been invented. It is a flourishing business, which earns about $1,200,000 a year. It is an enormous industry, and a very large part of it has as a result the corruption of children in the direction of brutality and dishonesty."

He thhought "you can say that crime comic books are the vast majority" and they "incite 14 or 15-year olds." Dr. Wertham attributed "rape, and violence and instigation to excitement" to comic books. Western comics were also condemned by the psychiatrist.

Jaco.

Change of emcee and addition of sponsor hasn't changed the values of "Bank on the Stars" on NBC-TV, Saturdays at 8 p.m. to any appreciable extent. It still seems a basically untenable situation with the major entertainment in the fact that it's now possible to see clips from current films.

Ventriloquist Jimmy Nelson has taken over in the emcee spot from Bill Cullen. But it doesn't seem fair to blame the program's lack of entertainment on the emcees. It's a basically bad session. Nelson flanked by a pair of dummies can be entertaining at times. However, he seems somewhat abashed at asking couples brought to him how they met their spouses. And seeming to be a basically nice kid, he should be.

The question and anwser periods lack complete interest. Questions are based on what the contestants have seen in the film clips, and the answers or lack of answers can only lead to annoyance by the majority of viewers. *Jose.*

ABC Radio Gets That Hillbilly Yen; Affiliate KWTO Grabs Red Foley

ABC Radio will move into the country music field for the first time since hillbilly became bigtime with a half-hour weekly pickup of the two-hour jamboree out of KWTO in Springfield, Mo. Station has expanded its country music setup in a big way, having signed ex-"Grand Ole Opry" star Red Foley as a permanent artist.

ABC's pickup of the show, which starts Aug. 7, is in line with the web's new music-and-news nighttime setup. It will air in the Saturday night 10:05-10:30 time for about six weeks, then probably move to a Sunday night spot when the web's NCAA "Victory Dance" kicks off. There's a possibility the web may pick up some daytime country music strips, if KWTO comes up with any.

According to ABC national program chief Ray Diaz, KWTO is in a bid to take the country music dominance away from Nashville. KWTO prexy Ralph Foster has formed Top Talents Inc., which will operate as a booking agency and package firm to turn out the country music shows. Station has built a 2,000-seat auditorium, from which it will air a jamboree every Saturday night. Foley will be permanent emcee, with Grady Martin and the Crossroads Gang as the permanent band. Guester on the opening show is Capitol Records' Jean Sheppard.



JIMMIE CHRISTIE
Currently on Tour
Versatile Carrot-Top Juvenile
BROADWAY—ROAD
TELEVISION
Personal Mgt.:
JULES ZIEGLER

TAYLOR GRANT
Director: Dennis Kane
10 Mins., Mon.-Fri., 11 p.m.
PIELS BEER
WPTZ, Philadelphia

Taylor Grant, who was a fixture at WCAU a decade ago before he went on to network chores, has been brought back to Philly by WPTZ to combat the late night news rating of WCAU-TV's John Facenda. Although following the usual pattern of headlines, development and light finale, Grant is working on more personalized reporting. He uses the phone extensively to call up a Washington statesman, or a friend in Guatemala, which results in the "He told me tonight" style of reportage, instead of "an informed source."

Rise of interest in the news segments locally is indicative of the trend stemming from the Murrow-McCarthy hassle. Grant's work shows preparation and understanding and his delivery accentuates authority, far more than straight reading of a newscast.

While he remains objective about the news and is not a commentator per se, Grant's style tends to the editorial. Gabber feels some personal opinion is necessary, and while his viewpoints aren't likely to run to extremes, they are certain to involve some risk—which is a departure on the local level of newscasting. Spieler reads seated at desk, unsmilingly until the closing trivia which follows the tested "leave 'em with a smile" prescription. Film clips break up continual focus on reporter.

Routine on show caught had little local slant. Grant, who is a summer AM network replacement for Walter Winchell, has top-drawer delivery and editing. Newscaster does no imbibing for his client, just begs off a minute for the commercial. *Gagh.*

SUMMER LIVING
With Josephine McCarthy, Ray McKinley, others
Producer: Selig Alkon
Directors: Milke Gargiulo, Hugh McPhillips
30 Mins., Mon.-thru-Fri., 12:30 p.m.
WNBT, New York

"Summer Living" was light but it had substance when viewed last week (21). This JosephineMcCarthy strip came on two weeks ago, designed to expose cooking, child care and household topics of all kinds, and she avoided the prosaic by mixing equal parts of those things with art, for example. When she got the o.o., her first guest was Prof. George Weber of Rutgers U. He rendered an interesting analysis (with picture) of Chinese art. While his meaning wasn't always clear, his feelings about the subject were, and in that way, he and Miss McCarthy made the esoteric exciting. Femcee called this session part of her "lemonade series of lectures."

She has a charming way, and so does her assistant for the hot spell midday telecast, baton-master-turned-gabber Ray McKinley. In the second event of the afternoon, McKinley helped the gal demonstrate how to make a "rose potpourri" (incense for the house). As with previous art discussion, it was light but showed genuine knowhow and held attention. Even when the brace got around to more functional topics, like eye care in the summer as discussed with an optometrist, material was kept interesting as well as informative. There's no reason why, if sponsor can be cornered, the series shouldn't continue through the winter.

Art.

WHAT'S IN A WORD?
With Clifton Fadiman, Faye Emerson, Audrey Meadows, Mike Wallace, Jim Moran, guests
Producer: Peter Arnell
Director: Lamar Caselli
30 Mins., Thurs., 8 p.m.
CBS-TV, from New York

It seems that an enterprising producer can always come up with a different twist for a panel show. "What's In A Word?" latest entry out of Peter Arnell's production factory, is a word association game that's probably been played in some living rooms to while away an evening. As a 30-minute tv show, however, it's pretty lightweight fare.

Big plus in series' favor is its quintet of panel pros. Clifton Fadiman, who's become w.k. in the q.&a. field, moderates with Faye Emerson, Audrey Meadows, Mike Wallace and Jim Moran on the board to showcase their wits. Their talents are wasted, however.

Format calls for a guest to offer cue words to the panel with which they are supposed to associate the key guess word. Yocks are nabbed via the offbeat associations like with the word "meatball." The cue was "small" and "round" and the association was "does an Englishman put it in his eye?" For the most part, the quips are similarly styled so the stanza never added up to much.

On the preem show Thursday (22) Charles Coburn headed up the guest lineup. He got his plugs in for his current strawhat tour before getting into the spirit of the game. It seemed difficult. *Gros.*

TOWN AND COUNTRY
With Jimarlen Trio, Johnny Morris, Stan Dyer
Producer: Ken Barry
Director: Jim Nelson
30 Mins.: Mon., 9:30 p.m.
Sustaining
KSTP-TV, Minneapolis

The Jimarlen Trio, a local instrumental and singing group, long have been favorites in the smaller clubs hereabouts and have increased their sizeable following with a KSTP-TV daytime show. Moving into this more important night spot and augmented by good-looking, likeable Johnny Morris, one of the station's own personalities, and singer Stan Dyer, they come up with a pleasant once-a-week half-hour interlude of songs, music and quips that fills a vacant summer niche nicely and should attract an audience.

It's a quiet, informal, unpretentious session. The Jimarlens comprise two men and a girl. The men play the accordion and banjo and all three warble to their own accompaniments. Their numbers mostly comprise original and effective arrangements of perennial favorites, but with a few current hits also tossed in. Dyer's good set of pipers are heard in solo contributions and in entire ensemble offerings.

Introducing the musical and vocal selections and engaging in commentaries and observations, Morris confines most of his small talk to such commonplace subjects as the weather. This makes for homey and intimate touches on the side of pleasantry. A good sense of humor crops out frequently.

Sung and played were such oldie standbys and current clicks as "Little Things Mean a Lot," "Old Man River," "I'll Take You Home Again, Kathleen," "Your Voice," "Out in the Cold Again" and "Three Coins in the Fountain." Requests for future shows are invited. *Rees.*

INFORMALLY YOURS
With Lister Sinclair, Andrew Allan, Mrs. Ellames
Producer: Lloyd Brydon
30 Mins.; Wed., 10 p.m.
CBC-TV, from Toronto

Here is an engaging summer stanza which could flop miserably except for the presence of people like author-playwright Lister Sinclair and radio-video producer Andrew Allan. All they do is sit around and gab about nearly everything from aardvarks to aspidistras, but either the gabbers are deft with the necessary knowledge or they're well trained in advance, or both, and the session keeps the viewer tied to the screen. Called "Informally Yours," show caught was subtitled "A Is for Aardvark." Series is informal.

Subjects hit in the opener's rambling talk included angels, with a long discussion on them by Allan who read Satan's defiant speech from "Paradise Lost" sounding more like a fire-preaching cleric than Satan; aspidistras against a brief background of Gracie Field's disk of "Greatest Aspidistra in the World"; a fast rundown of origins of everyday things like clothes, smokes, food, with cartoons to illustrate them, etc.

"Informally Yours" should garner a hefty hot-season audience. *Gorm.*

RED SKELTON REVUE
With Skelton, Liberace, George Liberace, Tony Curtis, Amin Bros., Redettes, Sahara Hotel line, Lud Gluskin Orch; Steve Dunne, Bob Lamont, announcers
Producers: Doug Whitney, Jack Donohue
Director: Donohue
Writers: Hal Goodman, Larry Klein, Al Gordon, Hal Goldman, Martin Ragaway
60 Mins.; Wed., 8 p.m.
TONI CO.; FRIGIDAIRE
CBS-TV, from Hollywood
(Weiss & Geller; FC&B)

Coming weeks should give a fair indication of the wisdom of CBS-TV's move in expanding Red Skelton's showcase to a full hour as its latest means of countering Milton Berle's Tuesday at 8 domination on NBC. Skelton has moved into Arthur Godfrey's Wednesday at 8 showcase as a summer replacement (first time "Godfrey & Friends" has hiatused) preliminary to the full-hour barrage vs. Berle & Co.

CBS over the years has tried half-a-dozen formats opposite Berle, and the Skelton showcase is merely a wrapup of previous stanzas. It shapes up as a fairish variety show, but it's doubtful whether it's going to make much of an impression against Berle. Another important consideration is that Skelton once again is relying on his stock characters as the guts of the show, and material can run out very quickly that way, as has been the Redhead's experience in the past. Meanwhile, Berle is sitting pretty with his "story line" format centered around guest stars and stock characters.

Expansion to an hour format, while permitting greater freedom for integrating Skelton's guests (as with Liberace in the initial segment) also gives greater emphasis to that problem of material. The "Freddie the Freeloader" sketch (of which there's one classic, the rest so-so) was a weak segment. "Klem Kadiddlehopper" outing was a quickie and a good one. But that every-week, 60-minute grind is sure to show where the seams are stretching in short order. CBS' sagacity of giving Skelton 60 minutes with the same kind of format that's given him trouble in 30 is highly questionable.

As noted, the preem stanza was a fairly good one. Liberace made a yeoman contribution via his soloing, a very funny piano repairman sketch featuring Skelton and even some final hoofing, also with Skelton. Brother George projected as the silent partner. For all the hambone quality of the Liberace delivery, he's endowed with a certain kind of mediocre versatility that made him an excellent foil for the Skelton zaniness.

Tony Curtis appeared briefly for a plug for his upcoming Universal release. "Black Shield of Falworth." Funny bit here came when the director switched from a film clip showing lots of fighting to Skelton on camera, mouth wide open. Amin Bros., a pair of Egyptian imports, delivered some sock risley routines (and director Jack Donohue rates a nod for an excellent overhead camera shot that showed off the team in top style).

An upped budget has given Skelton all the trimmings, including the line from Las Vegas' Sahara Hotel. They showed up nicely in a square dance number. David Rose's orchestra, batoned in the opener by Lud Gluskin, did a topnotch showbacking job, especially with Liberace. Donohue and co-producer Doug Whitney have endowed the show with okay production values all the way round. *Chan.*

SUNNYSIDE FOLKS
With James Keith, others
Producer, David Stone
Director: Ray Lee
Writer: Keith
30 Mins.: Sat., 10:30 p.m.
Sustaining
KSTP-TV, Minneapolis

Veteran producer David Stone, who specializes on the bucolic in tv and radio entertainment, cleverly provides a dramatic framework for religious hymnfests back on the farm in his new video offering. He takes his audience to little Sunnyside to meet its folks who have assembled in the Pop Wiggins' living room for hymn singing and spiritual conversation.

It's real homespun fare in a restful, restrained and reverent mood which contrasts sharply with the vast bulk of programs coming over the air and oldsters' memories will envision the days when "The Old Homestead" and "Shore Acres" held the boards. As a departure from what may be considered the present norm it should register.

Coming appropriately late on the Sabbath eve, the show is calculated to appeal mainly to rurali-

(Continued on page 90)

'Was It Worth It?' Some Post-Mortems On The D.C. Hearings

By JOHN DALY
(Special Events & Public Affairs V. P., ABC-TV)

Now that the McCarthy-Army hearings have moved off the nation's tv screens and the acrimony and excitement have died down, we at ABC have had time thoughtfully to assess the marathon spectacle and our coverage.



John Daly

ABC carried the whole thing—186½ hours of it—on a network ranging from 55 to 70 stations. DuMont also offered uninterrupted coverage, feeding a network of about 10 stations. NBC and CBS rejected live coverage, offering filmed highlights in a late evening spot each day, for perfectly valid economic reasons.

Our actual out-of-pocket cost for the 36-day period was about $360,000. But the merchandise we have to sell is air time, and we gave away 186½ hours of it, worth many times that amount. No store can stay in business long if it gives away large portions of its stock, particularly if the mere process of giving it away is costly in itself, and no more can a network.

So the main question to be answered is, "Was it worth it?" The answer is a firm "Yes," despite the fact that ABC bore a disproportionate share of the burden of bringing the hearings to the American viewer. As protagonists on both sides of the controversy said many times, the viewing public was the real jury, regardless of the committee's report. That jury was entitled to get the testimony—at the moment it was being offered—not edited, not paraphrased, not summarized, and not late—but complete and instantaneous.

It is a responsibility that ABC was glad to accept. As the Number 3 network climbing steadily in our long-range campaign to equal or surpass the top two, we need the public's good will and we need new viewers. Our coverage of the hearings, cited by a number of critics as outstanding public service programming (and, frankly, we anticipate several formal awards for it), brought us both. But regardless of the competitive situation among the networks, regardless of any benefits that may accrue to networks covering vital public events of this sort in the future, it is the responsibility and the duty of the television industry to provide the nation with such coverage.

Danger in Too Much or Too Little

There are two possible dangers in a free, unregulated situation as regards televising important events such as the McCarthy-Army hearings: first, overcoverage—with all channels carrying the same thing and leaving the viewer no choice if he simply is not interested; and second, no coverage—with all networks ignoring the event, or at best giving it skimpy highlight coverage, because they are technically free to ignore it if they choose and because covering it would cost them revenue. Of these two dangers, the second is obviously the graver.

The only way of avoiding these dangers—and this is the whole point of this article—is the formation of a responsible, industry-wide committee, armed with a certain amount of authority, to see (1) that such events are covered by television; (2) that they are covered continuously and fully; and (3) that the financial burden of such coverage is equitably distributed. How this is to be done is a matter of detail. The important thing is that it must be done.

In the early days of network television, when cable facilities were inadequate, an all-network cable allocations committee saw to it that each network got its share. This, of course, was equitable distribution of a commodity that was in short supply. But there is much more urgent need now for a body to see to equitable distribution of a commodity that is in abundant supply—responsibility to the public for complete coverage of vital events that affect their lives.

As a final note, sponsorship of such events must be permitted, without quibble or unreasonable condition, to enable the networks to recoup some of the gigantic revenue loss protracted coverage causes them to incur. The belated permission granted in the case of the McCarthy-Army show was like withholding sponsorship rights of the World Series until the third inning of the second game.

But despite the heavy cost of our 186½ hour "telethon" from the Senate caucus room, it was definitely worth it—in terms of prestige, good will, attracting new viewers and, most of all, the satisfaction of fulfilling a high responsibility and fulfilling it well. And if, as a result of the experience, an intra-industry regulatory body such as I have proposed comes into being, it will have been worth it many times over.



BEN GRAUER
NBC
TV RADIO



JOE FRANKLIN

M.C.'s "Stories For You" followed by "JOE FRANKLIN'S MEMORY LANE" over WABC-TV, N. Y. 2-3:55 p.m., Mon. thru Fri.
On Radio: "MAIN STREET MEMORIES," Syndicated Nationally.

PLaza 8-2664

HOW MUCH REHEARSAL IS ENOUGH?

By GERTRUDE BERG

Television rehearsal time for a 30-minute family drama such as "The Goldbergs" is "elastic time."

With luck we can get our show on the tv road with total of 22 hours of on-camera and off-camera rehearsal. That's the minimum. For those other weeks when something about the show "is missing," the cast of about 10 actors will rehearse about five or six hours more. Add to that the many hours each of "The Goldbergs" spends at individual rehearsal—studying lines at home—and it adds up that hundreds of rehearsal man-hours are used to put over one 30-minute family drama on tv.



Gertrude Berg

Rehearsal time must be considered in the light of economics. Added rehearsal hours mean added costs. Sometimes the additional talent and other costs exceed the amount provided for in the show's budget. Yet, if I were asked whether additional rehearsal time is wise or necessary, my answer would be in the affirmative.

I place great emphasis on the significance of rehearsal time. Briefly, a sound philosophy and an accurate one is: "You never get enough and you can always use more." The medium's fast and furious pace, with its demand for quick "program turnover" to satisfy millions hungry for tv entertainment is the genesis for the situation whereby "you never get enough" rehearsal time. Despite these limitations, "The Goldbergs" have been most successful. Yet, I wish we could squeeze in many more rehearsal hours so that our camera positions, script changes, blocking, etc., could be further polished. "The Goldbergs" schedule normally calls for off-camera rehearsals at a midtown hotel for four hours on the Thursday, Friday, Saturday and Monday preceding our Tuesday telecast. And on Tuesday the cast will be on-camera for about five and one-half hours, and practice for one hour off-camera.

In my own case, since I deliver the opening and closing commercials for Vitamin Corp. of America, I take on more rehearsal time on-camera for the commercial reading.

"The Goldbergs" cast spend many hours at home reading their lines and gaining the mood of the particular story plot. Although, the actor is by himself it, nevertheless, is a form of rehearsal—an individual or private rehearsal. Like our studio work, this form of rehearsal is important to the actor and to the play's success.

Oddly enough, though I write each "Goldbergs" script, I also study my lines at home. This rereading also points up the need for certain changes and brings fresh ideas to mind.

THERE I WAS . . . . . .

By GUY LOMBARDO

There I was, sitting in my room at the Hotel Roosevelt at 4 p.m. one winter afternoon, lazily dreaming about the warm summer months ahead. I pictured myself sitting behind the wheel of my speedboat, "Tempo VI," charging swiftly down the Detroit River, and racing like mad for every trophy in sight.



Guy Lombardo

Then the telephone rang. In the other end of the wire was an associate of Robert Moses, Commissoner of New York State Parks, with a query. "What kind of show could you and your brothers produce for us in the Jones Beach Marine Theatre this summer?"

Several years ago, along with several dozen other would-be impresarios, we had put in our bid to produce a show for the 8,200-seat outdoor amphitheatre, which is operated by the State of New York. My bid was not accepted then, and now we were being invited to submit another one.

To make the long story short, our bid to produce a musical version of "Arabian Nights" was selected from the 16 submitted to Mr. Moses, and overnight we had become theatrical impresarios.

Thick and fast the problems started to come. I have been on merry-go-rounds in my life, but never one that got me quite as dizzy as this one! It wasn't long before I almost wished I had never heard of "Arabian Nights." In between dance sets at the Roosevelt Grill, while driving my car home at nights, and while tossing-and-turning in my sleep I could be heard muttering:

"Get the book written. Get the score written. Iron out problems with the union. Get costumes. Get scenery. Iron out problems with the union. What kind of lighting do I need? How are we going to fill that 8,200-seat theatre every night? Iron out problems with the union. How do we cope with the sound problem in an outdoor theatre? We need publicity. Iron out problems with the union. Get the stars signed. Who gets how much billing? Iron out problems with the union. How do we lick the transportation problem? Will it rain too much? Iron out problems with the union. Where are those backers? Who's going to publish the music? Iron out problems with the union. Get living accommodations for the cast members on Long Island. Is the show going to be a hit? Iron out problems with the union!"

'You're the Guy, Guy'

I soon discovered that no matter how many Mr. So-and-Sos I might have heading up the various departments, sooner or later I had to get deeply involved with the problems of each. I soon discovered I couldn't hope to just sit back, smile, occasionally sign my name to some sort of document, and otherwise not worry about a thing.

A little matter of some $250,000 arose. We figured that would be about the amount needed to get the show launched. That would be easy! Everyone I knew and his brother wanted to buy a piece of this show—at first. Should I bore you with the details, or should I come right to the point and tell you that the windup was that my brothers and myself had to put up almost all that dough out of our own life's savings. As many a producer before me has learned, today's would-be backing ofttimes tomorrow goes a packing. Everyone who was begging for a slice of the show at first began to find a reason for not signing a check.

Step by step we learned—the hard way.

Have you ever tried signing a cast? Brother, you're never had troubles until you get into THAT routine. We wanted Lauritz Melchior for the lead, and nothing was going to stop us. In order to get him I flew our production supervisor, Allen Zee, and John Jacob Loeb, who wrote the score with my brother, Carmen, to the Coast to run through the entire show with him and convince him to change his mind about going hunting in India during the summer. It was a tough fight, but we won.

Have you ever tried to get tunes published? Now, there's a switch for you! As a bandleader I'm always trying to get out of the way of songwriters. Suddenly I found myself knocking on publisher's doors. As a bandleader I'm always trying to get the jump on other artists by having my recordings of tunes on the market before theirs. Now, suddenly I found myself holding back my own recordings of the "Arabian Nights" score in order to insure that other artists would record the tunes!

Have you ever found yourself besieged by phone calls begging you to get various members of the cast of your show to appear at this benefit show and at that benefit show? Have you ever found yourself loaded down with a schedule of personal appearances—at all hours of the day and night—to make speeches and do a lot of other things in order to plug a show into which you have sunk an awful lot of money?

Now, I'm an admirer of unions and the manner in which they have helped entertainers. But, have you ever found yourself dealing with 50 unions you never even heard before? Have you ever gone out apartment hunting on Long Island for principals in the cast?

Well, it's turning out to be a lot of fun. But sometimes I wish I had just kept on dreaming and never answered that phone.

Take it away, Billy Rose!



LOUIS HAYWARD
"THE LONE WOLF"
Distributed by United Television Programs, Inc.

It's The Boxtop, Not The Boxoffice

In Which Some Key TV Agency Execs Discuss the Plus and Negative Values Of the Trend Toward 'Shared Sponsorship' in Sub-Dividing Shows for Multiple Clients

By EMIL MOGUL
(President, Mogul Agency)

Advertisers and agencies are primarily concerned with selling merchandise. To the extent that "show biz" in radio and tv is fundamental to selling merchandise, agencies are also concerned with "show biz" itself. In addition, even agency men with the purest statistics in place of corpuscles in their blood also have a certain amount of "ham" in them and there are plenty of frustrated DeMilles and Worthington Miners on Madison Avenue. But, by and large, I don't think the agencies' egos are hurt too badly by being forced to stick to the commercial aspects of radio and tv fare and to watch the show itself strictly from the wings. After all, agencies are far more interested in the boxtop than the boxoffice count. But note that I said "forced." I don't think any of us have abandoned "show biz" voluntarily.

As a matter of fact, some agencies, including ours, still do produce many of their own shows and do very well with them—rating-wise, quality-wise and, most important, cost-wise—despite the general belief that network and package producers can do a better job of building programs than agencies can.

Nevertheless, I for one don't particularly miss the days when a major show and a major star belonged exclusively to one client and one agency. We're advertising agencies, not talent agencies. Nor do I miss the glamor and "prestige" that were often associated with full sponsorship of a major show. Participating and alternate week sponsorship may be lacking in these qualities, but they do enable advertisers to reach audiences that would otherwise be way beyond their budgets as solo sponsors. That isn't bad for business; it's good.

Costs Too Inflated

What I do miss from the good old days is the more or less realistic relationship that existed between what an advertiser bought and what he paid for. In tv today there just doesn't seem to be any correlation at all between what shows should cost and what they do cost. It's an old subject and a sore one and I don't intend to drop more salty tears on the wound, but the fact is that today's tv costs are so thoroughly inflated all the way up and down the line that there is only a little blue book of blue chip advertisers who can afford to pay them. And the list is getting smaller all the time. That aspect of the problem isn't good for business; it's bad.

I think it's bad, despite the figures that many of the stations are showing because, if tv keeps rarifying its atmosphere at the same rate, the time may come when they won't be able to breathe in it at all. What happens after participations and co-sponsorship and alternate sponsorship? Will the smaller advertisers buy tv "ads" the way they buy magazines or newspaper space? And if that happens, will the public stand for it.? When color somes into its own, will even the blue chip advertisers be able to finance it, or will tv have to turn to the public on some kind of "pay as you see" plan ?

Another question. If tv advertising continues being concentrated into fewer and fewer hands, will the FCC and FTC start worrying about monopolistic tendencies and begin licensing large numbers of competing stations? Seems to me it could happen.

By NICHOLAS E. KEESELY
(Senior V.P., Radio-TV, Lennen & Newell)

Costs have been forcing a major change in the buying of television programs which is a cause for considerable concern to those of us in the agency business charged with the responsibility of handling of broadcast advertising for our clients. When radio put a new type of advertising medium into the economic structure, it developed so that sponsors owned their own programs in their entirety, and the agencies, for the most part, created and produced these programs for their sponsors.

The terrific cost of television has forced two things to happen: (a) Programs are now being produced almost entirely by independent production companies including the networks, and sold to advertisers as complete packages and finished entities; (b) Many of these programs are sold to two or more advertisers, rather than following the radio pattern of a show representing one sponsor only.

Whether or not better programs are produced by the independent production concerns than would be produced by the agencies, I will leave for another discussion, but there seems to be no question in my mind but that most outside-produced programs are not so well tailored to individual advertisers' interests and needs, or with complete compatibility for his product message. This can be an important factor in the long-range television results.

When radio came into being, it produced sales results far in excess of those which could normally have been expected from conveying X number of advertising messages to X number of people. As a result buyers took a long hard look at radio to see what made it different from other media, and it was soon recognized that while basically all advertising is a matter of delivering sales messages to prospects, radio has certain definite "pluses" over and above the arithmetic of the medium, which "pluses" greatly increases its effectiveness. The most obvious of these is the tremendous good will toward a product and the manufacturer that resulted from giving the public entertainment which the public liked. This goodwill even went so far, in many cases, of creating a feeling of obligation to buy the product on the part of many people who enjoyed the program. Secondly there was a softening-up process on the buyers' normal sales resistance that resulted from entertainment preceding the commercial message, and thirdly; there was an intangible, but none the less very powerful psychological impact of a sales message coming in connection with the right psychological background. There are other factors, but these are the major ones that made radio different from other types of advertising media.

Those Same Intangibles

Television is an extension of radio; it is still broadcasting; it is entertainment brought into the prospects' homes by an advertiser on a gratis basis. The entertainment is bigger and better so all of the intangible factors that made radio great should apply to tv, even more so.

But the economics of this new medium have forced costs to rise to the point that shows have to be divided and sub-divided in order that many advertisers may be able to buy into the medium at all. At a glance, this division of costs seems like a good idea for it is making televison available to many advertisers who otherwise would not be able to utilize this powerful medium. But, I for one, am wondering whether this trend is not also bad, in that it is throwing away some of the essential ingredients that made broadcasting such an outstanding sales tool. Certainly when more than one advertiser sponsors a show, the identification of that show with the advertiser, and the goodwill engendered toward the sponsor must be greatly diminished, if not eleminated entirely. The show ceases to be the property of a given advertiser and brought by him to the viewer. Rather, it becomes merely a vehicle in which messages are put. The greater the extent to which the show is divided, the greater the dissemination of any feeling of goodwill toward the sponsors, or any obligation to them.

So, while the trend of dividing programs up may permit many advertisers to get into television who would not otherwise be able, this process may at the same time be destroying the valuable "pluses" that tv normally would have, and thus, decrease the returns from the advertising investment. One of these days we may finally reach the point where tv, with all its impact, is no longer paying out, because costs have risen to the point where the purchaser gets so little, that this "little" cannot bring back enough.

Let me emphasize however, that I am expressing concern over a *trend* and where this may ultimately lead us. Television will always be expensive hence for many advertisers ways must be found for sharing costs if the medium is to be open to them. The creation of programs on a "shared" basis is therefore good.

But, if costs continue to rise so that eventually all programs must be shared and the large advertiser for his several million dollars gets only a one-third or one-fourth sponsorship and the advertiser, with a million or so gets only one-tenth or one-twentieth participation, then it may be that tv will have priced itself out of its proper heritage.

It seems to me that the best answer to skyrocketing tv costs is not ways whereby tv can be broken into smaller and smaller bits, but rather the answer lies in finding ways of keeping the costs in hand.

By SAM NORTHCROSS
(V.P. In Charge of TV, Wm. Esty)

The growing trend in television towards multiple brand sponsorship seems to me to be not so much a question of desirability but of feasibility. The underlying reason for the trend is primarily one of economics. In the days of bigtime radio it was possible for many advertisers to hold exclusive program and star franchises. There were more desirable time periods and costs were considerably less staggering.

I believe that one of the greatest attributes of radio advertising was the identification of product and show or star with corresponding development of listener loyalty. The rising costs in television of both time and talent, however, make it impractical for many advertisers to maintain this kind of exclusivity even though total advertising budgets have greatly increased in the past five years. The average 52-week cost of a half-hour evening franchise today exceeds, in many instances, the total advertising appropriation for individual brands. The number of network television shows on the air today, including daytime and evening, which are sponsored by only one brand is relatively few. In evening tv, 65% of the half-hour periods between 8 and 10 p.m. are held by individual sponsors but in most cases, these are divided between brands within the parent company.

I doubt that anyone would argue that it would be desirable for every product to be identified exclusively with an individual program and time period, but there are obviously not enough periods available or enough money to support such an ambitious campaign. As color becomes more important, programs will become more expensive and this trend towards shared sponsorship seems likely to increase.

Fewer Impressions Necessary

However, there are compensating factors. The tremendous impact of television makes fewer impressions necessary to accomplish a given selling job. Color, of course, will add another dimension to the medium and will probably more than offset the diminution of commercial identification which normally accompanies shared sponsorship.

The advantages to the advertiser of controlling his program franchise—be it for one brand or a group of products—are several and obvious. Not the least important of these is the item of cost control. Another, of course, is the substantial value of creating strong consumer loyalty for a family of products by consistent association of program and company. This advantage extends into the merchandising and point of sale areas as well as the broadcast-advertising advantages.

There is, of course, a favorable aspect of the broadening tendency towards participating sponsorship in that many products with modest advertising appropriations are able to enjoy the benefits of large audience reach by having their commercials in programs that they could not possibly underwrite themselves. The great power of nighttime television in getting new products off the ground or revitalizing brands which have slipped into obscurity could not be done economically through any other means.

In summary, we feel that exclusive program-brand association is always desirable when it can be accomplished within the framework of reasonable economic considerations. The mounting cost picture in television forces the agency towards ever increasing efforts to effect maximum efficiency in the use of the medium and particularly in the direction of greater ingenuity and imagination in the creation of good commercials and the most effective means of integration within the body of the program. Insofar as program selection is concerned, I think agencies are becoming more and more "show biz" conscious in order to achieve maximum circulation. There is greater competition for audience today and in the immediate future than ever before.

As far as time costs are concerned, we are always hopeful that the return of competition and free enterprise in many major markets since the lifting of the FCC freeze, might serve to put a brake on increasing outlay for facilities or even in some instances, result in a cut in time rates.

OMEN IN THE GLOAMIN'

By JO RANSON

It is customary in the month of July to wrap the shantung turban around the noggin' and reach for the 12-inch crystal ball at the East New York Indian fakir's parlor and look into the blasted globe for sure signs of what is ahead in this thing called radio, television, shortwave diathermy, radar and the Madison Avenue chromium-plated ad agencies.

As the bump and mitt joint savants doth declare, there's a handsome, tall omen in the gloamin' and color radio will knock the daily gazettes for an aerial loop in the portisan (What did the guy say?) His eyes somewhat dimmed from watching whodidits on the crackling audio-visual channels, sees the following momentous events:

Arturo Toscanini again poising his baton over the NBC Symphony from Carnegie Hall.

Three more metropolitan radio stations ushering in programs specially designed for the Negro market in Harlem, and each of the emcees claiming prior rights to the title of Mayor of Harlem.

Jim Moran, the professional screwball, proving that one can get color blind watching color television.

The First Dental District Society presenting Eddie Fisher with a citation reading: "Boy With the Most Charming Smile and Teeth."

The Second Dental District Society presenting Lucy Monroe with a citation reading: "Girl Witih the Most Charming Smile and Teeth."

Educational tv going the way of Judge Crater.

A distinguished solon from the state of Arkansas or perhaps South Carolina rising in wrath to denounce television as a vortex of sin and corruption.

Perplexed citizens asking what ever happened to Julius La Rosa.

Press agents for optimistic associations starting to issue tips for the protection of your eyes during color telecasts.

New York City saloons changing their names to Pink Elephants when color tv replaces black and white over the bar.

Ted Husing not broadcasting sports events.

Four more disk jockeys popping up as co-authors of pop tunes.

Bernice Judis refusing to stay away from the radio biz.

More name bands doing singing commercials.

The D. A.'s office announcing that deejays are not above reproach.

Ed Murrow blasting Senator McCarthy.
Senator McCarthy blasting Ed Murrow.
Jack O'Brian blasting Ed Murrow.

Fulton Lewis Jr. blasting ex-President Truman.
Gabriel Heatter praising Abraham Lincoln.

An editor asking whatever became of facsimile.

John Crosby doing three more columns on the American language as spoken in the poshier ad agencies.

Harriet Van Horne praising John K. M. McCaffrey and John Daly.

Ben Gross turning author and gracing "Author Meets the Critics."

Nick Kenny asking the good folks to dip their pens in sunshine.

Floral Park cops stopping fist fights over ad-Liberace gags.

Betty Furness failing to open a Westinghouse deep freezer.

Henry Morgan, on again, on again, off again.

George Jessel continuing to berate the raters.

J. Fred Muggs promoted to a vice-presidency of NBC in charge of station relations and program development.

More bagel gags now that the simonized doughnut comes in cans ready to heat and eat.

No Summer Slump For That Oldtime Religion

By ART BAKER

I see where Mervyn LeRoy has decided to conduct an intensive tapping of the country's collegians for new blood for Warner Bros.



Art Baker

As a guy who once thought that William & Mary was a soap opera and that Marquette was French for the grocery on the corner, I'm in no position to pass judgment on the campus as a likely source of talent for the cinema.

But I do feel qualified to suggest that if Mr. LeRoy's project includes a quest for theatrical exploitation genius, he could do worse than veer from his rounds of the halls of ivy and check into the doings at what might be called (if you'll excuse my cleverness) the halls of revivy.

Only Minor Changes

I'm speaking of revival meetings, camp meetings, tent meetings—call them what you will. Long before my ABC-TV career, in the days when I was on the road as a song leader with some of the nation's leading evangelists, we referred to our gatherings, and the rambling temporary structures in which they were held, merely as "tabernacles." Evangelism being the timeless thing that it is, I'm sure that whatever changes have been made in it since my treks along the sawdust trail involve only such minor details as terminology.

So, in describing certain examples of exploitation that were standard evangelistic tactics 30 years ago, I think I can assure Mr. LeRoy that he would find many of the same practices being followed today. In my humble opinion, the people who developed these techniques long ago and who foster them nowadays rate as top showmen. From them Mr. LeRoy or, for that matter, any show biz biggie might glean a few undreamed-of tips on the luring of audiences.

Our routine called for a tour of cities and towns in every state of the Union throughout the year. We made a stand of about six weeks in each place.

Holy 'Advance Men'

What would be called an "advance man" in today's parlance figured heavily in our strategy. This representative would visit each town on our itinerary several weeks before the evangelist and his troupe were scheduled to arrive. He would call on the local Protestant pastors to urge them to bar their doors for the length of our "run" in order to guarantee us a minimum of competition. They invariably agreed.

It was the advance man's further duty to estimate the maximum size of our expected "house" and arrange for the erection of a huge wooden tabernacle, complete to benches, potbellied stove and sawdust floor. Shrewdly, he specified a building with a capacity of only half of the estimated audience.

Weeks later, after the "show" opened, the local papers would carry stories announcing that unexpected crowds at the "meetin'" necessitated enlargement of the tabernacle. The enlargement was duly made, permitting the big barn to handle three-quarters of the advance man's estimated audience.

Several days later, with tremendous ballyhoo, it was announced that enthusiastic overflow crowds were forcing yet another enlargement of the edifice. Ultimately, it was expanded to seat the entire attendance with the exception of a handful of SROs, who were valuable assets to our advance publicity in the next town on the schedule.

One of my duties as song leader was to promote the chief audience-participation feature of the event. This consisted of organizing, rehearsing and directing two immense choirs drawn from the ranks of the citizenry. One was comprised of adults, the other of small fry, and each numbered into the hundreds of voices. Performances were billed (with some stretching of the imagination, depending on the singing ability of the recruits at hand) as "concerts."

B.O. Builders

My choirs were smash hits. At least, they never failed to build the "boxoffice." Even fiery atheists and apathetic agnostics couldn't resist the temptation to hustle down to the tabernacle and watch little cousin Lucy and uncle Fred sing in the choir.

Came the day when the show closed, and once again the "gate" was hypoed when the flock jammed the tabernacle to watch the fun as the evangelist staged his farewell performance. Just before the "final curtain" he would launch the grand finale by demanding bids for the lumber and fittings of the building, itself. The evangelist's last act in the town was to turn over the receipts from the auction to the townsmen who had donated the wherewithal to erect the tabernacle in the first place. Any deficit was made up from the troupe's collection-plate funds.

Then, with accounts squared and a mighty record of souls saved, he headed down the road to where overflow crowds were waiting again.



HANK SYLVERN
Musical Director
MUrray Hill 8-6600

Good Luck & Good Eating

By WALTER KIERNAN

The complaint has been made that television "eats material faster than it can be written" and there seems to be some justification for the statement.

In our house our set often can be heard quietly munching on an old dramatic plot hours after it has been turned off and often we find little bones of old jokes, picked clean and neatly piled on the floor beneath the picture tube in the morning.

The last time we had the repair man for what seemed to be "dimming of the picture tube" he reported that he found traces of a weak plot which had clogged in the picture relay. He said "the yoke just couldn't swallow it."

We said, "How is audio?" He said, "You know audio . . . you just can't kill audio and it survived anything people threw at it in radio but picture is different. Picture is sensitive. You look at picture and there is some fellow saying something he said before and furthermore he is LOOKING just like he looked when he said it before. Your ears are willing to forget that they heard it before and made your mouth laugh but your eyes sniff and say 'Oh boy . . . where did he dig THAT one up?' "

We said, "How about NEW material?" He said, "New material on a half hour show has a life expectancy of 29 minutes and 30 seconds . . . then it becomes OLD material."

However, this is not a problem of the panel show with the magic gimmick whatever it may be.

It is reasonable to assume that a woman who saddles pigeons for mounted races can look forward to appearing on "What's My Line?" without duplicating anything that ever has been done before. The material in this case is chewed thoroughly, digested and we are through with it. A man whose secret is "I slept in George Washington's bed" has fool-proof new material. And a fellow who has the pool cue with which W. C. Fields once bludgeoned a fellow performer in context has a valuable and valid reason for offering it on "I'll Buy That."

My own show "Who's The Boss?" features secretaries to well known persons. But we can stretch a point and put on the girl who answers mail for Elsie the Cow or Morgan the vivaciously dull Bassett hound. These are for fun but the real viewer interest develops from the sidelights on the important or well known persons as told through their secretaries.

That's Right, Walter

Did you know that Liberace was a heavyweight boxer in his youth? Neither did we until the only girl in his orchestra told all our viewers. Did you know that his name is Walter Liberace and now that you know . . . (strike that.)

Can you picture young William Randolph Hearst, 3d, trudging into his Dad's office carrying his own miniature briefcase and gravely "dictating" to Hearst's secretary? She brought that out.

Millionaire Averill Harriman has a desk, two filing cabinet's and no rug in his office. That's "new material" to people who like to be on "the inside" on everything. (Come to think of it he has no rug on his head either.)

Television "eats material" and automobiles eat gas. Nothing much can be done about it . . . more material for television and more gas for the car. Just the facts Mam.

"South Pacific" played Broadway for so long it seemed indecent the whole town didn't switch to the sarong. But "South Pacific" could play to the whole television population in one night and there would be the usual question "What's on next?"

Shed your tear for "television eats material" I will save mine for that most fraught-with-peril-to-entertainment phrase "That was pretty good . . . what's on next?"

This is not only a hungry brute to feed and a fast eater but his tricks no longer are applause.

"That's pretty good . . . what's on next?" may be the death of us all. They've already got a screen that will handle two programs at once.

And none of us with more than one brain at one time!

My Mommy Done Told Me

By JANE PICKENS

Most people in showbusiness today got their basic training in vaudeville, stock, perhaps an amateur theatrical company or as an apprentice with a reputable theater group.

I, of course, received my "mechanical" training in much the same fashion, but strangely enough the most important things I learned about showbusiness and life itself came from a woman who had no real background in the entertainment field, my mother.



Jane Pickens

She had a beautiful voice and a great love of music. Her name, Adelina Patti, was derived from the great opera singer of her day. Mother wanted her daughters; Grace, Helen, Patti and myself to carve musical careers for ourselves and sort of fulfill her own ambitions. But she was by no means anything like the "stage mothers" of today who stop at practically nothing to attain some measure of fleeting fame for their children. She wanted us to be happy first, and if she for an instant had suspected that we weren't completely delighted in studying music, I know that she wouldn't have thought anything at all of letting us do something else.

I remember she used to dress all of us alike and when we sang at church or social functions in Georgia, all the neighbors would remark about those "identically dressed" Pickens Sisters. A few years ago my sisters Helen and Patti had occasion to visit the old homestead and the first thing that some of the old timers commented about was how our mother always used to dress them in the fashion of twins.

When Helen, Patti and I first formed The Pickens Sisters and Grace became a sort of personal manager, mother stayed in the background. She used to say, "There's just so much limelight and there's no need for me to go around using up any of its rays."

In those early days of the Pickens Sisters, mother used to answer all our fan mail, she'd write the cleverest replies and even take care of our interviews. Once I had an appointment with a newspaperman and somehow we got our dates mixed and the poor man just kept waiting when I didn't even realize that the interview was for that day. Well, Mother wrote him a note the very next day apologizing and claiming that she was buying me a brightly numbered calendar to carry with me at all times and would he accept a bottle of scotch "that was pinched."

She was so full of fun and the zest of life, everyone loved her. Tex McCrary affectionately called her "Granny" and was very fond of her. Mother appeared with me once on Mary Margaret McBride's radio show and after that she returned to Miss McBride's show many, many times by herself.

Once when we were quite young we were scheduled to sing at an Episcopal Church in Georgia and during one part of the ceremonies the entire congregation was required to rise. Mother became so engrossed in us that she suddenly discovered that long after she was still standing, everyone else in the congregation had sat down and were ignoring the pastor to watch her actions with great interest.

With all her great interest in our welfare she never came backstage to a performance. She felt that it was not her place to enter our "working quarters" as she put it. I'll never forget one thing she taught me, "It's more important to be a human being first and a singer second . . . I try very hard to live up to that bit of advice everytime I sing.

Mother always told us that being a gracious, warm person was two-thirds of success. Her profound understanding of the problems that are unique to showbusiness was at times amazing. Her observations and comments concerning these problems served as my finishing school.

I may not have learned all I know about life and my profession from mother, but I certainly learned a better understanding of both from her, for when momma told me, I listened.



BOB RUSSELL
'SEALTEST BARKER 'BIG TOP', C.B.S.-T.V.
MISS UNIVERSE PAGEANT, Long Beach, California
MISS AMERICA PAGEANT, Atlantic City



GERALD MOHR
Starring in
"FOREIGN INTRIGUE"
This Fall on NBC-TV

RADIO NETWORKS' 'HOW SOON?'

'Dr. Ike U?'

By JACK BARRY

I remember when I was a kid out in Long Island, and people asked me what I wanted to be when I grew up. I'd peek out over my Buster Brown collar, draw myself up to my full three feet and say, "I wanna be President." (And I may still make it, too, if I ever get to be 35).

And it wasn't just me. It seems as if everybody wanted to be President. In fact, the way things looked when I was 10, I'd have given six to five we'd wind up with more presidents than voters.

But times have changed.

I guess in the past seven or eight years I have put this same question to several thousand kids—both on the air on "Juvenile Jury" and in private life. Their answers would amaze you. Something has happened to our impenetrable heritage—and I think radio and television are the culprits. Remember when you were a kid? What did you say when someone asked you what you wanted to be when you grew up—Sure—President. Well—Robert Montgomery or no Robert Montgomery—kids don't want to be President any more. Cowboys—sure—baseball players—yup—private eyes—plenty—but President—none. I even had a youngster tell me once on "Juvenile Jury" that he would like to be a quizmaster. Probably was a juvenile delinquent at heart and had visions of absconding with the loot. And just to show you I have no political bias—lots of kids tell me they would like to grow up to be a piano player. Sure—look at the Democrats smile—You think Harry's piano recital on tv was the inspiration—How naive can you be? Liberace did it. I heard of one little fellow ask his mother to get him a bathinette shaped like a baby grand because he heard Liberace's pool was so fashioned.

The Young In Heart

I was walking down the street the other day when a curly headed tyke approached me. "Didn't I draw a beard on you one Saturday on the CBS-TV Winky Dink Show?" Delighted to be recognized, I forced an autograph on him, and admitted that I was the one. "Well," he said—"you look better that way." Not to be daunted by his obvious poor attempt at humor, I whipped out a piece of paper and, with pencil poised, asked him what he wanted to be when he grew up. He thought for quite a while and an expectant thrill came over me. Perhaps he's the one . . . maybe at long last I've found the one kid who wants to live, rent free, on Pennsylvania Avenue. A long moment went by, and finally he spoke. "I want to be an account executive," he said. Dumbfounded, I asked why. "Well," he shrugged, "where else can you get 15%?" He was obviously a sponsor's son so I treated him with the deference due a young man in his position and drew a beard on him. At that — an account executive is closer to President than a comedian.

But what is this country coming to? Where are we to find our future presidents? The situation, my friends, looks bleak indeed.

In another 10 years of radio and tv, it's conceivable that no one will say he wants to run for the presidency. And it won't be just for political maneuvering either. Something must be done about it—and quickly — before the highest office in the land falls by the wayside. I have a few suggestions—all of them disrespectful—but apparently necessary if the youth of our nation is to recapture our mother's ever present dream that Junior would someday grow up to be President.

First of all—from now on, the President should deliver his tv speeches in a 10-gallon hat with boots and saddle to match. If this doesn't improve his rating with the small fry, perhaps he should learn to come on with a flashing smile, a cheery wave and a: "Hey, grown-ups, what time is it!" It would help, too, if instead of concluding in the normal manner, he wound up with: "Well, it's time to blast off!"

I feel we should train our creative thinking along completely new lines. Since the present moppet fare seems to be shaping so many destinies, we need programs like "Hilltop White House" and "Ridin' Herd on the Eighty Third." Televised baseball games must give way to golf matches. And if Mr. District Attorney wants to spot a trend, he'll convert to "Mr. Attorney General." The only shows of the current crop that can safely remain are "Foreign Intrigue" and Dr. Ike U."

This may all sound sacreligious to you and certainly facetious—but I speak not only as a performer, but as a deeply troubled parent. I can tell you I am extremely apprehensive about my own son's aspirations for the future. His favorite tv star is Trigger!



GEORGE FENNEMAN

NO. 1 IN AREA OF FRUSTRATION

By GEORGE ROSEN

The big question today, and one that will probably be reasserting itself with renewed accent until it's translated into a reality, is when the major radio networks—either singly or collectively—decide they've had it, and turn the network time over to the stations. There are some who say it is just a question of time, maybe one year, maybe two, perhaps even three, depending on how long NBC, Columbia and ABC are willing to lose money.

When not long ago some NBC radio affiliates made some feelers to the network brass about selling the network to the affiliates, it was something more than kidding-on-the-square. It wasn't surprising that it got them nowhere. NBC's refusal to entertain the proposition "'at this time" was anticipated.

But it's for sure that, within the next year or two, the overtures will be stepped up at an accelerated pace as the affiliates become more and more restive over their "network bondage" and seek escape to go out on their own. They make no bones over the fact that that's the way they'd like it; the link with the parent web is becoming more and more of a cross to bear (financial and otherwise) as the networks step up their demands that the stations sacrifice a little here, a little there, towards helping them resolve their plight.

Even though it isn't going to happen tomorrow, the question is being asked: "Who will be the first to throw in the sponge—NBC, CBS or ABC? (Oddly enough, for all its travails of the past, Mutual network, with its penetration of the fringe, rural areas where radio is still important, and whose overall modus operandi is being translated into profits, is considered having the best chance of survival in the future.)

Considered as a possible strong factor in bringing things to a head is the imminence of bigtime color television, with mass set circulation and programming translated into a big rainbow blaze, all of which could be a reality in the next 20 months or so. For just as black-and-white tv had been the "villain" in the downgrading of network radio's influence and affluence, it's held by many that the real AM death blow will be administered when color siphons off that heavy additional drain on advertising budgets. Just as b&w became —and still is—the glamor medium which the advertisers are so anxious to embrace, regardless of what it's doing to their radio budgets, there's little doubt but that the impact of tint will throw the client for a loop—moneybags 'n' all.

The sad aspect of the whole situation is that, far from taking it lying down, the radio networks have tried time and again for that elusive magic that would help the advertiser to see the light and restore network radio back to some semblance of its onetime bigness. That the network radio exec's job today is the most frustrating in the industry's history has become axiomatic. He's explored every avenue, every pattern, with or without charts; he's pulled every measurement technique out of the AM hat to forcefully demonstrate that radio never had so many listeners as today, and cost-per-thousand-wise, there never was a buy, anytime, anywhere, as buying network radio today—but tv has done its damage.

'Today's' Pioneer Coin

Chicago, July 27.

NBC-TV's "Today" continues to lure in the new-to-tv advertisers as witness these sales logged by the Chi selling crew: Malt-O-Meal aboard for 39 participations; Nebraska Consolidated Mills, 33 insertions, and the Maytag Co. 28 spots.

Latter is a "Today" repeater who tried out the eyeopener last spring.

People More Interesting Than Anybody

By JOHN AARON & JESSE ZOUSMER
(Co-producers of 'Person to Person')

It's a dull summer. Nothing to do on Friday nights. We still run across friends . . . old and new . . . but it's hard not to start plotting with them on just how we are going to set things up for this Friday's "Person to Person." Only we are on hiatus.

Things are so quiet that even Ed Murrow has managed to stay put at his Pawling home for . . . oh, six straight days at last count.

It's been a very short year for "Person to Person." Because it's been so much fun. Maybe nothing is fun when an audio line goes out at the last minute or our wireless microphone refuses to work, or our picture from a distant point fades. Maybe It's not fun when a guest we have invited months in advance suddenly remembers a mandatory trip to Europe; when the child of another guest comes down with the measles; or when one of our directors calls on a late Friday afternoon and says: "This guest may be one of the world's best fighters but if he doesn't get out of my hair I'm gonna bust him one."

But we've forgotten those things . . . until Sept. 3.

No Stage Fright

Last October Ed Murrow was offering bets that at least one of our Friday night guests would politely greet him on camera then suddenly walk out of his living room or den in high stage fright. It almost happened once, (with one of the most accomplished actresses of our times) but it hasn't happened yet and we haven't asked Ed what he'll do if and when it does.

We do know what we'll do (we think) if we have line failure. But the phone companies from Boston to Louisville and New York to Los Angeles have managed to make things work . . . 80 times in a row, too.

There's only one thing we're sure of on "Person to Person." People are more interesting than anybody. Maybe on some Friday nights from October to July some of our viewers haven't agreed. Then it's been our fault. We acknowledge that we import some slight distractions when we bring 15 men and four cameras onto a recently cleaned broadloom and brush elbows with the family Meissen or an original Renoir. But we've never lacked the complete cooperation of everyone who has been on the show. How else do you explain:

Deborah Kerr giving us the whole 11:17 of her second act break to answer questions for Ed in her dressing room . . . Bill Corum stopping Churchill Down's Kentucky Derby eve cleanup to let our technicians set their wires . . . Marciano and Charles breaking their training camp rules to stay up as late as 11 p.m. the week before their big fight . . . Archbishop Cushing turning his 60-room chancellory over to our crew . . . Emmett Kelly staying long after show time to tell circus stories and sign more autographs than any other guest was asked to sign . . . Dick Rodgers and Sam Goldwyn acknowledging that when it comes to "Person to Person" they would willingly take "direction" . . . Louis Seltzer, editor of the Cleveland Press, pinch-hitting at a luncheon meeting with a complete story of his Friday night "experience" . . . Jerry Lewis costing us number of dollars in overtime by doing a constant series of "10-minute acts" for our crew . . . The Queen Mary, on the eve of its departure, holding up loading operations so we could interview the Captain from his quarters . . . Helen Traubel, making a mad rush through theatre traffic in a taxi so she could get home from a night club appearance in time for "Person to Person" . . . Guy Lombardo bringing his racing boat 20 miles by truck so that he could have it on the lawn of his home for the audience to see.

We've made a number of friends as a result of "Person to Person." Of course, Ed Murrow knew many of our guests before our show started. But some of our men this summer will fish, swim and sail boats with Friday night friends. We correspond with others. And one faithful still calls us from various parts of the country just to check on who is going to be our first guests in the fall.

More interesting . . . and this is a tribute to Ed Murrow . . . we've had six offers from Friday night friends for Ed to either produce their television ideas or dream them up a show.

We start again in September. But it's a dull summer.



JACKSON BECK
Announcer
THE UNITED STATES STEEL HOUR
Narrator-Actor
MUrray Hill 8-6600 Radio—TV—Films

The New Radio: From Parlor To Pocket

By THOMAS F. O'NEIL
(Pres., Mutual Broadcasting System)

The "Age of Miniaturization" for radio is here. And it's opened entirely new avenues on program planning and listener research for network broadcasters.

Two years from now—and I think it's that near at hand — research specialists will be measuring radio audiences in numbers of listening people, not in radio homes. For by then the current trend will be most manifest, i.e., people will be "wearing" radio sets on their persons as nonchalantly and habitually as they wear watches, fountain pens and clothing jewelry.

Miniaturization of radio parts has been going on for two decades. You've seen good examples of this art in the development of hearing aids—quite common items to be "worn" these days. But in recent years one single amplifying unit development, th germanium wafer transistor, has accelerated and practicalized that trend to the point where engineers' dream sketches are becoming consumers' realities.

Everybody knows about Dick Tracy's wrist-watch radio. They've read about it for the past three years. Last year the dreamer who envisioned such a set actually presented a working model to Tracy cartoonist Chester Gould in the Allentown, Pa. research lab where he's employed. Other specialists have made sets so small they fit inside the cap of the average fountain pen—above a writing end that works, too. A lab technician who wanted to hear our own "Game of the Day" baseball play-by-plays without disturbing an associate at a nearby work-bench actually fitted a transistor-powered radio inside one unit of a set of earphones.

Consumer demand is prompting more and more manufacturers to make portable radios, according to the latest R. T. M. A. figures. A survey by Alfred Politz Research, Inc., for example, showed that three out of four home radios in use are easily movable—either table models or strict portables. And this is most important, over one-fifth of the population has between three and seven sets in their homes —scattered all over the place.

Necessity—Not Luxury

On the basis of this survey alone it can readily be seen that right now 30,000,000 people own movable radio sets. And with today's engineering developments it can also be seen that shortly—and I'll stick with my two-year prediction —virtually everyone will have an easily totable unit to carry with him wherever he goes. It'll be as comfortable and commonplace as today's hearing aids. Radio truly then becomes a necessity—not a luxury.

When your radio audience is measured in 100 or more millions of people, and not in 48,000,000 radio homes, you have a definite programming problem.

Most of us have been assuming our radio audiences are homebound or car-restricted people who never stray too far from the set in order to hear the programs they wish. This assumption has developed the bloc-booking trend that's become standard procedure among schedulers.

However we now know, too, that portable and automobile set listeners have made their impact on programming by insisting on quickie news digests, quickie information shows and easy-to-listen-to musical fare. We've got them scattered throughout our entire broadcast schedule. And we'll be doing more and more of this type as time goes by. Network broadcasters and station operators must realize they've really got new audiences to reckon with in the next two years. They're going to be reaching the woman who "wears" her radio set in her hat, the man who wears his set in his vest or jacket pocket and the youth who carries it in his pants pocket. No longer can broadcasters generalize certain hours to certain age or sex brackets or to specific interest groups. With 125,000,000 "walkers" as a potential audience, there must be programming which the peripatetic listener will want to tune to regularly—and stay with throughout the day.

There is every reason to believe that the latest developments for the consumer will be positive advancements technically for the broadcasters. There is available, for example, a shortwave transceiver no bigger than a cigaret case that will transmit a high-quality signal over 100 miles. Radio reporters conceivably can ramble it will with such equipment bringing listeners news as it happens from where it happens. Such sets actually are being tested by our armed forces for controlling troop movements and may eventually be permitted for commercial radio use. We're unable to tell just when.

It is apparent that with these new developments emerging from the blueprint stage we must keep programming apace with technical progress.

Broadcasters should be ready for the transition of radio "from parlor to pocket." If they're not, they're selling radio, and themselves, short.

Britain's Comm'l TV Having a Tough Time Getting Off Ground

London, July 27.

Although frequently unruffled by the major political issues confronting the nation, the House of Lords have been getting hot under the collar and sitting up unusually late in the debates on the Television Bill which will permit the introduction of a competitive commercial service in Britain next year. The upper chamber, which normally concludes its deliberations in good time for dinner, has had several late sittings including one lasting until after, and another which closed just a few minutes before, midnight.

The net results so far from the heated exchanges have been of negligible importance. The government is standing firmly to the basic principles of the bill and is agreeing only to minor modifications which are designed to strengthen the legislative measure. They haye nixed all major amendments but agreed to look into several propositions, particularly one or two relating to religious broadcasting.

Pitt Daytime Indie Fetches 50G in Sale

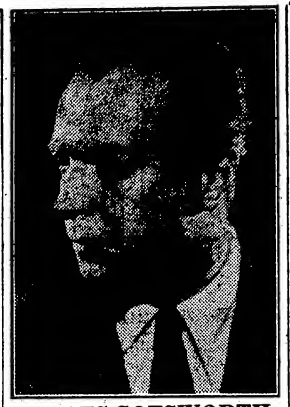
Pittsburgh, July 27.

Sale of one of Pittsburgh's daytime radio stations, indie WPGH, to John Kluge and Associates was announced here last week. Sum involved was said to be in excess of $50,000. The 1,000-watter is located in the East Liberty section of town.

Kluge outfit also has radio holdings in St. Louis, Nashville, Orlando, Fla., and Silver Springs, Md. Seller was George Harton, who also owns West View amusement park here.



SHIRLEY EGGLESTON
T.V.—RADIO
BROADWAY—SCREEN
LE 2-1100



STAATS COTSWORTH
"Radio's Top Dramatic Actor"
Title Role Front Page Farrell, NBC
Crime Photographer, CBS
Long Theatre Background
Available for TV
Baum—Newborn Agency

While Berns Roamed

—By BILL BERNS—

(Director of News & Special Events, WNBC-WNBT, N. Y.)

When that gorgeous Pan-American stewardess with the charming Norwegian accent announced over the Boeing's p.a. system as we took off for Honolulu from Los Angeles, "Ladies and gentlemen, may I have your intentions . . ." I knew that my scheduled 12-day around-the-world flight from Idlewild to Idlewild (May 1-May 13) was destined for success. My assignment to report on tourism 1954 as part of the weekend Travelcade supplement over the NBC flagships in New York. For VARIETY readers herewith some bits of information, names, locations, etc., culled during the dizzy pace of a dozen memorable days "While Berns Roamed." These will come in handy if planning a fast trip or the full Jules Verne 80-day treatment.

Carry plenty of calling cards. Dealings with Asians and Europeans are expedited if you have name and title cards handy. The longer your title, the easier to get along.

Recommended in Honolulu—the Missionary's Downfall at Don the Beachcomber (Fresh English garden mint, chunks of pineapple, liqueurs) . . . you don't feel a thing until after Wake Island.

When writing to the fellows back at the plant, use PanAm postcards—keep messages brief, ie: "rough trip, working like a dog . . . etc." This is an envy-killer, yet keeps your name alive.

Best guy to know in Tokyo: Pat Fitzgerald, Pan American PRO. Catch Japanese tv . . . beautiful films. Surprise note: Some of the best steaks in the world served in Tokyo. Statistical note: 80% of single American men working in Japan for more than six months marry Japanese girls. Need not visit more than one night club. Same acts tour clubs throughout the evening.

Hong Kong hints. Go directly to Man Cheong, Gloucester Building, and pick fabric for custom-made suits. Perfect and economical. Wander through narrow streets . . . take cable car . . . ride rickshaw. Most hep guy in Hong Kong—ex-New Yorker Jerry O'Donnell (known by all thereabouts).

Bangkok. Go to boxing matches. Most sensational in world. Met fight reporter Nat Fleischer here, celebrating 50 years of fisticuff writing. Stay away from drinking water. Try the native mekong whiskey made from rice—no hangovers.

And There Stood Lew Ayres

Rangoon. Churches here worth seeing. Encountered moviedom's Lew Ayres shooting 16m color on world religions. Expects to spend about six months in these parts. No difficulty getting along with English language. Rotary Club Rangoon meets on Tuesdays.

Karachi. Look up Mr. Ahmed Joffer (Victoria Road) of the MCA (that's the local congress). Very friendly to Americans. Bring your own brand of cigarettes. Difficult to get here. Ivory worth purchasing.

Beirut. Climate similar to N. Y. Beautiful new airport. Good spot for laundry and dry cleaning. Even modern drug store here. Important to have passport in order. Possible trouble spot. When in transit, don't leave airport.

Rome: Great place for assignment! Hotel reservations difficult — try Hotel Mediterraneo, very cordial. Two best guys to know — Jack Begon, NBC, of (if you are from CBS) call Jim Grieco at American Express. Nice helpful gal — Adriana Alberti, Pan Am. Get Borsalino hat, ties. A must — De Lorso Restaurant.

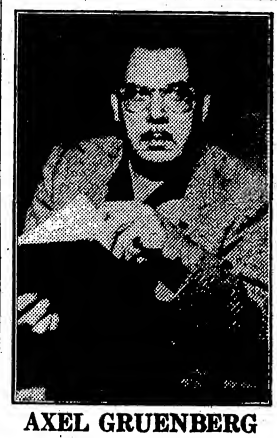
Paris: Explore this one yourself. You can't go wrong, even if you go wrong.

London: The new key gal here is Jeannie Gilbert, Publicity Savoy Hotel. First American press agent hired by this staid organization (in June)—she has the town in her palm. Reservations difficult here, too. But the language is easy . . . London fine last stop before returning U.S.A.

Recommend Dacron shirts—fine for travel. Keeps baggage weight down, alleviates laundry problem.

For taping purposes, carry battery-powered unit (I used Tapak). This eliminates current problem, cycles, etc. Also advise Bell & Howell Filmo. Broadcast facilities readily available Tokyo, Rome, Paris, London—on quick trip.

The total here was 25,000 miles . . . five days in the air, seven days on the ground. There's nothing like getting out of the office for a few days and going around the world—there's no place like it.



AXEL GRUENBERG
RALPH EDWARDS'
"THIS IS YOUR LIFE"

Pierre Et La Television

By JOHN SAVAGE
(Freelance Announcer)

M. Etienne Dupuy
46, rué Jouvenet
Paris XVI, France

Mon cher ami:

Now that I find myself well installed here in New York, I am able to write you some of my impressions of this grand city. Ah, Etienne, how I have been running about, by here, by there, since my arrival last Wednesday! It is true that there is much that is ugly here in New York, but there is also much that is of beauty—I suppose that the same is true of our beloved Paris. One of the things that I find the most interesting here is the television. While we have the television in Paris, I am obliged to admit that one has the television here much more formidably. They have seven postes of television here in New York City alone and, I believe, at least three or four more in the provinces in the rest of the country, and I had of the good fortune to visit one of them. They are called "chanels," and there is one named after our famous perfume, Chanel Number Five, which will show how much in friendliness they regard us. (All of New York seems to be interested in French things: French wines, French foods, French desserts, French women, and other such delicacies). And they are so friendly! As soon as they have made the acquaintance, they give me a sobriquet. When I say my name is Pierre, they immediately commence by calling me "Lucky" (c'est a dire, "avoir de la chance"), then they burst into great friendly laughs. C'est bizarre, but not unpleasant. But to return to our muttons . . .

Vive La Mayonnaise

As I have said, I visited one of the great postes of television here to see how it is made and I had the pleasure to meet a charming American woman who made the interview with me. So you see, Etienne, I have been "on," comme on dit, the television myself! She asked me questions as one would expect concerning do I like the United States and from what part of France am I, and I responded so well as possible while, of course, I do not speak an English all perfect. She seemed to be a very nice lady, well educated and possibly of good family, but there is a certain detail about American women that—it is difficult to explain. They have the air of having authority like men, and are independent like men, and even seem to have the money like men, so it is difficult to judge how successful they are as women. (I have no means of knowing, of course, since I am here only several days, but I shall be able to write you on this subject by the end of the week, I should think, at the latest.) She asked me what was it that I found the most striking here, the skyscrapers or the American women or what was it? And I responded no, the most striking was the habit Americans have of putting mayonnaise on fruit in salads. (This is difficult to believe, I know, Etienne, but it is true. All of the French colony here talks about it.) She burst into laughs. At one time I requested her not to speak so fast while I do not speak an English all perfect and it is difficult to understand Americans because they all talk so fast and wave the hands so much about, and she responded, "Please do not tell me how to conduct the interview and I promise not to come to France and tell you how to step on a grape.'

She then made the publicity for a product. This is an important part of the programmes here in the television, to make the publicity for various products. She had a bottle with some kind of liquid in it and, before she said what the product was, she said, "While we have a real Frenchman with us today, I will ask of him to taste this so he will tell you how it is good." So I sipped from a glass and said, truthfully, that it was extraordinary, different from anything I have ever tasted. "This must be the roots beer of which I have often heard French people in America talk so much about," I said. That was a gaffe, Etienne. It was rather a bottle of wine grown in New York State, which is a department somewhere to the northwest of New York City. The lady ended the interview soon after. I have still not tasted the roots beer.

So I am well enjoying myself. I have made the acquaintance of several charming young American ladies, but they lose the interest in me when they find that I am not a count nor a baron. It would perhaps be better, Etienne, when you make your voyage to America next year, to have some cards of visit imprinted with your name as "Baron." A French boy I know here, who, it is a fact, is a waiter in a French restaurant, has introduced himself to some charming young American ladies as a baron and has had a success crazy with them. So much and to the extent that one of the young ladies has sweared to throw herself off the Rockefeller Center, which is one of the skyscrapers, if he does not marry her. As I have said, I should be able to report much more completely about American women by the end of this week, for now I am,

Yours affectionately,
Baron Pierre Guerin
c/o YMCA
New York City

Al Fresco Italovision

By JAMES CARHARTT & NICKY WINTER

Genoa.

So you think U.S. tv has everything? Well, on what channel did you catch the re-birth of Salvador Dali?

Because the televising of this event, which left millions of Italians in a state of apathy bordering on the supernatural, was the major attraction of our two weeks of watching Italian tv. Only one thing could top it: star the wacky painter of wacky things for the wacky-but-wealthy in a new series: Kukla, Fran & Dali.

After Dali's rebirth, of which more later, the rest of Italian tv looks pretty tame. Matter of fact it looked pretty tame before that, too. But Italo tv is far ahead of French tv. In France, on a clear day, you see tv in Paris only. Coaxial Paris-Marseilles relay cable is previewed for late '54, meaning if any two responsible Frenchmen can agree on any one thing, including which way the cable should run, Marseilles may have tv by 1960.

The first thing you see on entering major Italian cities is familiar aerial-cluttered roofs. Major Italian broadcasting outlet is, natch, Rome, with relays in Milan and Turin making reception pretty much countrywide. Programs here are where U.S. tv was in '48, during the pioneer or Dagmar period. Reception seems designed to prove bearded ladies can always work. Cameras don't move. Actors do, and always seem to do so uphill. But they're trying here. In France, you can get the Comedie Francaise and old movies. Italy has more variety and even older movies.

Viewings here begin at 5:30 p.m. Mondays through Saturdays, run through 6:30-7 p.m., then off till 8:45, then back on continuously till 11:15 windup of late news and sports. Sundays start with 11 a.m. mass (cast is excellent but script could be cut) following which off till 4 p.m. to close. Total: 36 broadcast hours per week. Typical tv day goes something like this:

Hopalong Giuseppe

5:30 p.m. Kid's Programs. Usually standard daily openings. Fare varies. Old Gene Autry tv films, features Ole (dubbed) Gene a-lopin' down that sunset trail twangin' "O Sole Mio" on his git-tar. Or an old Bobby Breen movie, "Rainbow On The River," in installments, a very good way to see this one. Or a lecture on ancient Roman architecture. (Yes, for kids!). Or marionettes. Italians know how to handle puppets, as witness Mussolini and King Victor Emmanuel. No Capt. Video. No blood. No bodies. One day of similar broadcasts and U.S. kids would go back to Radio and "civilized programs." Follows filmed documentaries that must even have bored people who made them. "How to Make A Wheel," "Ancient Roman Ruins," "Piano Duets For Four Hands." (This is invaluable for four-handed people). Then off till 8:45 news and night's big programs. Unsponsored, and featuring, for the most part, gal announcers. Sort of Betty Furness minus Westinghouse. Night shows run to maybe U.S. tv films ("Dangerous Assignment" or Stu Erwin-June Collyer Show. Dubbed, of course). Pop music shows, one called "The Five Senses Are Now Six," greatest no-meaning title in tv history. Or panel shows, such as "La Vita Cominci A Ottant'Anni." ("Life Begins At 80"). Now where did they get that title, d'you s'pose?). Night we caught it, this one kinda fell apart. Idea was oldsters would listen to modern problems and tell how they solved same problems in their youth. Announcer brought on very smooth dish with a problem:

Announcer: (To old girl on panel. About 83) Now supposing you were like this signorina . . . 22 again and a young man was courting you . . .

Old Girl: I was married at 15. At 22 I had five children. If a man came courting me when I was 22, my husband woulda shot him.

Announcer: Yes, but . . .

Old Girl: Whatsamatter, no one want to marry her? She's still single at 22, she's too old to get married. **(To one of the "boys" on panel, a stripling of 118 or so)** Would you marry an old maid of 22?

Announcer: But that is not . . .

Old Girl: (To Ann'c'r) You shut up, you. **(To "boy")** Would you marry an old maid 22 with a problem?

Old Boy: Sure. If she could cook.

This went on for quite awhile. We never did find out what the 22-year-old's problem was. But you see how simple life in Italy is.

Vaudeo

Then, couple nights a week is big TVaude program. Sometimes called "Gran Festival dei Varieta." Or "Rosso e Nero" (Red and Black). Whatever it's called, program is like Jackie Gleason show without Gleason. Acts—if that's what they are—introduced by emcee and femcee. Boy looks like an underweight Jackie Miles. Gal acted like Honeychile Wilder, looked more like Thornton. Before each intro, this pair makes with small talk. Talk was never smaller. Acts caught included guy who gave seven minute "comic" monolog on different ways people die. Guy should play the Adams in Newark and really learn how to die. An American gal singer—name swallowed by m.c.—sang "Black Magic" in English. Next, a Truth or Consequences bit of three women shaving three strange men. Followed short pause to clean up blood. Finale: M.C. and femcee sang about how they would be back next week. Very threatening.

Drama

Friday nights, repeated Sunday aft, is big drama program. This may be adaptation from French, something by Pirandello (We asked an Italian friend, "Where would Italian theatre be without Pirandello?" Answer: "What Italian theatre?") or something written for tv. Originals are for a star and several other people who, for all they have to do, just happened to be at the studio that day. Acting is very much the, "You mean . . .? and a heavy pause school. The star plants herself in front of the camera and everybody comes in from time to time and sorta tells her things. She reacts. Then the person she was told things about comes in. She re-reacts. Then the person explains. She reacts again. Then everybody clears away, star has her big scene, and Theda Bara at her height never heaved more bosom. Most tv dramas here seem to be about an older woman married to a younger man. Evidently at Italian weddings the "Something old" is the bride.

Which brings us, one way or another, to the rebirth of S. Dali. Event took place at Rome's Palazzo Pallavicini. Reason was opening of exhibit of Dali's paintings, jewelry designed by him and water colors illustrating Dante's "Divine Comedy."

Jewelry included a pair of ruby lips with pearl teeth to give to your girl so her friends can say, "Darling! Your pearls are like teeth!" Dali's rebirth had him popping out of so called "metaphysical cube." Cube looked like an ordinary wooden box, but that may have been bad camera work. Dali wore a re-birthday suit in natty awning stripes with a damask vest. Came to center stage and announced (1), he would have another rebirth in his native land, Spain, which could use a rebirth of its own; (2), all young painters should follow his example or they would die (applause here); and (3), his rebirth on Italian tv made him "feel like a virgin." No other tv can make that statement!

A Producer Is A—

By ARTHUR HENLEY

('Make Up Your Mind')

Remember when agency men and their clients primarily bought an idea? Well, these are changing times. From a production standpoint, the way tv and radio have devoured and are presently consuming producers' ideas, it seems to be time for the producer to put the emphasis on another part of his package: the treatment—the way the idea is put together!

Leave us face it. Any idea for a show is only as good as its execution. This is a point commonly underrated by the men and women who supply the brainstorms on radio and tv. But let's take a lesson from the radio-tv writer. All his ideas do not differ drastically. It is what he does with them that makes them each unique and individualized them. And although by definition, a producer is one who produces, by habit he more often creates (or represents) and markets an idea. At least so does the package producer. But the tremendous rate at which ideas today are consumed calls for more dynamic action on the part of the producer.

What packaging is doing for the client, the package producer must do also. He must take that idea and wrap it around with the sort of treatment which will make it stand out with individuality. This applies to any kind of show; this in the long run, I am convinced, is what will make particular radio and/or tv shows peculiarly outstanding.

Of course, we start with an idea on which to base the program. But then must come the most important step (and one which is undersold nine times out of 10): that of presenting the idea uniquely. It all boils down to something the movie business learned many years ago, that after the basic idea must come the treatment. And I think that this treatment is going to spell out the vitality of the fantastic new medium called television.

Pace & Tempo Count

On "Make Up Your Mind," which we created, and produce for the Continental Baking Co. on CBS Radio, we believe we have a pretty original idea, sure, but we have tried to clothe it in a tightly-knit production which we believe and hope makes it outstanding and gets the very best out of the idea. And in tv we will do the same.

And what makes one treatment successful and another a flop? Many factors. Such fundamentals as pace and tempo, and such details of production such as proper casting, display of the idea within a simple but effective frame which advances the premise and doesn't detract one whit from the action. And let us also introduce a point which most producers are either too modest to admit or else too busy to notice: the individuality of their own hand in putting the show together and getting it across

There was a time (which unfortunately still exists in many quarters) when show biz-wise people thought that only public service shows could be educational and only commercial shows could be entertaining. If I may interject here, our program, "Make Up Your Mind," which has been on the air for nigh on to a year, dispells a bit of this gloomy conjecture. Its consistently high audience response appears to evidence the fact that both entertainment and education can be successfully combined.

And what makes it possible? Well, we like to think it's taking an idea (in small letters) and by dint of production, making it over into an IDEA (in big letters). Which makes for a perfectly saleable commodity and which we started out to say in the first place.

Look, Ma, No Money

By HERBERT HIRSCHMAN

(Producer of CBS-TV's 'The Web')

When a television show is acclaimed, each contributor to the final result tries to take credit unto himself. When it is bad, the handwashing is every bit as frantic. As a producer, director and erstwhile story expert, I have some pretty definite ideas as to who contributes what.

If the components of a dramatic show are script, acting, direction and physical production—I would assign the following percentages to the various contributions: Script 50; Acting 20; Directing 20; Physical production (sets, props, costumes, etc.) 10.

What does this mean? Well, among other things, it means that my story editor, Eugene Burr, now thinks I'm a prince among producers; one of my directors, Lela Swift, will wither me with a glance of next time we meet, and my other director (myself) is schizophrenically saying, "traitor."

As for my designer, set decorator, costumer and lighting man, I shall just have to be extra polite to them for a couple of years to come. But I would be kidding if I didn't admit that story is and always will be "the thing." An interesting story with believable characters can be acted with bare competence, against grey drapes and photographed on a 50m lens by one camera—the audience will still think it's fine. A poor story acted by stars, set magnificently and photographed with imagination and skill will, odds on, leave the audience unhappy.

This does not mean, of course, that a story is not improved by the other elements; a good story becomes a memorable one, a fair story makes a good show, and a terrible story fools you some of the way, when it is acted, directed and produced with talent.

Obversely, the effect of a good story can be minimized by improper direction and poor acting. A television show is the synthesis of many talents—each contributes to the whole.

But Don't Get Us Wrong —We Love Skolsky

By ARNIE ROSEN & COLEMAN JACOBY

Monica Malamar, our tintype for today, is a natural blonde and has been for five years. She frankly admits to being 28 years old. ("I decided to be an actress when I saw my first motion picture in 1919.")

She considers herself a fine dramatic actress and will only accept roles befitting her talent. She will soon be seen in the nearly completed "Monster From Planet X."

The secret of her success in Hollywood is "work, work, work." She denies that you need connections to succeed. Her ex-husbands include a plastic-surgeon, a dentist, an agent and a producer. She fell in love with her present hubby at first sight, "but I didn't want to make another mistake so we waited almost four days." His name is Ramon Barcelona, and he is a fine, sensitive actor even though only two months ago he was a fine, sensitive truck-driver."

Monica is an incurable romantic and even blase Hollywood was thrilled when at her wedding ceremony she said breathlessly, "This marriage will last forever if he gets a job soon."

She is a voracious reader and devours 10 or 12 books a week but finds that it interferes with her diet. She has an extensive library consisting of almost 30 scrapbooks.

She desperately wants to play the part of Madelyn, the wanton wench in the new bestseller, "The Magnificent Neurotic," and has been beseeching S. H. Mogul, the head of the studio. ("I thought, I had him convinced a dozen times but he changes his mind every morning.")

Monica was discovered in a drugstore sipping boilermakers just a few weeks after being expelled from High School.

She once posed in the nude for a photographer but insists that it was all a mistake. ("I didn't know he was going to take pictures.")

She loves to cook and putter around in the kitchen and once prepared a whole meal by herself. She denies that she is a clothes-horse. Most of the time she lounges around the house in a pair of blue jeans designed for her by Christian Dior.

She sleeps in an oversized Army cot, and leaves the windows wide open except in the summer. She sleeps in the nude except when she wears frilly nightgowns over her tailored pajamas.

One Man's Newsman

By DAVIDSON TAYLOR

(Director of Public Affairs, NBC)

He should be as much at home in the world as Henry Cassidy.

He ought to be as modest and as able as Frank Bourgholtzer and as modest and as scholarly as Winston Burdett.

He knows his medium as well as Edward R. Murrow.

He could well be as engaging as John Charles Daly.

He would be lucky to know as many important people as Richard Harkness.

He is as balanced and as clear as David Brinkley.

He has as cold an eye in looking at the facts as Irving R. Levine.

He is as sure-footed as Frank Blair.

He has as much curiosity as Charles Collingwood.

He is as direct as Ray Scherer.

He is as educated and as analytical as Joseph C. Harsch.

His conscience is as keen as Reuven Frank's.

He has John Cameron Swayze's cordiality and built-in-rating.

He is as down to earth as Morgan Beatty.

He pretends no more than Bill Chaplin, which is not at all.

He should understand international broadcasting affairs as well as Romney Wheeler.

He writes as well as Elmer Davis, and has as memorable a voice.

He is as good at quick decisions as Gerald Green.

He is as understanding of human beings and their worlds as Larry Lesueur.

He is as adventurous and as kind as Lowell Thomas, Senior or Junior.

He is as young in heart and as ambitious as Roger Kennedy or Bob Abernathy.

—And All This, Too

He is as experienced as Earl Godwin and as H. V. Kaltenborn.

He has as high a moral sense as Pauline Frederick's.

He is as widely travelled, with as good a work record everywhere he has been, as Red Mueller.

He is no more at a loss for words than Bob Trout.

Hs is as unimpressed as Larry Spivak.

He talks as crisply as John K. M. McCaffrey.

He can swim in the sea of ideas as well as Ben Grauer.

He is as deeply rooted in the American soil as Clifton Utley.

He is as dogged as Ed Newman.

He is as funny as Walter Kiernan.

He is as good a stylist and as good looking as Eric Sevareid.

His manner is as simple and unadorned as Clint Youle's.

His approach is as fresh as that of John Rich.

He knows German history like Dick Hottelet, speaks French like David Schoenbrun, and knows Rome like Jack Begon.

He has the nerve of Eugene and Charles Jones.

His police contacts are as good as Bill Birch's.

He has as warm a heart and as much writing ability as Bob McCormick.

He does not consider himself wise and aspires to accuracy.

He knows that radio and television are the greatest news media thus far devised, and wishes that this truism were as obvious to his employers and his critics as it is to him.

Live or Film, Make Sure It's The Truth

By HERBERT SUSSAN

(*Director, 'Coke Time'*)

During the McCarthy-Army hearings, the most difficult problem seemed to be to get "a yes or a no answer." Recently, in Hollywood, I was asked, "Wouldn't tv musical series like Eddie Fisher's be better on film?" We must admit "a yes or a no answer" is impossible.

There are important values gained in both techniques. On film, the possibility of a technically superior sound track made by the singer and orchestra on a recording stage is the strongest argument for filmed tv musical shows. The kind of music balance displayed on the recording star's records is more likely under these conditions than on live tv.



Herb Sussan

On film, the singer may enjoy the luxury of retakes. Live tv is a one-shot, hit-or-miss proposition. If a stagehand accidentally comes in front of your camera on air, or a camera "konks-out," which does and has happened, there is no second chance. More than 15,000,000 people may be looking over your shoulder. The cutting room floor is a better place for such scenes, not the tv screen.

The singer, as well, on film may divorce concentration on singing from his movements and action on camera. Working against a playback, he is more relaxed, knowing that performance of the song itself is already completed.

Technically, therefore, film is probably a more efficient medium for tv musical shows than the live medium. Economically, as well, syndicated shows offer a more lucrative approach for the performer and the packager.

The values at stake in the "live" tv series, however, should not be underestimated. First, the excitement element to an audience of an "in person" appearance of a top recording star is basic to the live show. Eddie Fisher can draw thousands to any theatre personal appearance; on live tv, this situation is multiplied by hundreds of thousands.

Secondly, the immediacy and intimacy of the live medium adds to the impact of the singer's performance. As he reacts to the presence of the audience in his theatre-studio, the audience at home feels an undefinable part of his personal audience. The simple, theatrical situation of a live singer singing to live people definitely comes over the screen and projects into the living room.

Give Flexibility

Thirdly, the live medium provides greater production flexibility. The singer can capitalize on the audience's interest in topical events. His songs can be of the moment; the hits at the very minute he is singing, not several weeks behind. When Irving Berlin wrote "I'm Not Afraid" based on a speech by President Eisenhower, we were able to introduce it on Eddie's "Coke Time" show the very next evening, with a suitable setting and presentation. On film, we would have been weeks late. Much of the impact might have been lost.

Fourth, the spontaneity and informality onstage during live tv presentations sometimes create an atmosphere of added charm and warmth that may be lost on film.

Live or film, the 15-minute musical series offers a tremendous challenge to the producer-director, as well as the singer. During the past year, we have staged more than 500 songs on the Fisher series, aiming always at good taste and effectiveness. In a dramatic series, there is the script as a starting-point. In the musical series, it's the songs, the lyrics, the personality of the singer. From these intangibles, situations with meaning and reality must be created.

As Long As It's True

Regardless of the technical medium, the main problem that should occupy the producer-director's mind should always be to present the singer in "true" situations. This may appear completely obvious. Yet, it is a main pitfall.

What the singer says and does on his show must be true for him. First find the springboard; a situation to live-in, one in which the singer can logically be presented. Make it true—make it a living situation in which the singer might really find himself, and make it if you can, a situation into which the audience can project itself.

The tendency to feel that the singer alone can carry the song is not entirely true. There is no question that the recording artist has proven he can sing the song; his success attests to this. The next step is to make the audience believe the song itself and the situation in which the singer is performing it.

If, finally, these situations can be identified with the experience and personality of the singer himself, the audience will come to feel that they are "let-in" on things and develop a loyal, intimate attachment with the singer and his show. This, we always strive for with Eddie Fisher.

Film or live, therefore, the key is still basically the star and his relationship with his audience. Our audience seems to love the "live" moments with Eddie; the feeling that they are a part of what he is doing, the faux-pas that reveal the simple fact that none of us is perfect, and the excitement of "in person" shows.

"A yes or a no answer"—film or live—we do not have it. But, regardless of the medium, the weekly challenge to the star and the producer and the director continues. How we meet that challenge is certainly the full test of our talents.



ANTHONY ROSS

Now Starring in
"THE TELLTALE CLUE"
for PHILIP MORRIS
CBS TV—Thursdays at 10 PM EDT

Vitamin Corp. Seeking 'Goldbergs' Co-Sponsor

To release more coin for radio and tv spot campaigns and to allow holding onto the "Goldbergs" via DuMont on Tuesdays, Vitamin Corp. of America is seeking a co-sponsor for the half-hour situation comedy. Show has been costing company, advertising its Rybutol, somewhere under $18,000 for talent on the stanza and perhaps that or more for time costs on a 167 station lineup, and for fall season cost is to go up.

All 167 stations, the lineup given as part of Bishop Sheen summer heritage, was an experiment for Rybutol. The sponsor normally pitches in about 30 prime tele markets, but since the additional stations came at purportedly such a good price, it was felt that the DuMont casing might provide a chance for expansion. Whether agency for Rybutol, BBD&O, holds onto as much of that enlarged chain as possible, should depend largely on the results of sales in undeveloped areas and on the Nielsen marketing reports next month.



DURWARD KIRBY

GARRY MOORE SHOW
CBS-TV
GOODYEAR TV PLAYHOUSE
NBC-TV
JUSTICE—NBC-TV
HILLTOP HOUSE—CBS RADIO
ANN'C'R — M.C. — NARRATOR

I've Got Two Heads

By MEL ALLEN

I run a race between radio and television.

The first three innings of the ball games that I do from Yankee Stadium are directed at the radio audience who get a clear view of the play-by-play through the word pictures sent their way over the Microphones.



Mel Allen

Comes the fourth inning, however, I lean back, do a Jekyll-Hyde transformation and start my television stint from the fifth inning until the end of the game.

This transformation is a bit more involved than you might imagine. With the aid of some mental hocus pocus I've got to change my entire approach from one that deals exclusively with creating an imaginary picture for the listener, to one that merely serves to clarify and color the actual picture that is being sent to the tv viewer.

In that fourth inning breather between radio and television, I've got to place a rheostat on the descriptive phrases. The amount of talking that is done on video has to be less than on radio because we're no longer telling the fans at home of what is happening, they now can see that for themselves, so the approach must be changed.

The job now becomes more of a color commentary than a straight factual narration. Now that the fan sees the plays as they occur we've got to help him understand the more complicated ones and "color" the routine plays with relevant facts.

You Got A Hep Audience

In video the sportscaster takes on the task of an entertainer. He's got to supply the commentary with a certain amount of anecdotal material, background and the like that adds to the viewer's enjoyment and would make a limited viewer's game (as it is in tv) less enjoyable without it.

He's got to revert to radio technique once in awhile because it can't be forgotten that not everyone watching the game is a complete scholar of the game. There are some people who watch baseball only occassionally and sportscasters would lose them forever if it were not for certain explanatory comments accompanying some plays.

Now when we tend to go into detail about a specific play some oldtime fan might think we're "talking down" or telling him of some unnecessary data.

All we're doing is considering the novice viewer, the less seasoned rooter and the lady viewer. If it were not for a thorough explanation of some plays on television I doubt if the number of women baseball fans would have increased as sharply as they have in the last few years.

For the overall task, however,

(Continued on page 88)

Fads Come And Go, But Dogies Git Along...Git Along

By GENE AUTRY

There was a brief period a while back when it seemed that whenever you tuned in, the home screen resembled nothing so much as a black and white kaleidescope. Strange and wonderful shapes appeared and with them weird sounds that prompted more than one of us to clamber to the roof to check the aerial. But it was only tv discovering Outer Space.

At that time a number of people asked me if I wasn't worried. Maybe Gene Autry should put Champion out to pasture and mount a rocket ship—before it was too late. Westerns, it was not too darkly hinted, were being supplanted in the kids' affections.

I suppose I might have given all this a second thought had I not been able to reach back in memory to my first motion picture. This was a mild cliff-hanger in 13 parts called "Phantom Empire." The Empire of the title was an interplanetary never never land where the villain pursued me with a ray gun and the dotty queen of the piece kept track of her subjects by spying on them through a tv screen. The year we made this opus was 1932!

After that I stuck to the wide open spaces terra firma variety and I know that's why I'm around to ride the tv range today. Matter of fact, I'm now into my fifth year on the newest medium.

—But The Westerns Stay

My point is obvious. Fads in entertainment come, they go. The western remains. For many years the so-called "oaters" or "horse operas" provided a boxoffice backbone for motion pictures. Through its short history they have been and continue to be a source of tv's richest revenues.

I'm aware some may consider me a mite prejudiced, but my long personal experience bears me out.

I have staked considerable on my belief in the western on tv. Early in 1950, with my partners, Armand Schaefer and Mitchell Hamilburg, I formed Flying-A Pictures. When we'd completed my initial 26 half-hour films especially for home screens, we began to branch out. Since, we have completed 260 movies for tv.

We have made 78 "Range Rider" pictures. For this series we developed a youngster whom I sincerely believe to be the best of the new western stars, former stunt man and the first true action cowboy since Tom Mix, Jack Mahoney. Next we completed 52 "Annie Oakleys." Again we chose to gamble with a new star personality, Gail Davis. I might say this gamble has paid off handsomely. "Annie Oakley" is currently sponsored by Canada Dry Ginger Ale in 80-odd markets on an alternate week basis and we recently sold the series to the B & B Popcorn Company in Chicago in a deal which involves over $1,000,000. Gene Autry, "Range Rider," and "Annie Oakley" are all syndicated by CBS-TV Film Sales. We also made a number of films for the Pacific Borax Company's "Death Valley Days" and for the "Cavalcade of America" programs. As we increased our output we expanded our facilities.

At Flying A we now have our own sound stages and completely equipped studios and executive offices in our own building on Sunset Boulevard in Hollywood. Last year I bought the Monogram Ranch in Placeritas Canyon to handle some of our location work. This has been completely refurbished to include all the most modern facilities for tv filming. Incidentally my first tenant was my esteemed cohort, Hopalong Cassidy.

We now have in preparation yet another western series, "Buffalo Bill, Jr." with pilot film already completed. This will star Dick Jones who's been so successful as the youthful sidekick for "The Range Rider."

In July I began an additional group of 26 more films to add to the Gene Autry series. Completion of these will bring my total of tv films to 104. Many of these last 26 were made in color. Keeping abreast of tv's progress our guess is that within two years, color tubes will be in enough home sets to make this a highly profitable series. I believe that's true despite the fact that what with color prices plus rising union scales and raw materials, the price per film will amount to more than $3,000 more than each picture in our initial group.

The Answer Is Obvious

I don't think it's difficult to explain the hold of the western on American audiences. For one thing, any youngster, six to 60, has little trouble identifying himself with his cowboy hero who accomplishes his feats of derring do with the most natural kind of materials at hand—his fists, his horse, his rope. These ingredients are readily available to almost any one. The cowboy's clothes are comfortable and hardy and for the most part the kind of thing any kid wears for active play. The cowboy is always a good guy—who doesn't want to be? Above all he is a truly American hero. His origin is in our own great plains and they are his habitat. He is a sportsman in the most romantic sense. He embodies all the virtues which we have been taught to emulate from earliest childhood.

Today's cowboys owe much to the original western stars like Buffalo Bill, Bill Hart and Tom Mix. These men, their names and their exploits have become such a glorious and timeless tradition that their aura still surrounds today's purveyors and will doubtless continue to do so as long as there is a man to ride the range and a child to see him.

Like his milieu the cowboy star enjoys exceptional longevity in a business noted for the quick turnover in its heroes. I'll confess this factor influenced my own entrance into tv. I believe that many youngsters who are still too young to go out to the neighborhood movie house can see Gene Autry, yes, and Roy Rogers and Hopalong Cassidy on their home screens and conceivably form a viewing habit which would assure an audience for many more generations. It's a comforting idea and I hope it doesn't sound complacent. The fact is that we at Flying A are constantly seeking improvements and variations for the tried and true themes.

Long ago I introduced the singing cowboy and though the desirability of this innovation has been debated the public has seemed to like it. In our "Annie Oakley" series the girl rescues the boy, outwits the villian and rides off into the sunset, a twist which has gone over big where we hoped it would—with distaff western fans—But basically, we keep 'em western.

As I said, fads come and go—but those dogies git along, git along. z



MAGGI McNELLIS

Pedals, Plugs And Pistons

By SAMMY KAYE

Television has invaded the home, theatre, nightclub and what have you. But the all-important place television hasn't invaded is the automobile. Now, of what possible value can an automobile be to an entertainer, you ask? The answer is simple—take a peek at the car radio. Facts and figures prove more people listen to the radios in their cars than they do to the radios in their living room during the summer months. Makes sense, too. Those long, sometimes monotonous rides from home to beach, to mountains or to summer resorts, are made easier with music flowing from the maze of tubes and wires behind the dashboard.

I know it gave me something to think about and other musicians, orchestra leaders and singers should realize its import. When the average American spends an evening at home he seldom twists his radio dial for a night's entertainment. He generally tunes in his favorite video show. But put the same guy in an automobile and he only has one friend to turn to when conversation starts to lag and grow dull, and that's the car radio.

That is why on my radio shows, both ABC and CBS, I usually slant some of my musical selections to the "carriage trade." I realize only too well that these same people are tv fanatics and seldom listen to juke boxes.

Like other recording artists I realize the only way I can sell my records is to have them heard. I'd like to have the royalty on every record sold over the car radio. Believe me, it would amount to a tidy fortune.

The car radio is here to stay. What can replace it? Television? I seriously doubt whether we will ever have legislation permitting television sets in automobiles. The distraction would prove too much. Cars would pile up on the nation's highways.

I'll say the car radio is with us for a long time and if only a small segment of the motoring populace of this country hears my records or my orchestra over the air, then believe you me, I am reaching millions. That is why radio is still a mighty important medium to me. And for those who say, "Radio is dead!" start counting the "live" motorists on your nearest highway.

CBC Pay Hike for 1,300

Ottawa, July 27.

Canadian Broadcasting Corp. and the Assn. of Radio and Television Employees of Canada have inked their first collective agreement. Effective Aug. 1, it gives more than 1,300 office and studio workers a 6% pay boost, retroactive for Feb. 1 of this year.

Pact was signed for CBC by J. A. Ouimet, g.m., and for ARTEA by its executive secretary, E. F. Wilcox.

De Gustibus Non Est Disputandum, Or: Pistachio & Burnt Almond Are Good, Too

By ROBERT E. KINTNER

(President, ABC)

When I was many years younger, in Stroudsburg, Pa., we used to go down to the corner store and buy ice cream—either chocolate or vanilla—for a nickel. As we grew a little older and more selective, we changed from the corner store to another ice cream parlor that featured many flavors. Our youthful tastes became jaded by a two-flavor choice.



Bobt. Kintner

And so it is in television. Despite the fact that Nielsen lists some 25 different program types for tv, it is essentially a chocolate and vanilla choice that most viewers have. And, as in the ice cream business it takes more than a limited selection to attract the broadest possible market.

That corner store proprietor sold a good deal of ice cream, but the parlor in another part of town sold far more. There, the chocolate and vanilla volume may not have been as high, but the total volume of all flavors was substantially higher.

Advertisers face the same problem today as the corner store proprietor. They may offer their viewers a very limited number of program types, and in so doing attract the bulk of their customers from the heavy volume tv viewers, who are essentially unselective. New Nielsen research shows that half of all viewers spend twice as much time with tv as do the other half. This atrophy is not unusual—it applies equally to magazine and newspaper reading, to the beer business (I am told that 75% of all beer is consumed by 25% of its drinkers) and to almost any consumer product that you can name.

What must be done to broaden the consumption of television is to offer the viewers a variety of flavors—possibly not the 28 flavors that Howard Johnson features, but certainly far more than the drama, situation-comedy, panel show combination that comprises the vast bulk of tv programming.

'Pistachio, Burnt Almond & Peach'

The appetite for, and the consumption of, television should increase substantially when networks can offer advertisers, and advertisers can offer viewers the "pistachio, burnt almond and peach" program needed to afford the broadest appeal.

In broadcasting such programs, not only will the chocolate and vanilla homes increase their tv consumption, but the homes which now do relatively little viewing—because of the dearth of "flavors"—will likewise become heavier consumers.

We also feel that the super-duper black and white sundae—chocolate and vanilla ice cream, marshmallow and chocolate sauce, crushed nuts and a maraschino cherry—can become a trifle palling after you've had two or three in a row. By that we mean that a spectacular can only be a spectacular by virtue of its scarcity.

ABC-TV is adding new flavors to the television menu. "Disneyland," which premieres over ABC-TV on Oct. 27 is, we believe, an entirely new television flavor. Each week it will present a full-hour of exciting entertainment with such program drawing on four different concepts for its source material.

In connection with the award of the 1954 NCAA Football schedule, ABC has programmed complementary programming in both radio and television that will have definite appeal to both the heavy tv consumers and the light consumers as well. This programming stems from a concept of presenting college sports in the best possible light, and of displaying the many interesting and thrilling facets that are a part of college life and sports.

Additionally in the winter and spring, ABC-TV will telecast a series of 26 collegiate events on Saturday afternoons to give new appeal to the American sports appetite. Basketball and baseball will definitely be on this "post-football" schedule, but for the first time we hope to bring into the nation's living rooms the telecasts of such "exotic" sports as rugby and lacrosse, and never-before-networked events in gymnastics, college wrestling and swimming, fencing and a host of others.

Here are extra flavors that will pique the appetite of sports fans, and create an appetite among non-fans.

To sum up: Today, even the chocolate and vanilla customers are beginning to tire of the chocolate and vanilla diet that tv offers. The consumption rate of television is gradually, but surely, declining . . . in the average minute of nighttime viewing a smaller percent of tv homes are tuned in this year than last, and last year was down from the year before.

What the industry needs badly is new flavors—not the old ones in new packaging. The public wants to choose from many kinds of programs. This is the great creative challenge—to devise programs that will increase both the general appetite for and consumption of television among *all* tv homes, the heavy and the light viewers alike.

ABC-TV is working hard to create and develop new television flavors. Advertisers can look forward to buying them by the cone, cup, quart or gallon.

A TV Producer's Only As Good As His Crew

By CHARLES MARTIN

(Producer, 'The Telltale Clue')

In the early days of television, a producer would invariably rush out of the control room after a broadcast and congratulate the performing artists on their exemplary showing. Just like on Broadway or in Hollywood.



Chas. Martin

But today, the chances are that when he dashes out on the studio floor he makes a beeline for the floor manager, the cameramen and the other technicians who have helped to put his show together. And that's the way it should be.

You've heard the expression, "An actor is as good as his script." Well, in television production there's another—far more important—to wit, "A producer is as good as his crew." I think it should get wider recognition in our burgeoning medium. For it's true.

Let's take the average public watching tv at home. At the tail-end of a broadcast the balops name the stars and featured players; and, if time allows, the producer, the director, the writer and the musical conductor. The inescapable conclusion, in the whirl of shows, is that they alone were responsible for the production.

What about the 40 or 50 others — the nameless crew — without whose teamwork, each and every one of them, the program couldn't have gone on; without whom there would have been the difference of a good or bad show? They are the forgotten ones . . . but not to the producer.

It's a shrewd producer who molds his production crew into a crack team. If he inherits such a team he counts himself lucky. If he has to build it, he builds carefully, though usually he must do it in a hurry. Sure, the big name artists are important, but the producer knows better than ayone else that it is the boys and girls behind the stars in the production setup that make them important in any given broadcast.

For 30 minutes, every second is crucial. The margin of error is frightening. A dozen persons are blending their efforts in the control room, and out in the studio there are two dozen more trying to follow through, trying to anticipate, watching for the unexpected, on the qui vive to cover for any flaw or error.

That Esprit de Corps

You, as producer, have that wonderful sense of security, a deeply conscious feeling of crew esprit de corps—the spirit of devotion, pride and self-confidence on the part of your team.

But, oh boy, if you haven't got it, you're licked. Their standards —the technicians, the prop men, the lighting experts, the cameramen, et al.—are very high, as they've got to be top professionals to hold their jobs, and if you don't click they can (and will) lower the boom on you, so to speak. When they work with you smoothly and whole-heartedly, they want your gratitude, your respect for a job well done. Believe me, they sweat out their particular chores when the chips are down during the air show; and, believe me, you show them your unstinting thanks. No producer can operate otherwise, week in and week out on a top series.

Naturally, it's the little things that count most with such a team —just as the little things that go wrong in a show that show up biggest. I'd like to name a few. There was the time when an audio boom, swinging in a 180 degrees angle with split-second speed, got fouled with a cable. The stage manager, though it wasn't his function, dashed over and untangled the cable. If he hadn't done so, the star would have mouthed silent words on the screen.

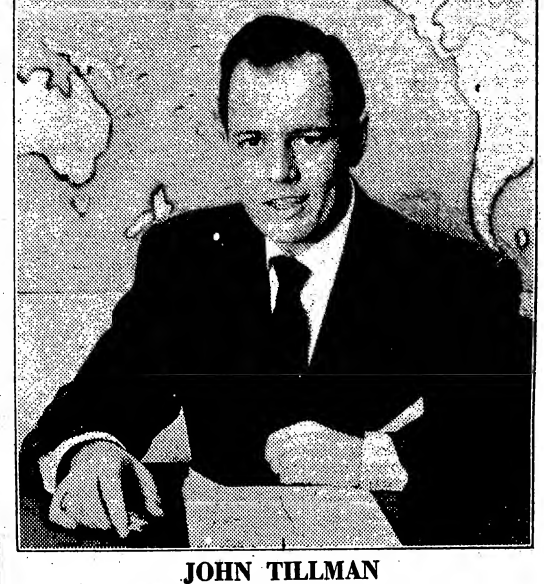
Another time, near the commercial at the close of the first act, the stage or floor manager sensed something was wrong with the lady star and flashed the control room. It seemed to him she was going to faint. While he conveyed this information to the producer and director, he cued the commercial announcer and the cameraman assigned to him, to be on the ready for an emergency. In an instant, the switch was made, and it turned out that an embarrassing situation was avoided.

We once had a script with the action taking place around 1900 and it mentioned a railroad streamliner. It wasn't until air day that a sharp-eyed secretary spotted the obvious incongruousness, and thus saved us from a flock of letters from critical fans. Another time, I was ready to highball a show into action when suddenly I look for my marked script. As I was looking, my script girl, who'd been at my side constantly, sped into the control room like a comet flashing the script in her hand. She'd noticed it was missing and without a thought scampered out onto the studio floor to look for it.

I could go on with scores of such incidents to show how a big television crew can work to the advantage of a producer or director. But I think there's no question that crew teamwork makes or breaks a tv show.



HOLLIS IRVING
Lexington 2-1100



JOHN TILLMAN
YOUR CON EDISON REPORTER
On-the-Scene, On-the-Screen
WPIX

'LET'S MAKE A NIGHT OF IT!'

In Which the Author Voices the Opinion That 'Night Will Always Fall'—In Rates and Ratings—Unless Something Is Done About It

By ROBERT A. SCHMID
(V.P., Mutual Broadcasting System)

Having spent a notch under two decades in the land of the free offer and the home of the brave client, I feel that I have more than a dilettante's interest in differing with a little sort of industrial non-noodling that's been going on.

The "fad" is quite recent and is becoming as popular as Scrabble or Gin Rummy and is being practiced by our best people. Frankly, the "fad" is to cut radio's nighttime rates to keep advertisers happy (?) —and then to cut nighttime programming costs to make ends meet. The only trouble is that the listener doesn't know—and couldn't care less—about the new bargain basement rates; but he is, of course, all too aware of the bargain-basement entertainment.

Time was when I could enjoy a dinner party as affably as the fellow across the table, taking part with proper enthusiasm in both the nutriment and the conversation dished up by whatever chapter of the local Vivisection Society was assembled that evening. But now. . . .

What could be more pleasant than to have a beautiful blonde dinner companion (all she caught from the host's mumbled introduction was that you were "in radio") lean across the damask and confide, in an ear-splitting whisper, "When is radio going to do something about nighttime programming, hon?" I'll tell you what might be more pleasant than to answer that: A fortnight riding up and down the Eiffel Tower in an empty lift or sitting underground in a Kentucky cavern (I meant *cavern*, not tavern).

Everyone, I know, is an embryo Harriet Van Horne, of John Crosby. But the reason I'm tempted these days to rip out my assailant's beautiful blonde tresses (by their beautiful brunette roots!) is not because she is wrong about nighttime broadcasting, but because she is "so right."

What do you say to a dinner guest who winters in Palm Beach, summers in Bar Harbor and has hardly a rackful of Mainbocher rags to her name (except that she isn't really typical) when she tells you that too many Disk Jockeys (D. J.'s to you, old boy) give her the D. T.'s? And even if you deftly sidestep *her*, what do you say to the charming old geezer who has cornered the dental-supply industry and keeps flashing his own trade mark every time he smiles, and when he adds that he thinks nighttime radio is just becoming a jukebox wired for sound.

You can also count on at least one Arno-equipped matron from Westchester to chime in at this point about the dramatic radio program which she heard only last night for the third time (no, not on tv—on *radio!*). Even if she will agree with you that there may be room for repeating the best of Godfrey and the best of Groucho, can't you carry a good thing too far? And what program manager really is proud of the rocketing revival of vintage scripts?

What Can You Do With A Dame

Desperation to change the subject, plus a glimpse of the brandy decanter on the sideboard, generally induces enough courage to enable you to get back to safe ground through a basic, factual comparison between the American way of radio, with all its horrendous commercials, and the British system, with its tax-supported, plug-free wireless fare. But even here you are trapped. Just after you've explained that our blessed British cousins actually listen to their radios less than 'alf as much as we do—the social Einstein of the "give-radio-back-to-the peoples" league turns to you questioningly. It just so happens, she says, that last evening she timed the number and length of commercials on her favorite radio show with her new stop-watch. Her findings do more than anything you've eaten in days to upset your digestive tract.

What I seldom admit to the lady on my left or the gentleman on my right (but do want to say to you who are still with us this far down the line) is that something *can* be done and *should* be done about nighttime radio. I mean it.

Here is a prescription that I can assure you actually wroks. I know because we at Mutual have been following it in our nighttime programming for two years. And despite tv and everything else, our coast-to-coast nighttime audience is up 17% over pre-tv levels, and our nighttime billings (thank you!) have *never* been so high.

The prescription is based on this very sound formula.

a. *All* good programming is good programming at *any* time.

b. Nighttime can be as good a time as any time with sound block programming of name talent and crackling drama, music, news, and mystery.

c. Stack these periods with stars whose marquee value will attract listeners and whose voice-appeal will hold them. (We picked Madeleine Carroll, George Sanders, Peter Lorre, etc.).

d. Make full use of tape—it can deliver the stars and save you money. Most tv artists today are eager to tape shows because of the minor drag on their time compared to the terrific requirements of television.

e. Once you've got the period set, leave it alone. Don't jockey it around. Sweat it out and out and out and it'll bring 'em in and in and in. That's the key to increasing listeners, mail-pull, and sales.

But if this prescription is too tough to take for some of our other network and station colleagues, then I have a *really* blue-sky suggestion (which makes better dinner conversation anyway!) which I want to share with you.

Now listen closely: Here is a program idea for the nighttime radio show to end all nighttime radio shows, and answer all criticisms. It shapes up like this:

Talent: None but the highest-paid in show-business.

Writers: Positively the best skills money can buy.

Time Period: Scheduled to reach every American listener at bedtime.

Sponsor: Some anonymous firm, just to keep networks and their affiliates happy.

Commercials: Absolutely none.

Bill to: All U. S. power and light companies; they'll be delighted to finance this epitome—simply because it is bound to keep people out of bed consuming current far into the night.

I don't care whether you use either, both, or none of these suggestions, but for the good of the listener and the good of the industry. . . .

"How about making a night of it, boys?"

Chi Students' TV Viewing Appraised

Chicago.

Viewing habits among Chicago elementary and high school students have undergone little change from last year, according to Northwestern U. Prof. Paul A. Witty's fifth annual survey of television among Chi school children, their parents and teachers. Tele continues to be the favorite leisure time activity of elementary school children—while it's less important to high school pupils, who spend about 14 hours a week at the set.

Overall viewing dropped slightly —from 23 hours to 21½ for elementary school pupils, from 17 to 14 for high school students, from 19 hours to 16½ for parents and from 12 to 11½ for teachers. Set ownership has gone up consistently —it's 96% (Witty says the saturation point has been reached), but for teachers, set ownership is still below the norm, at 83%.

Program favorites included syndicated film shows as well as network programs. Elementary school faves were "I Love Lucy" "My Little Margie," "Roy Rogers," "Superman" and "Topper." High school pupils preferred "Lucy," "Dragnet," "I Led Three Lives," "This Is Your Life," "Colgate Comedy Hour" and "Liberace." Parents liked "Lucy," "This Is Your Life" "See It Now," "What's My Line?" "Kraft TV Theatre" and "Arthur Godfrey." Teachers liked "What's My Line?" "Kraft," Fred Waring, "Person to Person" and "Omnibus."

How To Broadcast Sustaining Shows

By HAL DAVIS
(V.P., Charge of Promotion, K & E).

Just don't pay any attention to the sales problems of your advertisers. Worry about ratings and jokes and sheer entertainment. Then worry about what happened to business.

For the umpteenth time, VARIETY is loaning me space to propound my favorite theory. Clients still buy programs to help sell merchandise. They have as little brand loyalty to talent as customers have to their products. And in today's market, a number one company has about a 24-hour public franchise.

Is that wrong? Not from where I sit. And the radio-television industry might well take a look at what's happened to the record people. Records, till very recently, have been merchandised in traditional entertainment style. The record business refused to have the slightest truck with the notion that they were selling a product for money to people. This was the magic of entertainment—show business. And consumers could darn well try to find where these records were to be had—because the record companies weren't going to help.

Well, selling records is now a big business. You can get them in strange places, such as supermarkets. And the record business is taking a leaf from package goods in packaging and merchandising. And it's not hurting at all. Matter of fact, the business is growing.

The difference is in the change from pure art to pure selling. Now pure selling might include a lot of pure art, if that meets the requirements for the sale. But radio and television as selling media must do much more than they have in the past if they want to not only hold, but develop new business.

Maybe what the networks and stations need is a new kind of office holder added to Fred Allen's favorite targets. That's a guy who can analyze what's happening in a business or industry and convey that knowledge to everybody in the programming and sales end.

Gotta Ask For Right Chart

The average client in the packaged goods field has much more appreciation of A. C. Nielsen's charts covering distribution and product position than he has of Mr. Nielsen's rating charts. And all those basic documents should be shown to producers, talent and anybody else connected with a program.

Maybe it's not their job to worry about such matters. But when cancellations come through, the speculations are rife, grim, and generally without any knowledge whatsoever of the basic reasons behind the moves. The problem in the radio-tv business seems to be a lack of perspective concerning the relative importance of these media in business.

Advertising successfully means proper consideration of all media in terms of the sales problem presented by the client. At K&E, for example, Joe Braun, our boss of Media, has to supervise daily decisions between all kinds of media. In so doing, he and his department work closely with gents like Wick Crider, who runs the radio-tv operation. Even though Crider has helped boost K&E radio-tv billing in the past few years, his recommendations are arrived at after long sessions with media and the account groups on what would seem best for a given situation.

The buying of a radio or tv property is only the beginning of the marriage. And the divorce rate in these media is considerably higher than the national average. Because the client buys programs to meet a selling need, all other considerations are secondary. And if the program isn't used to sell correctly, and isn't merchandised correctly, that program stands a good chance of being dumped for something else; not necessarily in the same medium.

These are itchy times. And it behooves all in the business to understand the basic facts of life. Individually, and collectively, we must understand what a client makes, how it is made, how it is sold, who sells it and to whom and who is supposed to make a profit on the whole deal.

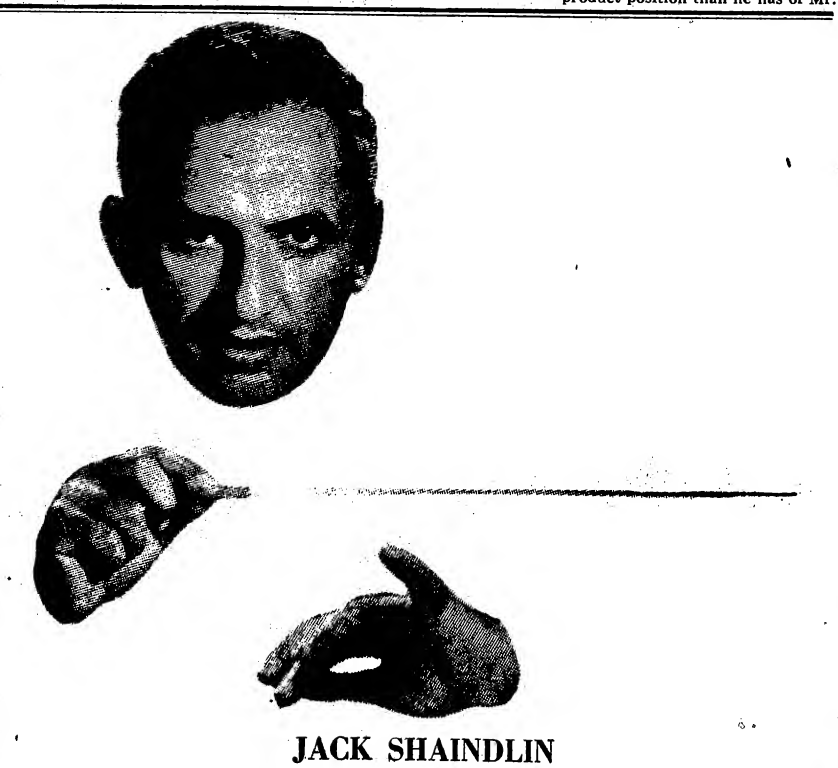
That has nothing to do with a staff of writers who turn out jokes. The client has long experience with expensive machines and production facilities costing much more than the average comedian. He buys these machines in the full confidence that they will deliver as advertised and stand up for a long time. He expects his advertising to deliver in the same manner. And if it doesn't, he replaces what he's doing with something which has a better chance of delivery.

Clients, themselves, are finding much of their profit these days in new items. Even the most traditional of companies is looking around for something new to diversify and expand its lines. What, then, is the chance of traditional thought in radio and television to survive? None.

It's an exciting opportunity for a lot of new business for everyone. Radio and television are dramatic and stimulating. They can stir people to talk and act. They also produce much that is routine, commonplace and just plain boring. In the long run, they will succeed as media when they accept their position in the selling structure of the advertiser.

That does not mean they must give up creative programming. It does mean that sales sense must be added to creative programming if they are to remain in business.

The handwriting has moved from the wall to the contracts.



JACK SHAINDLIN
Musical Director
Louis de Rochemont's "Cinerama Holiday"

Frisco's 1st Simulcast

San Francisco.

The first local audience program to be regularly simulcast in San Francisco goes on the air Sept. 4 when KGO-TV takes over Dean Maddux' "Budda's Amateur Hour."

Maddux, who has broadcast the show for 18 years with KFRC, switches stations for a weekly half-hour stanza, 7-7:30 p.m. on Saturdays. Show will score another first as it will mark the debut of KGO-TV's new Studio A in the new KGO building on Golden Gate Avenue. The 1,000 square foot studio is the largest in San Francisco.

It's Been a Colorful Year

By RICHARD LEWINE

(Executive Producer of Color Programs, CBS-TV)

Last November, CBS Television put on the first regularly-scheduled color series telecast under the N. T. S. C. standards. At the time, it was decided that the best way to learn about color was to begin working with it under actual on-the-air conditions. A variety format seemed to present the best conditions for workshop study of the medium.

This program, which we called "The New Revue," permitted every kind of production and lighting experiment and presented most of the problems we knew we were going to face later on when we began rotating all our major network shows in color. "The New Revue" was a totally new kind of project for CBS Television. The series started on Nov. 13 and by the 18th of June, some 30 shows and some 200 musical and variety acts later, we had learned everything we hoped we would—possibly more.

It might be well to mention some of the mistakes we made—and the lessons we learned.

Our first temptation—perhaps a natural one—was to use too much color and too many colors. I suppose we thought that now that we were in "color" every picture should be a riot of color; otherwise we weren't producing the show. This policy didn't make for very good pictures. It took the emphasis off the performer where the emphasis properly belongs, and, of course, it made producing the show about twice as difficult. But by about the third week, we began thinking of color schemes instead of an arbitrary combination of many colors. Economy in the use of color quickly became our rule of thumb. When Edith Adams appeared and sang two of her songs from "Wonderful Town" we used only the poster from the show behind her on a neutral-colored flat; Martha Wright was shot mostly in close up, taking advantage of her own attractive skin coloring and the rich color of her gown. Just the performer alone made an attractive picture. When we fully realized this, we had learned our first important lesson.

Equally important in choosing colors for the show was consideration of how the black and white translation of the color picture would look. George Jenkins, our color designer—with as much Hollywood and Broadway experience in color as anyone could have—had a new problem on his hands. He had to keep in mind that, color notwithstanding, most of our viewers were seeing the show in black and white. He soon found out that pastel shades placed close to each other might be attractive enough in color, but made for a picture with little or no contrast in the black and white translation. A pastel pink and a pastel green, for instance, were almost identical when rendered into black and white. He began to think of color contrasts very much as he would gray scale contrasts. Depth and background detail took on a new importance and I think he spent as much time looking at the black and white monitor in the control room as he did watching the more vivid expression of his work on the color monitors.

Exploring Lighting

In our lighting experiments, we found that incandescent light worked much better than fluorescents. It provided us with a more even tone and was generally more reliable for our purposes. One of our top lighting supervisors, Salvatore Bonsignore, was assigned full time to color and he began storing up an invaluable backlog of knowledge about color lighting techniques. The ideal lighting situation was one in which the performers were lit separately from the set, and he preferred light from a low angle source—very much like footlights, as a matter of fact. Since the colors changed every time the lights changed, we needed complete and continuous control to maintain the same picture on the color tube that the eye was seeing out on the studio floor.

As we went along, we began to try low key and mood effects. When Maria Tallchief appeared, she was provided with a formal garden setting in subdued tones. A group of Flamenco dancers was presented in brilliantly colored costumes, well lit, in front of a purposely less-intense backdrop in the style and mood of an El Greco with only two or three darkish colors. This type of staging focused attention on the excitement of the performance itself. In brief, it kept the viewer's concentration where it belonged—on the entertainment itself—and color became, as it should be, a new facet of production rather than a new medium in itself. The choice of settings was very often dictated by the coloring of the performer in question. For example, Janis Paige, who enlivened the stage with her brilliant titian hair, needed very little surrounding production other than an attractive neutral background. She offered as much color as anybody could possibly want.

No Time For Guesswork

Our experience in learning how to plan a color show was invaluable. We found we needed no new people on the staff of a show; rather we needed a staff able and willing to think out every production detail days before camera time. Nothing was left to guesswork. Our costume coordinator had to plan carefully the color of every necktie and every pair of gloves, because they often became a dominant part of a total color scheme. We reached a point, I should say after about six shows, where we felt we were in control and that we were running the color program instead of it running us.

Makeup, which we thought would be a difficult problem, turned out to be a fairly simple matter. Oddly enough, normal street makeup provides very satisfactory results and even now, it is no more difficult nor time consuming than for black and white.

I don't think we have learned the answer to every problem, by any means, but I think we've got most of them. The color technical crews worked closely with us and the value of their experience can't even be estimated. Had it not been for their constant readiness to try new things week after week, I doubt whether we would have learned very much or have gotten very far. But they fought the good fight along with our production staff and we completed the course.

As we begin rotation of all our major CBS Television shows into color, we do so with some seven months of solid production and technical experience, all of it achieved the hard way — under actual show conditions. Our producers and directors will have the advice and assistance of the key production and technical personnel from "The New Revue," sparing them a great deal of trial and error. And I'm sure that as each of our production staffs begin actual work in color, they will become infected with the same enthusiasm for it that for 30 shows, through the easy and difficult times, never left any of us for a moment.



ALAN YOUNG
"Saturday Night Revue"
NBC-TV



KENNETH ROBERTS
TV and Radio for
TONI-BULOVA-ESSO-IPANA

Average Cost Per Person $.0012

By PAUL DREISCHE

(MPO Productions)

Television has long proved a gold mine to the nation's advertisers. Soap flakes, cigarets and soft drinks zoom up into aggressive closeups, punctuated with pitch and jingle, battering down sales resistance with as much force as a coaxial cable can stand.

But American business and industry have recently uncovered a rich new vein of ore in tv—considerably less forceful, but probably more effective; free showings of sponsored public relations and sales promotion films.

Today, more and more television viewers are gently prodded into buying products by documentary pictures which make little, if any, mention of either their sponsors or their sponsors' products. Hunting, fishing, the curiosity of youth, life on farms and ranches, forest conservation, scientific research and American history are just a few samples of the subject matter of these films. In granting free time, all the tv stations ask is that the pictures be entertaining, and convey their messages with subtlety.

The economy and effectiveness of this genteel salesmanship have spawned a vast, multi-million dollar industry, where big business is spending more and more of its advertising dollar for films for television. And, in a way, it all began by accident.

$50,000,000 Annual Tab

In the early days, tv stations were crying for material. Looking about frantically, their eyes soon fell on the thousands of sponsored films already produced for school, church and club group distribution throughout the country. The movies proved such a success, that business today is slanting its films primarily for the 60,000,000 television audience.

Last year two thousand firms spent over $50,000,000 on motion pictures. An even greater amount will be spent this year. Why?

The answer is two-fold. First, the prestige gained for a firm by showing an entertaining, informative documentary is incalculable. But prestige is abstract. Tough-minded business men have found that these films also pay off—in dollars and cents.

In 1951, for example, MPO Productions produced for Remington Arms a motion picture called "Gunning the Flyways." The film has been in distribution for two and a half years, with prints being handled both by MPO and by the regional sales offices of Remington. The production cost was $18,500. Seventy-five prints cost $11,549.75, or a total investment of $30,049.75. Distribution handling charges to date total $434.24.

In two and a half years "Gunning the Flyways" has played over 165 tv stations reaching approximately 26,000,000 people.

Total cost per person: $.0012. And this infinitesimal cost per person goes even lower every year as the original investment is prorated against an ever increasing total audience.

The Ford Motor Co.'s "The American Cowboy" reached 27,000,000 people on 308 stations, and Nash's "Proof Through the Night" played to 22,000,000 on 135 stations—both over a two-year period. And in only six weeks, "Decision for Chemistry," sponsored by the Monsanto Chemical Co., was seen on 32 stations by 5,500,000 people. The examples are endless.

But more important than the size of the audience is the impact on that audience. The production cost, plus a $15 distributor's charge for each tv screening, buys the undivided attention of the viewer, with picture and sound, for 30 minutes. Another way of putting it is that the motion picture medium delivers "advertising readership" almost equal to circulation.

Nash's "Hunting in Alaska" and "Fishing in Alaska," for instance, are not only the most popular and heavily booked films distributed by Modern Talking Picture Service after five years, but Nash dealers have cited case after case of sales directly resulting from screenings of these pictures.

So it looks like the television viewer is in for a steady diet of documentaries in the years ahead. He will become very well informed on a lot of subjects ranging from grasshopper control to the romance of plastics. And if, in seeing the scenic delights of the Hawaiian Islands, the camera takes him there via one of the sponsor's passenger planes, the viewer won't mind. The sponsor certainly won't.



CY HARRICE
LExington 2-1100

TV Can Help Create

By JEAN PAUL BLONDEAU

(Mr. Blondeau is curently in this country from Paris to help foster an international setup).

An important group of French commercial radio producers, advertising agencies, sports promoters and several newspapers have recently formed a company whose specific purpose is to spank a little life into what might have been a still-born baby—French television!

This group, known as International TV, of which I am a member, has announced its plans, which may eventually transform French tv into an exciting and dynamic medium. We envisage the construction of a TV City in Paris, including the transformation of "Velodrome d'Hiver," Paris' Madison Square Garden, into a mammoth tv studio where many of the great European sporting events will be televised. As a result of this construction, we are planning to obtain from the government permission to televise certain sponsored programs.

Since the U.S. is the furthest advanced in tv, we have decided to study your techniques; both technical and artistic. I was chosen to represent our group in the U. S. because of my affiliation with American tv, being the first European to present a live show in this country ("Dollar A Second"). I have spoken to many tv engineers, producers and directors here, and have received wonderful ideas for future use in France. We are continually looking for new programs, both film and live, which will be compatible with French taste.

French tv, I am sorry to say, is in a rather sad state at the present time. The reasons are obvious. Our nationalized tv industry has only three stations operating presently—Paris, Lille and Strasbourg—with an average viewing audience of 300,000. Television viewers have increased very slightly during the past year because of the lack of interesting programs and relatively few hours of tv broadcasting per day.

Lack Financial Support

Nationalized tv, having no financial support from sponsors and existing purely on a limited government grant, has not been able to hire the outstanding talent available in France. Since the war, the same problem existed for French nationalized radio, and the result has been that the French radio audience, for the most part, now listens to the commercial stations of Radio Luxembourg, Radio Monte Carlo, and Radio Andorra. These stations, situated on the French frontier, being able to afford the best actors, writers and directors, have given the listeners the type of programs they want.

Unfortunately, this happy solution has not been applicable to tv. The two commercial stations, Telesarre—(located on the Northeast border of France)—and TV Luxembourg, which are scheduled to begin operations this fall, have already announced that the programs will be broadcast in German, due to the very limited reception of their tv picture in France. Whereas commercial radio is able to penetrate through all France, via its more powerful wavelengths, commercial tv obviously is not.

Our radio sponsors and producers, who have been waiting the coming of tv, now realize that their only solution lies in a commercial tv network. It was this realization that brought about the formation of our new company, International TV.

Our present plans, providing for partially sponsored tv, will not only furnish excellent programs for the French tv network, which will include Lyon, Nice and Marseille, by the end of 1955, but also will take advantage of the great potentialities of the budding European tv network known as "Eurovision."

Thus far, Eurovision has consisted of a series of international sports programs, plus outstanding public events like the Coronation and the Pope's address. But our plans are to institute several daily tv programs linking the major western European capitals. What type of programs would all the countries of western Europe have in common?

Countries with different languages, customs, mores? Never before have the problems of Europe been explained within the same medium.

First of all, the interpretation of news: Imagine, in all the western European capitals, tv studios set up similar to that of "Today" in New York City—and a program which switches from capital to capital, giving Europeans for the first time, an unprejudiced view of their neighbors and their problems.

Also a program that strikes to the heart of all Europeans—their homes. What better way of people understanding one another? An international "Home Show" would do more to bring tolerance and understanding among Europeans than everything that has been done till now. The day Germans start eating frogs' legs and French begin enjoying Wiener Schnitzel, then tv will have done more to bring about harmony than all the treaties that have been signed between France and Germany in the 100 years!

It is a revolutionary concept but the tremendous potentialities of tv leads me to believe that one day, in the not too distant future, we will not only have such programming, but also will be exchanging news and entertainment with the U.S.

Even Cheesecake Can Turn Sour

By ROBERT M. WEITMAN
(V.P. In Charge of ABC Programming, Talent)

To paraphrase William Shakespeare, "To Rerun Or Not To Rerun" is one of the most important questions in summer programming.

Television, which in a few short years has won for itself a gigantic audience, is apparently bowing to the dictum that its "bad-weather friends" are not to be counted on when the sun shines hot and bright.



Bob Weitman

Sponsors and their representatives, apparently feel that since they have the means and the inclination to escape from their apartments and homes during the summer days and nights, then all of America can do just the same.

It is a fallacy. It is an untruth. The proof lies in the simple arithmetic of the 8,000,000 people of New York City for example. Certainly not more than perhaps 5% are fortunate enough to escape a New York summer; another possible 15% seek relief at the beaches and other outdoor recreations during the daylight hours of the summer weekends. The same percentages probably hold true in all of America.

Where, then, are the 6,000,000 or more people left within the limits of New York? What are they doing? What do they turn to to give them the pleasure television gives them nine months of the year?

It is the practice of television to bring to the summer viewing public reruns of programs previously presented. Albeit the majority of these reruns are of fine quality, they have been seen before and unless they are exceptional—no, almost counted among the "classics"—the dial will be flipped and maybe the set will be turned off.

It is my contention that the vast television audience of September through May can be retained almost intact if we will not "sluff them off" with reruns; that summer television viewing can be productive for a sponsor who cares enough for his winter audience to keep them through the summer.

Sure television dials are switched off in the summertime. The public is not getting the kind of entertainment they are accustomed to! They get reruns on film, movies they're seen countless times, and when they do get a live show, it is far inferior to what they get the balance of the year.

We find a parallel to the current thinking of the television industry in the thinking of the motion picture industry up until about 10 years ago.

Movie theatres used to close down for the summer period. Film distributors hoarded their product for the cooler months. Then someone came along and showed movies in open-air facilities atop the closed-in theatre. Business during the summer months zoomed. The movies began to talk and the open-air theatre died because of the interference of street noises. Someone else came along with the idea of giving movie audiences the coolness of the outdoor evenings within the confines of a theatre and the air-conditioning of movie theatres was under way. Business in movie theatres skyrocketed.

Then Came Television

We were so busy developing our new industry that we forgot the lesson that the theatres had learned. No, we didn't close down. We merely began to stagnate. We tried to palm off on the public the same cheesecake we had served to them some months before. But the cheesecake had turned sour or at any rate it did not taste as good as that first bite when it was first dished-out. So our television audience turned away from us.

But the people wanted entertainment. They all couldn't get out of the city. They went to the movies. At least there they saw fresh entertainment. They hadn't seen it before. But in the case of television the motion picture industry checked and found that television was trying to put one over on its public during the summer months. And quick as a flash they reacted by showing movies as good, if not better, than their winter movies, during the months that television programming was weak.

It is my firm conviction that fresh, new shows will hold our viewers throughout the summer. That we do not have to close up shop. All of New York — and the rest of the big cities do not head for the hills and the beaches during the summer period. According to the Consolidated Edison Co. there are now more than 199,500 home air-conditioning units in operation in the parts of the city serviced by them. They anticipate that by next summer that total will be increased by at least another 90,000 units. They know, too, that many homes have an air-conditioning unit cooling off the same room that houses the television set. Distributors of such equipment report that in the majority of installations the living room is the location of the first air-conditioning unit in the home. The sharp cut in the price of this equipment will get them into many, many more homes.

TV can capture its biggest audiences during the summer by providing them with the kind of shows we are giving to them the rest of the year. We can get them while they're off-guard saving money and continue to hold them through the rest of the year! And it can be done!

As I've said earlier, to rerun or not to rerun is the question facing us during the summer. Where we have good shows we know the public wants to see again, all is well and good. But we do not have enough of these shows and so, in my opinion, we should try to program shows of new and fresh quality.

Certainly we can't do it by ourselves. Beginning as soon as we can, we should undertake a program of educating sponsors and potential sponsors to the great avenues of television productivity available to them during the summer months. We must make every effort to convince them to join with us in the strength of our convictions. We must demonstrate to them that we can now, during the summer, attract large audiences and retain them with good shows so that this same audience will stay with the show through the rest of the year. We must get them to believe with us that it's "the good old summertime."

Standard Oil of Indiana Repacts ABC-TV Pro Grid

Chicago, July 27.

Standard Oil of Indiana has decided to go along again this season with ABC-TV's telecasts of the Chicago Bears and Cardinals pro football games. Standard will bankroll the 12-game package on 18 midwest outlets with the web co-oping the games in other markets.

This is ABC's second National Pro League bundle set for this fall. Network earlier lined up American Oil to sponsor the Washington Redskins' telecasts

'Chick' Kelly Upped

Philadelphia, July 27.

John J. "Chick" Kelly, promotion and publicity director at television station station WPTZ, has been named assistant to David Partridge, general advertising and sales promotion manager of Westinghouse Broadcasting, Inc.

Announcement was made by Chris J. Witting, president of Westinghouse, who said Kelly will be headquartered in New York, starting Sept. 1. Kelly has been with WPTZ, one of the chain's three tv outlets since 1950.



MEL BLANC

"Jack Benny Show"—TV
TV "Musical Chairs"—KTTV
Radio
"Jack Benny Show" "Cisco Kid"
CBS-Network Mutual Network

Video Needs Farm System

By PAUL WHITEMAN

Everybody recognizes the desperate need for developing new talent, but when it comes to doing something about it, the old attitude "let Joe do it" prevails in most quarters. With television eating up talent faster than any other medium of show business that we have ever known, it is up to the professionals of our business to encourage the amateur talent shows.

In most cases show people give talent shows the brushoff, and in doing so make the jobs of those of us with a sincere interest in the young performers much harder.



Paul Whiteman

At one time there was the vaudeville circuit for the development of new performers: Here, before an audience, they had a chance to develop their talent and a sense of showmanship. But today there is no sounding stage for the unpolished performer. That puts the job squarely on the shoulders of tv. It must develop its own farm system and the answer is the many amateur shows on both network and local basis.

To start with there is really a natural type of appeal in these shows. People always pull for the underdog and these kids are in that category until they blossom out as full-fledged performers.

Another thing that many people lose sight of is the amount of preliminary screening we, and all talent shows for that matter, do before getting a show together. Each week for our hour ABC-TV show, "On the Boardwalk," we audition about 400 acts and from this group we select six or seven to appear. Even the few we do select are far from polished, there just aren't enough places for these kids to become polished.

Not Just An Audition

As anyone can see, this is a terrific screening job. But our work doesn't end there. After we take a handful of acts and give them a chance to audition on the air, we cut the six or seven down to three winners.

Then we take these three and with the help of a few far-sighted professionals we attempt to help these kids by rehearsing and coaching them for a week. With the little help we can give them in a week we bring them back on the stage to perform with costumes, scenery and the full band. This is what I have in mind by helping to develop new talent. Just an audition without coaching is hardly the answer to the pressing need for new, trained talent to fill the many, many programs aired every week by the four tv networks, not to even mention the hundreds of local stations that also have a need for trained performers.

When you consider that every half-hour or hour show has gen-

(Continued on page 88)

A TIME TO THINK

By GORDON GRAY
(V. P., General Manager, WOR, WOR-TV)

A time to think . . . a time to die . . . a time to live. These are the times that try men's souls. . . .

Now is the time for all good men to come to the aid of their. . . .

You put a piece of clean white paper in the typewriter and you think of an article you are going to write. You try to put your thoughts in focus. A million pictures flash through your mind taking you back to the past. The future is still a blur, and then you remember what the hero of the play, "Berkeley Square," said: "You are in a plane flying overhead, below you is the river and time is like that river. You can see where it begins, where it is and where it is going."

You wish it were that easy. You wish you could see it all. You are living in a science fiction world. You are not a time traveler like the hero in "Berkeley Square" but you are living in an age of wonder and miracles. You hear the kids acting out space talk: "The rocket ship is ready! Blast off! We're going to the moon!" It's an atomic age; an electronic age; a gadget machine age. Speed and tension; anxiety and international conflicts; hysterias of all kinds echo around you: investigations, juvenile delinquency, hoodlumism, inflation, deflation, rising production costs, rising labor costs; fantastic new inventions; magnetic tape recordings, color television, miniature cameras. The echos thunder on: "What are we going to do about the problems of the aged; what are we going to do about movie theatres closing down; what are we going to do about residuals for half-hour tv films; where are we going to get new talent; what's going to be with UHF and VHF; when are there going to be more new stations; what's wrong with rating systems; how many stations can live in one market; what are we going to do about nighttime radio; what are we going to do about daytime radio; what's the future of live programming; where are we going from here?"

The frenzied questions whirlwind into silence and fear. That fear translates itself into anxiety and complaints and do-nothingness and worrying about the other fellow.

You Think, Think, Think

You think of how the world you live in relates to you directly. You think of the ratings and the surveys and the research and the articles on the changing composition of the audience. You think of the bright young Madison Avenue man you had met at a party recently. You mentally had dubbed him, the Man-Who-Knew-It-All. He had all the answers. Indiscriminately, he knocked stations, networks, packages, programs—everything was wrong. And when he got around to WOR, I asked him to be as specific as possible. Glittering generalities about programs, production, public service, new ideas, new techniques, the lack of initiative and imagination filled the Martini air for another 15 minutes. So I asked him if he knew about the allocations of public service messages, the time devoted to Polio, Cerebral Palsy, Heart disease and a host of others. I asked him if he knew about the three-week forum Martha Deane had conducted on mental hygiene for the Mental Hygiene Association. Of course, the Man-Who-Knew-It-All had never heard of it. He had never heard of "Harlem Detective," "High Tension," "Spotlight," "Colonel Venture." He had never heard of our experiments in new camera techniques. He had never heard of the reception accorded the non-violence "Colonel Venture" program. He had never read the many newspaper and trade press plaudits. He never looked at the "Merry Mailman" or knew of the job Ray Heatherton was doing on radio and tv. He knew nothing of the many public service films on tv and most of all, he knew nothing about the "Radio Playhouse."

You think of the Man-Who-Knew-It-All, the critic living in a vacuum and you remember a little bit of your Shakespeare. "What dreams may come," Hamlet muses, "When we have shuffled off this mortal coil, must give us pause . . ." And for centuries literate man has mused with him and taken pause. The words are Shakespeare's but he need not have mused for himself. Few men have shuffled off a mortal coil to find it turned so immortal. Today, his phrases, the language he helped create, are a greater part of life than ever before.

—And Then There's Pride

You think of your plans for the future because of the success of the classics on the "Radio Playhouse," you'd like to tell the Man-Who-Knew-It-All that you are planning to present a transcribed series of Shakespeare's great works: "Macbeth," "The Tempest," "Romeo and Juliet," "Hamlet," "Richard III," "Othello," "Taming of the Shrew," "Henry V." And then you decide to tell him about a movie you saw recently. The plot dealt with the behind-the-scenes story of executives in a big company. You reminded him of the climatic speech the hero made. You don't remember it exactly, but it was about PRIDE. "You have to have pride in your product. Every man in your organization from the bottom to the top, must have a feeling of pride in what he is doing, pride in what he is selling. He must believe in his product."

You think of the Man-Who-Knew-It-All and your review-preview article and you wonder if you ought to write about "Pride." The magic word is—Pride. You are proud to be in an industry which serves the public interest. You are proud of the showmanship, program ideas, the personalities, the promotion, the publicity, the enthusiasm, the courage, the efforts of all the people in front of and behind the microphone who for years have tried to bring entertainment, information and education to the growing and ever-changing audience. You are proud of the fact that you are still planning for the future, although you can't tell the Man-Who-Knew-It-All what you are hoping for. But you know that what he lacks; pride and faith—that's something you have.

So you tell him about the Advertising Council's campaign on "The Future of America." "The better you know America, the better the future looks." You tell him about the public service campaign you are running in a letter writing contest entitled "Why I Have Faith in the Future of America." You tell him about the tremendous mail response, the beautiful and inspiring letters. And you relate it to your industry and to your stations. You tell him that you can look into America's future and you can set your hopes high. You tell him: "This dynamic country has been in a period of tremendous growth. This has meant more jobs, more money, more security, more homes and more opportunities for everyone. As you look into the future, all that can be seen is promise of even greater growth for your country and for you. This is the big promise. The sweeping changes that have been taking place in America during the last dozen years have been resulting in vastly expanding needs, and meeting these needs offers greater opportunities than ever before to practically every group in our society. We are in a new age of promise. Unprecedented population increase in the past decade, marked improvements in our living and working standards, other striking changes in the American scene have been creating a wide variety of needs—meeting these needs offers great opportunities from which all of us can benefit."

Here in greater metropolitan New York with the population ever increasing, we will never be without customers, listeners and viewers.

You think of all this as you try to put it all on paper and now the future comes into focus and you know that it will be as bright as you make it. You know that the eternal verities still held true. There is no substitute for hard work. As Edison said, "It is a matter of 2% inspiration and 98% perspiration." You know that there is a time to live, a time to die, a time to think and a time to do—

You think it over and now you know the theme for your article:

Now is the time for all good men to work together toward the future.

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**Name on request

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BASED ON CHARACTERS CREATED BY F. HUGH HERBERT

FRESH AS A WINK... TWINKLING WITH LAUGH AFTER LAUGH! EVERY HALF-HOUR PROGRAM A COMPLETE STORY!

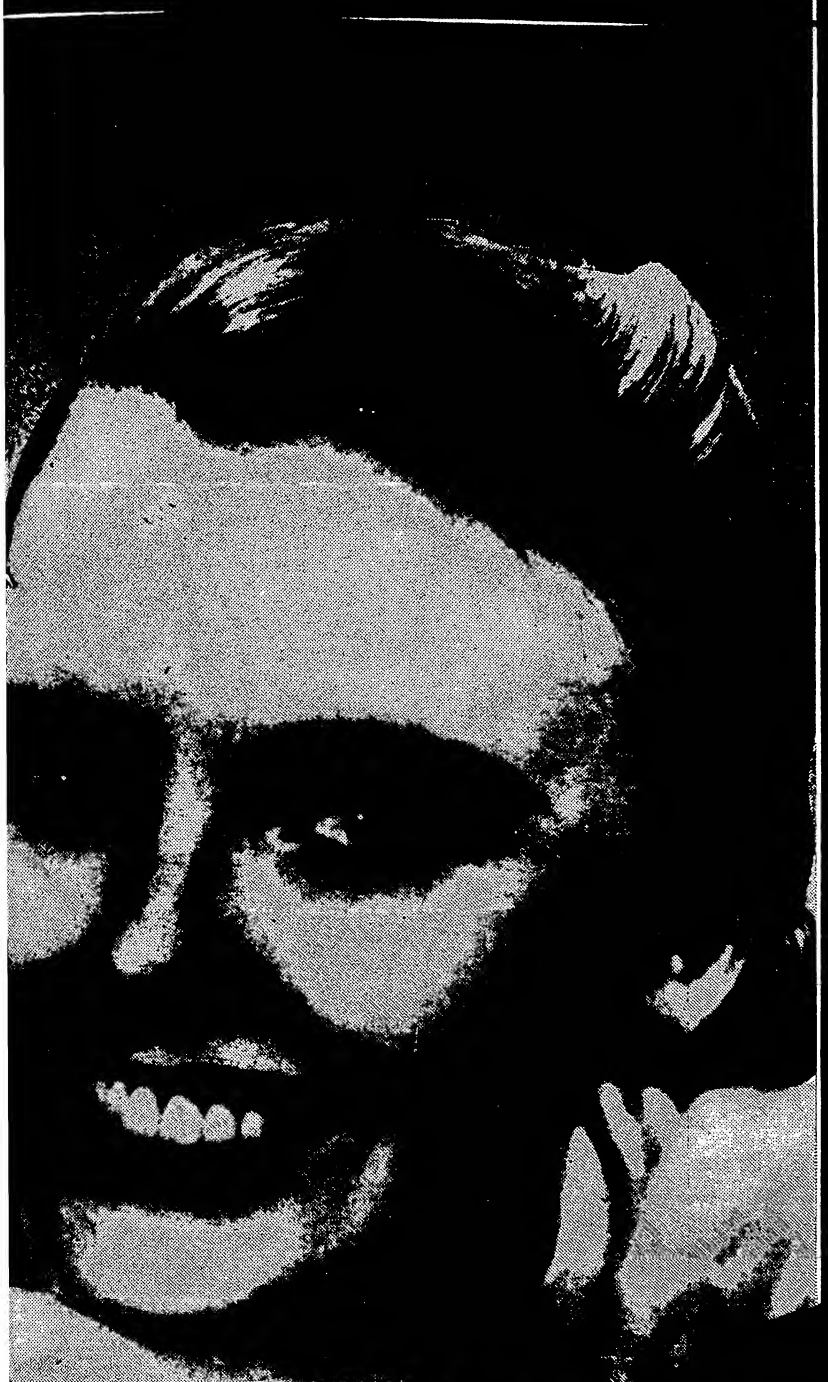
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★ BOBBY ELLIS as DEXTER
★ MARY BRIAN as MRS. ARCHER
★ JOHN ELDREDGE as MR. ARCHER





ZIV-TV

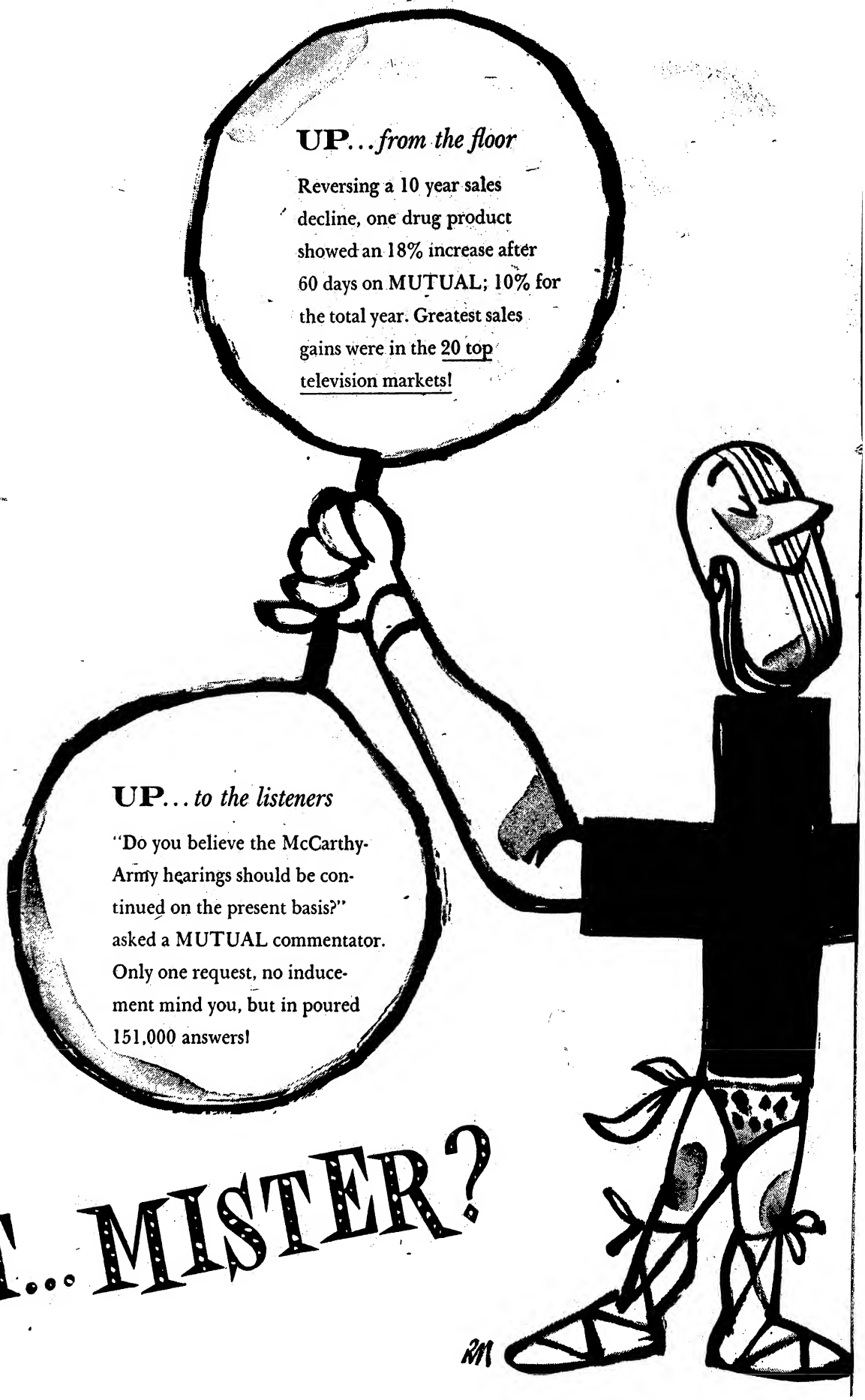
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NEW YORK HOLLYWOOD

UP... *from the floor*

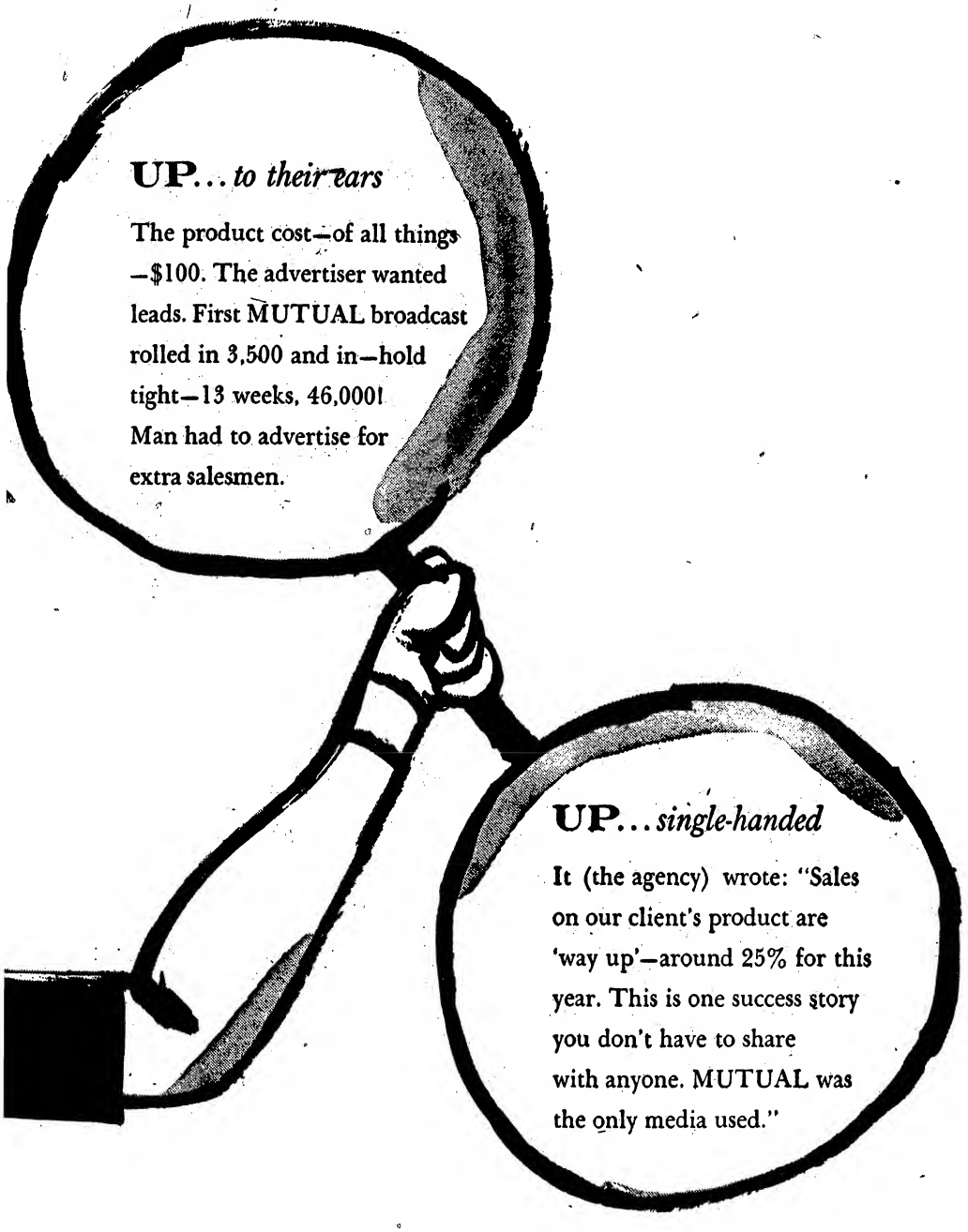
Reversing a 10 year sales decline, one drug product showed an 18% increase after 60 days on MUTUAL; 10% for the total year. Greatest sales gains were in the 20 top television markets!

UP... *to the listeners*

"Do you believe the McCarthy-Army hearings should be continued on the present basis?" asked a MUTUAL commentator. Only one request, no inducement mind you, but in poured 151,000 answers!



LIFT... MISTER?



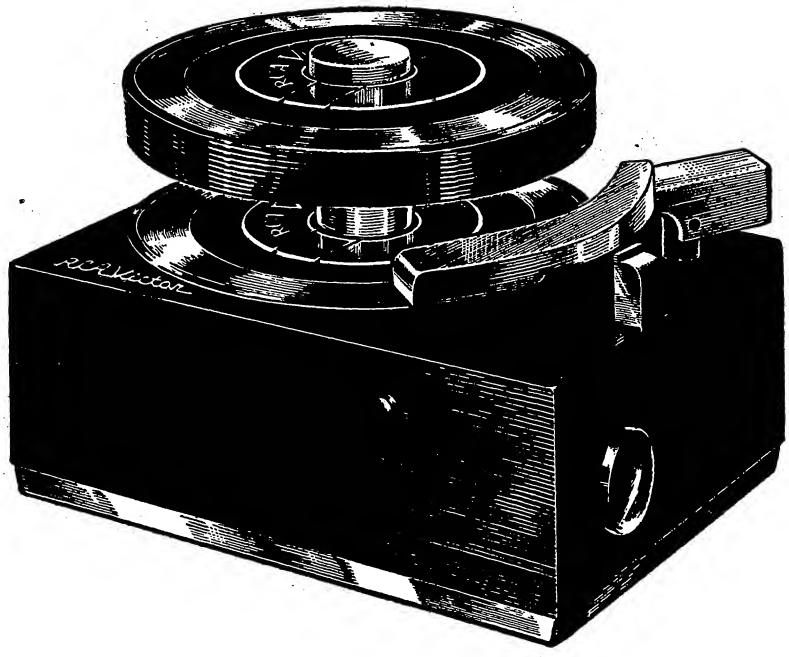
Sure we've an audience lift (even listening at night is up on Mutual over last year in the latest Nielsen report—M-F 7:30-10 pm.) Sure we've a billing gain (the only network to have one in fact—Jan.-April '54 over Jan.-April '53). Sure we lift our voice in 328 markets other nets and other media miss. *That's* the great strength of Mister Plus. But the lift that counts, we think, is the lift Mister Plus gives clients' sales.

Want a lift, Mister?

Mutual Broadcasting System *A Service of General Teleradio for All-America... PLUS*

It was true in 1949
...it's true today
THIS HISTORIC ADVERTISEMENT OF MARCH 24, 1949 SET A NEW STANDARD FOR RECORDED MUSIC.

An outstanding achievement in RECORDED MUSIC



This is the compact, automatic plug-in unit, with which you can enjoy the new 45 rpm Victrola* records through your present phonograph, radio, or television combination. *The case is not much bigger than a cigar box and the whole unit weighs less than 6 pounds. Height 6⅛", width 9¼", depth 7⅛". Operates on 110 volts, AC (the standard home-lighting current).* There will also be complete table and console models... all beautiful, all compact, all with the famous RCA Victor "Golden Throat"!

A new standard of performance unmatched by any other record-playing system

SETTING the highest standard ever achieved in the field of recorded music for the home, RCA Victor will shortly introduce a record and record-player system that is entirely new in conception and thrilling in performance.

It will bring you:

The *finest tone quality* in the history of the phonographic art . . . and at *less cost!*

Unmatched *convenience* and *simplicity* of operation!

The *fastest, quietest record-changing* mechanism ever designed!

One hour and *forty minutes* of the music you want *with only one turn* of a stack of ten records!

Non-breakable, long-life records which are *all the same convenient small size!*

Records that are *free of surface noise* and *free of sound distortion* throughout the entire playing area! Only the distortion-free "quality-zone" is used.

The convenience of *storing* several hundred of the new records in an average-size console cabinet!

While bringing you the most perfect music reproduction ever devised, *this new system does not make your present phonograph and records obsolete!* You simply attach the new plug-in player unit to the instrument you have now, and enjoy both the old and the new!

And there will be a variety of other models, complete in themselves. Altogether, they will make this new standard for recorded music available at prices within the reach of every pocketbook!

WHY A NEW SYSTEM?

With the advent of the automatic changer, mechanical difficulties were encountered which frequently resulted in damage to records. Moreover, the cost of repairing changer units, plus the inconvenience to the consumer, prompted RCA Victor to commission its engineers to develop a new system based on the following objectives:

1. To design the best record ever produced.
2. To develop a trouble-free automatic mechanism for changing records.

In pursuing these objectives the engineers were instructed to disregard all limitations or restrictions formerly placed on the design of both players and records.

These objectives have been achieved in RCA Victor's new system of recorded music! This you will know when you *see* and *hear* its superb performance. *Here are the first record and automatic record player ever designed to go together!*

You will thrill to their performance. The player is compact and light—it weighs under six pounds! The turntable is less than 7 inches in diameter, with a spindle of 1½ inches diameter. The tiny records slide on and off with amazing ease! Inside the spindle is a trigger record-changer mechanism that releases records with precision and camera-shutter speed. It is free of noise! A remarkably light tone arm exerts a pressure on the records of only one-sixth of an ounce!

When you play one of these new records, only 7 inches in diameter and revolving at a speed of 45 revolutions a minute, you hear music, *both classical and popular,* at its recorded best. It has *live-talent quality . . . a new clarity, depth and brilliance that will astonish you!*

WHY 45 RPM?

The use of a new turntable speed of 45 rpm in the RCA Victor system is fundamental to its outstanding performance. For the size of the record and the extremely high quality standards that were demanded, it was determined, mathematically and by other scientific tests, that 45 revolutions per minute was the speed that would accomplish the desired results.

If it turns *faster* than 45 rpm, the small convenient record will not carry enough music. If a record of this size goes *slower,* part of the music inevitably becomes distorted. But at just *this* speed, the engineers have achieved all the other advantages with the most life-like TONE QUALITY in the history of recorded music!

Toward a new standard

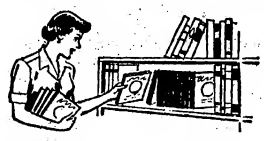
In the new 45 rpm victrola system, RCA Victor sincerely believes that a new standard in performance and value has been established . . . a new standard that is unmatched by any other record or record player available to the public at this time.

We believe firmly that this IS a genuine new standard and that the record business is bigger than any one company. In recent weeks we therefore have shown the new Victrola system to the entire industry, record as well as instrument manufacturers. The results of ten years of development and research, together with our blueprints and technical knowledge, have been offered them for their use at no charge.

We are firmly convinced that the 45 rpm system will be the criterion for standardization in the future. We are equally sure that the public will corroborate this belief. For the new system of a record and a player BUILT TO GO TOGETHER will deliver better music, to more people, at less cost!

Answers to your questions

RCA VICTOR has been deluged with questions about its completely new phonograph-record system. Never has a new development in the field of recorded music caused so much comment! Here are the answers to your questions:



1. Does the new 45 rpm system make my present conventional record player and records obsolete?

No! RCA Victor will continue to produce conventional records in all musical categories. And we will continue to *improve* this 78 rpm product, giving you the benefit of every technical advance that is physically possible to incorporate into the conventional record system.

2. Does the new system work with my present conventional phonograph or radio?

Yes! The compact, inexpensive plug-in player unit illustrated on this page easily attaches to your radio, phonograph, or television combination.

3. Is there an improvement in tone quality?

Yes! Here is music clear, brilliant, "live" almost beyond belief! This is achieved through a unique combination of factors: the 45 rpm speed; recording only in the quality zone; the absence of surface noise; the lightness of the tone arm.

4. How else is the new record better?

The new records are smaller, non-breakable, light weight. They are all the same size! Their special "shoulders" eliminate surface wear. They can be stored conveniently in any bookcase... almost 150 records fit on one foot of shelf. Albums are small, and dustproof.

5. Is the new record-changer an improvement?

Yes! It is foolproof, quick, *silent!* The simple mechanism works *inside the spindle.* Time lapse between records is only a few seconds. It *cannot* damage records. And no needle to change; it uses the famous RCA Victor "Silent Sapphire" permanent point pick-up.



6. Is it easier to operate?

Yes! Stack up to ten records on the changer spindle, and you can enjoy more than 50 minutes of playing time without touching the record player. With only *one* reversal of the records, you can get one hour and forty minutes of just the music *you* want. No forced combinations; you have complete freedom of selection.

7. Is the new system more economical?

Yes! It is now possible to produce a better record at less cost. Non-breakable and made of the finest vinyl plastic, it has longer playing life than conventional records – up to 10 times as long! Their smallness and lightness enable speed and economy in distribution. *Your* savings in record costs will more than offset the moderate price of the 45 rpm player attachment or self-contained unit.

PROGRESS OF THE "45"

Here's what's happened to the RCA "45" since it was introduced to the public five years ago

1. **14 records can now be stacked on the spindle, providing up to 3 hours of listening time.**
2. **"New Orthophonic" high-fidelity sound has been added.**
3. **"Extended Play" (EP) has increased playing time from 3 to 8 minutes for each side of the record.**

SMASH HIT! The RCA "45" has generated a new interest in recorded music. In 1949 – when the "45" was introduced—total sales for the record industry were $160,000,000. This year the volume is expected to reach a new high of $225 million!

TO CELEBRATE this enormously successful 5th anniversary of the "45", RCA is now offering another record first . . . the *"Listener's Digest."* In brief the *"Listener's Digest"* is a package consisting of an automatic 45 "Victrola" phonograph, a 42-page musical enjoyment guide, and—for the first time—a collection of some of the world's finest music in digest form. Twelve superb symphonies and concertos, carefully edited so that the real cream of the music remains, have been transcribed on 10 RCA Victor High Fidelity "45EP" records.

That's the five-year story of the "45". It reaffirms RCA Victor's long-standing policy to: "Give the public recordings of the finest artists and the finest music . . . to achieve through our instruments and records the finest possible musical reproduction . . . to make available to the public the achievements of RCA's world-renowned scientists and engineers."

*"Victrola"—T. M. Reg. U. S. Pat. Off.

RCA VICTOR



"HIS MASTER'S VOICE"

PIONEER AND WORLD LEADER IN RECORDED MUSIC


IT'S A GREAT LIFE
for
CHRYSLER DIVISION
Disneyland
for
Derby Foods, Inc.
DEATH VALLEY DAYS
for
PACIFIC COAST BORAX CO.
CLIMAX!
for
CHRYSLER CORPORATION
Shower of Stars
for
Chrysler Corporation

BIG TOWN

for

LEVER BROTHERS CO.

BOB CROSBY

for

THE S.O.S. COMPANY

*STARTING SEPTEMBER 1st OUR NEW ADDRESS WILL BE:

THE TISHMAN BLDG.
3440 WILSHIRE BLVD.
LOS ANGELES

WE'RE OFF TO McCANN-ERICKSON'S NEW OFFICES IN THE *TISHMAN BUILDING ON WILSHIRE BOULEVARD

...WITH ALL THESE BIG TV SHOWS THIS FALL, WE NEED MORE ROOM AND PLENTY OF IT!



TWO OUTSTANDING TV HITS

"BREAK THE BANK"

BERT PARKS, M.C.

Sundays, ABC-TV

10:00 P.M., E.D.T., for

DODGE DEALERS OF AMERICA

WOLF ASSOCIATES, INC.

"MASQUERADE PARTY"

Mondays, CBS-TV

9:30 P.M., E.D.T., for

INSTANT MAXWELL HOUSE COFFEE

WOLF PRODUCTIONS

420 MADISON AVE., NEW YORK

BUD COLLYER

"BEAT THE CLOCK"

CBS-TV

"BREAK THE BANK"

NBC-RADIO



EARL WRIGHTSON

Singing Star

OF THE ROBERT Q. LEWIS
RADIO AND TV SHOWS

●

Personal Management

JACK BERTELL

730 Fifth Avenue

New York City

Circle 5-7075

FAVORITE SEAFOOD SPOT
Guy Lombardo's East Point House
FREEPORT, LONG ISLAND

Returning to WNBT for
Lincoln-Mercury in the Fall



GUY LOMBARDO

AND HIS ROYAL CANADIANS

Returning To

ROOSEVELT HOTEL, NEW YORK

In September

DECCA RECORDS
ZIV TRANSCRIPTIONS

PRODUCER OF "ARABIAN NIGHTS"
Starring LAURITZ MELCHIOR
at the Jones Beach Marine Theater

Exclusive Management
MUSIC CORPORATION OF AMERICA

Publicity—DAVID O. ALBER ASSOCIATES: Gene Shefrin



TV MEMO:

...make way for...

MAGDA GABOR

a sparkling new personality

Management
JACK BERTELL
730 Fifth Avenue, New York
CIRCLE 5-7075

DOUGLAS EDWARDS



LANNY ROSS

"LANNY ROSS SHOWTIME"
Beginning August 9th
WCBS—MONDAY THRU FRIDAY
4:30 TO 5 P.M., E.D.S.T.
GENERAL ARTISTS CORP.

GOODSON-TODMAN PRODUCTIONS
NEW YORK

41 EAST 57 STREET · NEW YORK 22, NEW YORK

July 21, 1954

TO: BRISACHER, WHEELER & STAFF
Van Camp Sea Food Company, Inc.

CECIL & PRESBREY, INC.
Sylvania Electric Products, Inc.

DANCER-FITZGERALD-SAMPLE, INC.
American Chicle Company

ESTY, WILLIAM COMPANY, INC.
R. J. Reynolds Tobacco Company

KATZ, THE JOSEPH COMPANY
American Oil Company

LENNEN & NEWELL, INC.
P. Lorillard Company, Inc. (Old Gold)

LUDGIN, EARLE & COMPANY
Jules Montenier, Inc.

SULLIVAN, STAUFFER, COLWELL & BAYLES, INC.
Noxzema Chemical Company

TATHAM-LAIRD, INC.
C. A. Swanson & Sons

YOUNG & RUBICAM, INC.
P. Lorillard Company, Inc. (Kent Cigarettes)
Remington-Rand, Inc.

Thanks for allowing us to help you in TV programming for your clients thus far in 1954.

Mark Goodson — Bill Todman

EVE ARDEN

AS

"OUR MISS BROOKS"

CBS

RADIO and TELEVISION





barry nelson

"My Favorite Husband" CBS-TV Saturday Evening

•

This Summer

"The Hunter" NBC-TV Sunday Evening

"MAMA"



This is the beloved Hansen family seen each Friday night at 8:00 on CBS TV. Peggy Wood (Mama); Judson Laire (Papa); Rosemary Rice (Katrin); Dick Van Patten (Nels); Robin Morgan (Dagmar); Ruth Gates (Aunt Jenny). Carol Irwin, producer; Ralph Nelson, director.

next season

Max Liebman

presents

twenty 90 minute
color "specials"

NBC TELEVISION

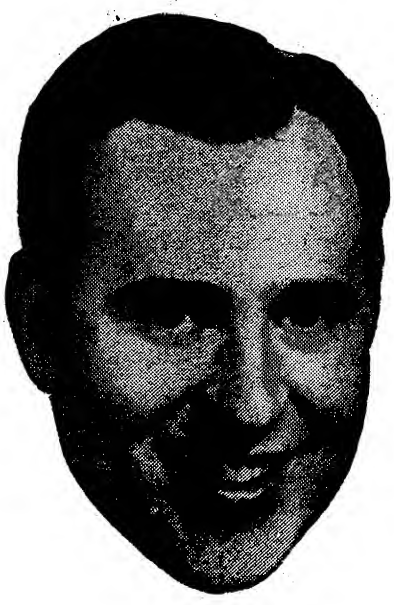
GERRY GROSS-NORMAN BAER

PRODUCTIONS

4 West 58th Street
New York, New York
MU 8-8882

1680 North Vine Street
Hollywood 28, California
HO 2-6343

Press Relations
PAUL W. BENSON



CARL REINER

THE SID CAESAR SHOW

NBC-TV

KENNETH BANGHART

With the News

NBC



"If only because so many television news programs are preoccupied with pictures and fail to give the really hard news of the moment in a direct manner, special attention should be called to a little-noticed newscast by Kenneth Banghart, over NBC. He does the job properly.

"Mr. Banghart is heard at midnight—and for five minutes he gives nothing but straight news. There are practically no intrusive visual gimmicks, no frills and no interruptions. Mr. Banghart's newscast is unusually well edited; he delivers the summary without tricky inflection. In short, he puts the news above the picture, which is as it should be.

"Other news programs, especially the major network news operations, might borrow a leaf from Mr. Banghart's show."—**Jack Gould, N. Y. Times.**

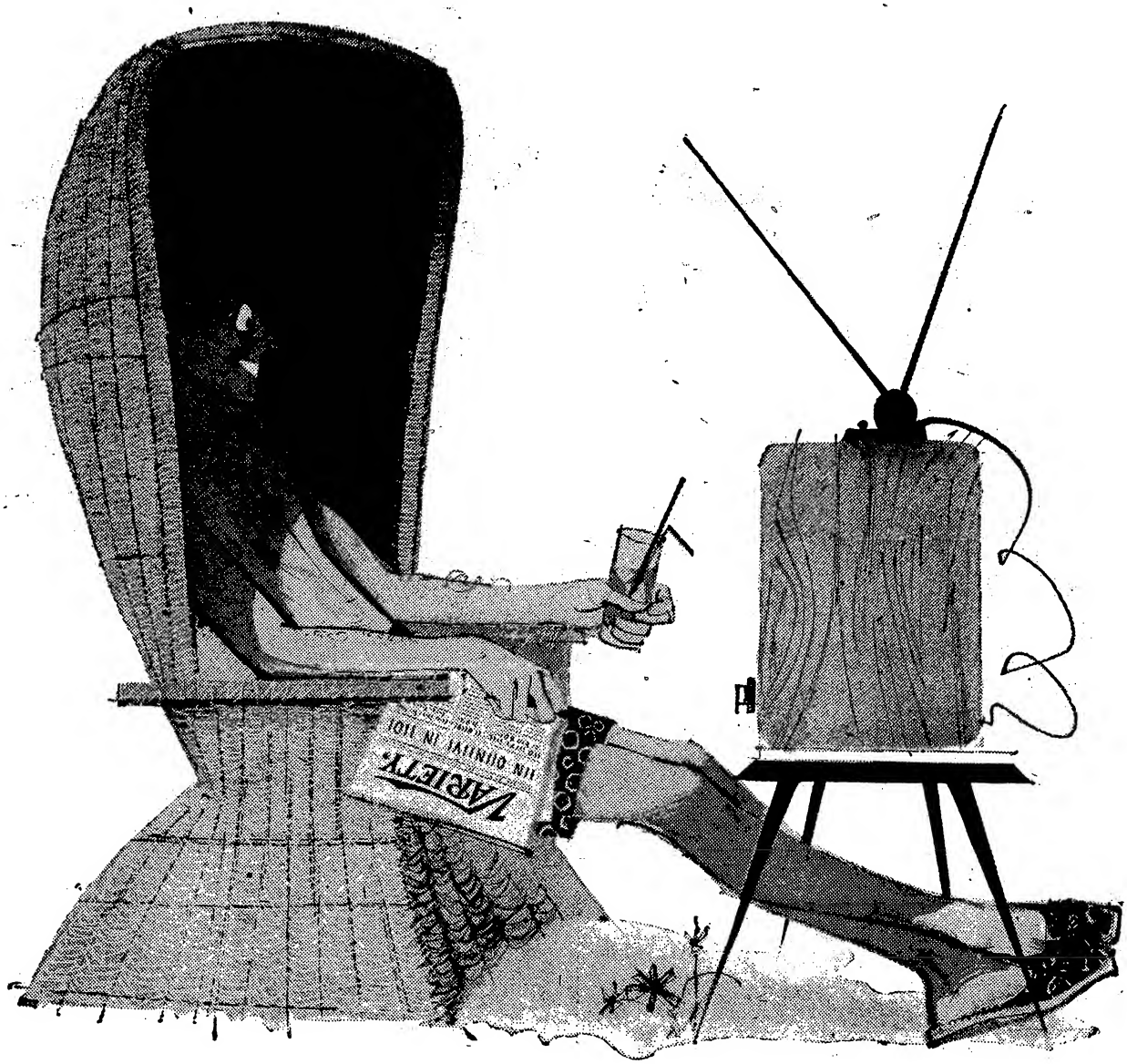
NEWS GAME
With Kenneth Banghart, Inez Robb, Eloise McElhone, Hal Boyle, Walter Kiernan
Producer: Merrill Mueller
NBC, from New York

"NBC has come up with a crackerjack current events quizzer in 'The News Game' . . . Kenneth Banghart, the veteran newsman, handles the moderating stint as if he invented it . . . Banghart moved the stanza along rapidly without sacrificing the essentials. Radio is in a bad way if a sponsor can't be dug up for this smartly done news quiz."—*Tvau.* VARIETY.

★ **RADIO—WNBC** ★
NEWS
6 P.M. and 11 P.M.
Monday through Friday
THE NEWS GAME
8 to 8:30 P.M.
Wednesdays

★ **TELEVISION—WNBT** ★
MORNING HEADLINES
Midnight
Monday through Friday

Represented by ALBERT ROSS
132 West 43rd St.
New York City
CHickering 4-3741



all summer long, the show
VARIETY calls "TV theatre at its best"
continues with the same top stars...
same top stories...produced by
The Theatre Guild

United States Steel Hour

originating live from New York—alternate Tuesdays, 9:30 p. m., ABC-TV



Spike Jones

4 WAY BOXOFFICE POWERHOUSE!



Television

"CUE" notes on TV

THE SPIKE JONES SERIES IS LOADED WITH SURPRISES

"We've been watching the Spike Jones Show and we've found ourselves more than a little grateful for him and his whole screwy gang.

Think we can tell you why, too. One of TV's major troubles is that it has become static. It no longer holds enough surprises for the viewer.

With Spike and his crew, you never know where the next trick is coming from. There's never more than a tiny interval between one stunt and the next, the greater part of it is damned clever material that has been ingeniously devised and carefully worked out.

Jones, himself, is a highly poised performer who's as adept with a comedy line as he is at leading a musical travesty."

—Philip Minoff, *Cue Magazine*, N.Y.C.

Pictures

"FIREMAN SAVE MY CHILD"

Universal-International

"Fireman Save My Child" is a fast session of titters, yocks and howls starring Spike Jones and his City Slickers. A good response to the fun seems certain in the general market and Jones and his music makers (sic) probably will be back at UI for similar offerings.

Brog,
Daily Variety, April 27, 1954.

Records

"I'M IN THE MOOD FOR LOVE"

RCA VICTOR

NEW YORK, July 19—Spike Jones' top request on personal appearances is his record arrangement of "I'm in the Mood for Love" involving a Liberace take-off. When Jones hit Cedar City, Utah, he was concerned about keeping the number in the show. He figured without local TV, nobody would know Liberace. But Jones discovered the town did know Liberace—from records. "Which records?" asked Spike. "Well, I dunno the name of it," said a Cedar City authority, "but it's where Liberace says, 'George, you're blowing out the candles'." P. S.—It's Jones' own version!

—*Billboard.*

Personal Appearances

"MUSICAL INSANITIES OF 1954"

"Twice as funny as ever before"

—*Louella Parsons.*

Personal Management **ARENA STARS, INC.** RALPH WONDERS, President

366 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA

Direction MCA

ROBERT MONTGOMERY

Presents

"THE AMERICAN TOBACCO THEATRE" **"THE JOHNSON'S WAX PROGRAM"**

Monday Evenings
NBC-TV, 9:30-10:30 P.M., E.D.T.



James C. Petrillo

President
AMERICAN FEDERATION OF MUSICIANS

LLOYD GROSS

DIRECTOR

"MASQUERADE PARTY," CBS-TV

"BREAK THE BANK," ABC-TV

"PORTIA FACES LIFE," CBS-TV



ON-TARGET TELEVISION

KUDNER AGENCY, INC.

NEW YORK DETROIT WASHINGTON SAN FRANCISCO

HORACE McMAHON



Television . . .

"MOTOROLA"
"SCHLITZ PLAYHOUSE"
"WATERFRONT"
"LONE WOLF"
"MARTIN KANE"
"JUSTICE"
"FOUR STAR PLAYHOUSE"
"FORD THEATRE"

"SUSAN SLEPT HERE" *latest RKO Release—*

BOB QUIGLEY

PRODUCER

"ON YOUR ACCOUNT"

CBS-TV

JACK HURDLE

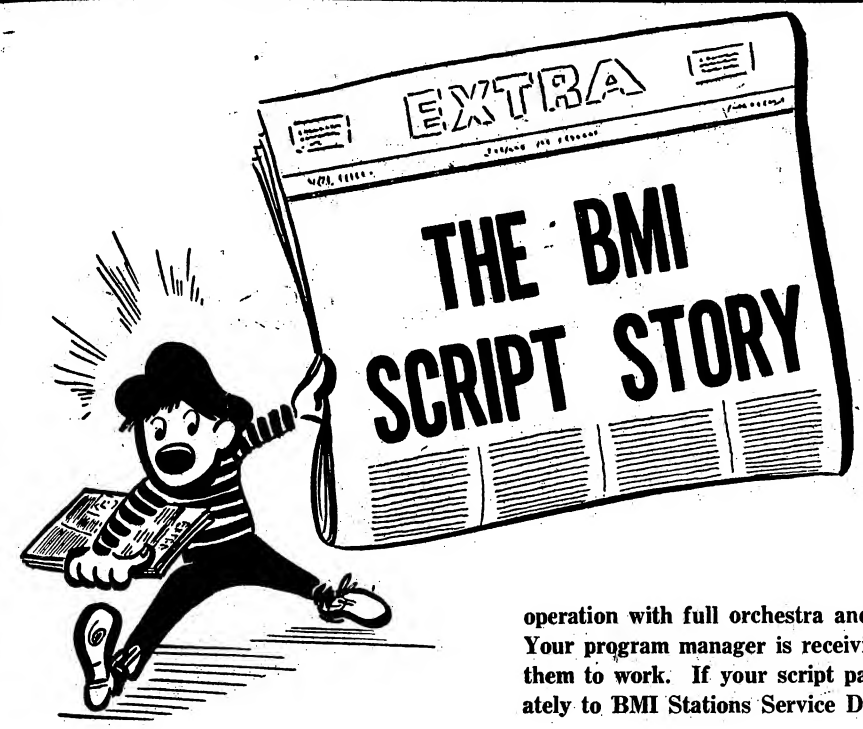
Producer of the

"Jackie Gleason Show"

CBS-TV

RICHARD CLEMMER

PRODUCER
NBC-TV



BROADCASTERS are now receiving seven important program scripts from BMI on a regular basis. These scripts are filling a vital role in the daily programming logs of stations in every section of the country.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

BMI scripts ranging from five-minute shows to full hour concert music presentations, are mailed to BMI-licensed stations on a monthly basis. They are written for commercial use and tailored to the needs of all types of radio and TV operations.

BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

Your program manager is receiving all seven of the BMI program scripts. Put them to work. If your script packages are not being received, write immediately to BMI Stations Service Department.

SEVEN COMPLETE BMI PROGRAM PACKAGES



• THE AMERICAN STORY

Newest of the BMI scripts . . . prepared by BMI in association with the Society of American Historians. Each fifteen-minute program consists of a single narrative written by an oustanding American historian, expert in the period or subject. Here are the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.



• STORIES FROM THE SPORTS RECORD

Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere . . . A complete script package available three times weekly as a 15-minute presentation.

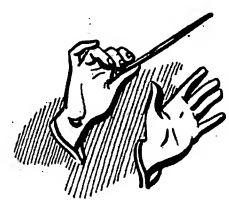
• THE BOOK PARADE

Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyrocketed into national prominence. Another BMI script for to prestige programming.



• ACCORDING TO THE RECORD

Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. Highly commercial . . . Available 7 times per week for 52 weeks. *Now in its 10th successful year.*





• MILESTONES

Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.



• YOUR CONCERT HALL

The finest in concert music presented as a series of full hour or half-hour programs, three times weekly. Authoritative scripts which make concert music *popular* music. This series has proved that good music has a loyal and solvent audience. Continuity is held to a minimum—music at a maximum.



• MEET THE ARTIST

Soon to be released . . . three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available. Highly commercial.

BROADCAST MUSIC, INC. 589 FIFTH AVENUE NEW YORK 17, N Y

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

"IT'S A GREAT LIFE"

Created, Written and Produced by

RAY SINGER and DICK CHEVILLAT

Starring

MICHAEL O'SHEA — WILLIAM BISHOP — JAMES DUNN

with BARBARA BATES Featuring FRANCIS BAVIER

Directed by CHRISTIAN NYBY

Sponsored by

CHRYSLER DIVISION

and

THE CHRYSLER DEALERS

on

NBC-TV

STARTING TUESDAY, SEPT. 7th, 10:30 P.M.

Advertising Agency
McCann-Erickson

A Raydic Corporation Production

Representation by
Famous Artist Corp.

FRANK SATENSTEIN

CBS-TV

"The Jackie Gleason Show"

"The Robert Q. Lewis Show"

"I've Got a Secret"

JOHN GART

COMPOSER • CONDUCTOR

●

DENNIS JAMES'

"CHANCE of a LIFETIME"

10-10:30 P.M., Fridays

DUMONT TV

Grey Lockwood

Director for

Colgate and Martha Raye Show

NBC-TV

Your Lucky Strike Hit Parade says:

"So long for a while"

And presents a special summer service



During its 12-week hiatus Your Hit Parade will list in this space the seven top tunes from Your Hit Parade Survey

Here are your Lucky 7 tunes that you would have heard last Saturday night, as determined by Your Hit Parade Survey, which checks the best sellers in sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines.



P.S. Be sure to watch Your Hit Parade's summer replacement

"PRIVATE SECRETARY" STARRING ANN SOTHERN

Saturdays at 10:30 P.M. (N.Y.T.)
NBC Television Network

DANNY THOMAS

"MAKE ROOM FOR DADDY"

ABC-TV

Sponsored by
THE AMERICAN TOBACCO CO.
DODGE
(Division of Chrysler Corp.)

barry
enright
& friendly
inc



Management: Jules Green
Public Relations: Arthur Cantor



New York 575 *Madison Avenue, New York* 22, *N. Y.* — *PLaza* 9-3700

Chicago 8 *S. Michigan Avenue, Chicago* 3, *Ill.* — *RAndolph* 6-2022





MIKE WALLACE

"WHO'S THE BOSS" – ABC-TV

"WHAT'S IN A WORD" – CBS-TV

BUFF COBB

"MASQUERADE PARTY"

CBS-TV

MIKE and BUFF

"MAIL BAG"

CBS RADIO NETWORK

Management: TED ASHLEY ASSOCIATES

"TV's Most Glamorous Personality"

MIMI BENZELL



In Preparation --

RADIO

and
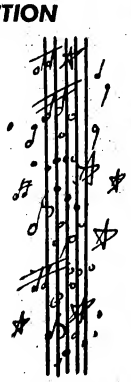
TELEVISION

PROGRAMS

for

FALL

PRODUCTION



Personal Management

JACK BERTELL

730 Fifth Avenue, New York City

Circle 5-7075

The GREEK GODDESS of SONG!



★ ★ ★

BETTY GEORGE

★ ★ ★

Currently 9th WEEK (5 times weekly)

the JERRY LESTER SHOW – WABC-TV

RESUMING SEPT. 20

BOOKED BY MERCURY ARTISTS

Opening AUG. 4th (4 weeks)

SANDS HOTEL, Las Vegas

with MILTON BERLE

Booked by Henri Gine

Personal Mgt.: CASS FRANKLIN

LOU WALTER'S ENTERPRISES, INC.

EDDIE CANTOR

TELEVISION

RADIO

ZIV



HARRY WISMER

Right Sales Twist in PITTSBURGH

Channel 2

Every day, every night, in more than 1,000,000 Pittsburgh District homes your customers are tuning to Channel 2—Du Mont's WDTV!

Why is Pittsburgh's first television station so popular? Because WDTV programs are geared to Pittsburgh people, Pittsburgh habits, Pittsburgh tastes. And why is WDTV the choice of local and national advertisers? Because Pittsburgh *buys*, when you tell them and sell them on Channel 2.

So, to capture the nation's sixth largest metropolitan market, with a retail buying power of 6¼ million people, place your sales message where Pittsburgh sees and hears it! Use WDTV—Channel 2—first and salesmost in Pittsburgh!

First with the Finest in Television

GATEWAY CENTER
PITTSBURGH 22, PA.
EXpress 1-3000

Owned and Operated by
ALLEN B. DU MONT LABORATORIES, INC.
HAROLD C. LUND, General Manager



Billy NALLE at the
Piano • Organ • Celeste

I REMEMBER MAMA

• Radio Registry •



Eileen BARTON
LATEST CORAL RELEASE
SWAY
Dir.: William Morris Agency



TEXACO STAR THEATRE
Saturdays
Mgt.: William Morris Agency



EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
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LEASE ONE YEAR
Medium sized house on at least 2 acres, commuting distance New York—SU 7-5763.

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WDEL-TV
Wilmington, Delaware

Hundreds of local and national advertisers use WDEL-TV consistently... proof positive of its profit potential. Write for information.

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WDEL AM TV FM
Steinman Station

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POLA CHASMAN



"THE SPOKEN WORD"

Thursdays
9:05 - 9:30 P.M., EDST
WQXR

IT TAKES A DREAM

TO MAKE A TELEVISION STATION GREAT

KTLA IS BUILT ON *THIS* DREAM . . .

TO BE THE *PERSONAL STATION* TO THE

VIEWERS IN SOUTHERN CALIFORNIA

KTLA programming reflects the tastes and ideas of Los Angeles people.

KTLA has built live talent and personalities who are "Local Celebrities" to Los Angeles viewers.

KTLA does the outstanding job in covering local news events and affairs of public interest.

KTLA covers Southern California, the nation's second largest television market with 1,950,000 television homes. Exclusive live programs and personalities on KTLA mean more sales power for our advertisers, our dream makes their dreams come true.

KTLA Paramount Television Productions, Inc.

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOllywood 9-6363

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

THE BEST ADVERTISING BUY IN LOS ANGELES

PHILCO GOODYEAR TELEVISION PLAYHOUSE

and

MISTER PEEPERS

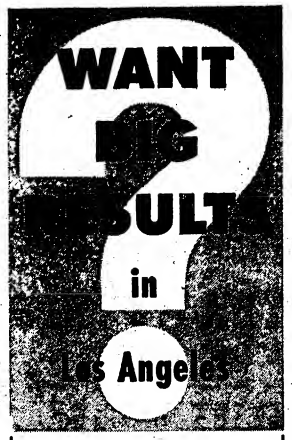
Fred Coe

- *Peabody Award, 1952*
  MISTER PEEPERS
- *Peabody Award, 1953*
  TELEVISION PLAYHOUSE
- *Variety Showmanship Award, 1953*
  TELEVISION PLAYHOUSE
- *Sylvania Award, 1953*
  TELEVISION PLAYHOUSE
- *Freedoms Foundation Award, 1953*
  TELEVISION PLAYHOUSE

THE TELEVISION PLAYHOUSE STAFF

DELBERT MANN
VINCENT J. DONEHUE
ARTHUR PENN
BILL NICHOLS
GORDON DUFF

NBC-TV Sundays at Nine



use

KBIG

The proof . . .

KBIG wins TWO

"Radio Gets Results"

awards of

Broadcast Advertising Bureau, Inc.

In this year's national annual BAB competition, KBIG was the only station in the greater Los Angeles area to win, place or show.

Von's Grocery Co. won Second Place in the Food and Grocery classification for "Homemakers' Edition of the News."

J. B. Finch Company won Third Place in the Home Furnisings Classification for its saturation spot campaigns.

These national awards honor the sales effectiveness of KBIG for two charter sponsors whose distribution is confined to Los Angeles County.

KBIG's 10,000 watt "salt-water-coverage" on the 740 kc channel make it even more resultful for advertisers who want **all** of Southern California.

10,000 WATTS AT 740 **KBIG**

STUDIOS IN AVALON AND HOLLYWOOD

GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

The Catalina Station

John Poole Broadcasting Co.
KBID-TV • KBIF • KBIG

6540 Sunset Blvd., Hollywood 28, Calif. HOllywood 3-3205

Nat. Rep.
Robert Meeker Associates, Inc.

BETTY ANN GROVE

•

"The Big Payoff"

CBS

3-3:30 P.M., *Daily*

•

"Summer Holiday"

CBS

7:45-8 P.M., *Tuesday and Thursday*

•

Personal Management
PETER DEAN



TOD RUSSELL

Direction
WILLIAM MORRIS AGENCY

RALPH EDWARDS

"THIS IS YOUR LIFE"

NBC-TV for Hazel Bishop

Starring Ralph Edwards

★

"TRUTH OR CONSEQUENCES"

NBC-TV for Old Gold

Starring Jack Bailey

A Gemini Production

★

"PLACE THE FACE"

CBS-TV for Prom, Pamper & Carter Products

Starring Bill Cullen

A Target Production

- HOWDY DOODY
- GABBY HAYES
- JOHNNY JUPITER
- THE AUTHOR MEETS THE CRITICS
- JACKIE ROBINSON

KAGRAN CORPORATION

4 West 58th Street
New York 19, N. Y.

MARTIN STONE, *President*



Kovacs

FELIX JACKSON

PRODUCER

STUDIO ONE
CBS



SEE YOU IN SEPTEMBER

Sid Caesar

NBC-TV, MONDAY EVENINGS, 8 TO 9 P.M., E.S.T.

JOHNNY MERCER

Now Off of CBS-RADIO

NO SPONSOR!

JOE QUILLAN

Co-Writer
Radio and TV

"OUR MISS BROOKS"

BILL HOBIN

ASSOCIATE PRODUCER

AND DIRECTOR

with

MAX LIEBMAN PRODUCTIONS

NBC-TV



TEXACO SHOW — NBC — SATURDAY NIGHT

CHARLES MARTIN

Producer — Director

★

"THE TELLTALE CLUE"

***for* PHILIP MORRIS**

CBS-TV Every Thursday, 10 to 10:30 P.M., E.D.T.

DICK SCHNEIDER

DIRECTOR

"THE BIG STORY"

and

COLOR REMOTE

NBC-TV

LAWRENCE and LEE



HOLLYWOOD **NEW YORK**

WILBUR STARK-JERRY LAYTON, INC.

Television & Radio Productions

270 Park Avenue, New York



A Brand New Personality for TV



JACKIE MILES

GUEST STARRING Aug. 7th on the
Dorsey Bros.' "STAGE SHOW"—CBS-TV, 8 P.M., EDST

MY NEW ASSOCIATES

Personal Management
JACK BERTELL
730 Fifth Ave., New York
Circle 5-7075

CAMEO COPPER CLEANSER • CAMFIELD TOASTERS • CORNING GLASS WORKS, PYREX WARE • DITZLER PAINTS • GENERAL ELECTRIC RADIO AND TELEVISION • GILLETTE RAZORS AND BLADES, U. S. AND CANADA GOODERHAM & WORTS WHISKEYS • GRIESEDIECK WESTERN BREWERY CO.,

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STAG BEER • H. J. HEINZ 57 VARIETIES • HOTPOINT ELECTRIC APPLIANCES • LINCOLN NATIONAL LIFE INSURANCE COMPANY MAGNAVOX RADIO AND TELEVISION • MOHAWK CARPET MILLS PACKARD MOTOR CAR COMPANY • PFEIFFER'S BEER PITTSBURGH PLATE GLASS, PAINT DIVISION • SNOW CROP FROZEN FOODS • SUN-MAID RAISINS • HIRAM WALKER—TEN HIGH WHISKEY

NEW YORK RANGERS HOCKEY—WMGM

WARM UP TIME AND SPORTS EXTRA—WMGM

WILSON, GLICKMAN AND LEE WORLD SERIES—MBS

BOXING, MONDAY NIGHT—WMGM

BERT LEE

WMGM

"The Call Letters of the Stars"
NEW YORK



CORT STEEN

DIRECTOR

VOICE OF FIRESTONE
ABC-TV

THE ARMSTRONG CIRCLE THEATRE
NBC-TV



BRYNA RAEBURN

RADIO REGISTRY
MU 8-6600

CLIFTON FADIMAN

"CONVERSATION"
"WHAT'S IN A WORD?"

HAVE A HAPPY—

CAROL REED
"Rain or Shine"
"The Morning Show"

CBS Television



WARREN HULL

"STRIKE IT RICH"

Gertrude Berg

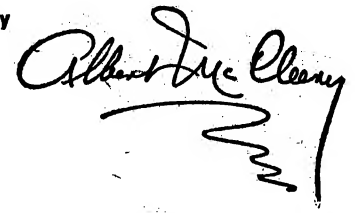
and

"Molly"

Personal Manager: TED ASHLEY ASSOCIATES

DEVISED and DIRECTED

by



ABC-TV Sports

Continued from page 30

tests as the Penn and Drake Relays; the IC4A Indoor Track Meet; the Skyline Rodeo, from Colorado A & M; the Collegiate Crew Race from Syracuse; and, if it's technically feasible, the Dartmouth Winter Carnival. Web will follow up the football season with a Christmas Day pre-Bowl game wrapup, then will air the Sugar Bowl New Year's Day. Meanwhile, it will pick up the basketball game between last year's NCAA champs, LaSalle and Niagara, on Dec. 11 and another hoop contest on Dec. 18. It will then move into the remainder of a 13-week winter schedule and begin a 13-week spring sked that will carry it into June.

Flexible Grid Sked

Football schedule, while it's been plotted out in advance, is open to change in line with the "flexibility" format worked out in this year's NCAA football committee rules covering the tv showcasing. Any sponsor can switch a game two weeks in advance of the game, providing the switch meets with other requirements. However, at this point, other games in the sked include:

Iowa vs. Michigan State, Sept. 25, from Iowa City; Stanford vs. Illinois, Oct.2, from Palo Alto; Wisconsin vs. Rice, Oct. 9, from Madison; Oregon vs. Southern Cal, Oct. 16, from Portland; Penn vs. Penn State, Oct. 30, from Philadelphia; Georgia Tech vs. Alabama, Nov. 13, from Atlanta; Ohio State vs. Michigan, Nov. 20, from Columbus, and Maryland vs. Missouri, Nov. 25 (Thanksgiving), from College Park, Md.

Additionally, on Oct. 23, web will apply the regional treatment, feeding Pittsburgh vs. Northwestern from Pittsburgh to the midwest; Holy Cross vs. Boston U. from Worcester to the east coast; and Montana vs. Brigham Young from Provo to the mountain states and the Coast. It's the first time a regional feed will be held on a planned basis; NBC improvised one last year after the "panorama" treatments were abandoned. There's also a possibility that a couple of additional games will be added on Thanksgiving, since a new NCAA rule provides that more than one game can be aired nationally so long as all the games are telecast in their entirety.

O'Brien said that the plan to telecast other non-football collegiate events is based on more than vague wishful thinking, but on experiments the web held on KGO-TV, its San Francisco o&o. He said KGO-TV aired rugby matches and a gymnastic event that drew wide attention and multiplied the gates for those events several-fold. He said video can prove beneficial to college sports of all types, as demonstrated by the KGO-TV experiments, and at the same time, the all-round exposure of college sports is necessary to television itself.

Two Heads

Continued from page 42

we've got to cut down on the gab in television, admittedly, but never at the expense of having most of the fans search for an explanation of a play that just happened. During the switch from radio, where the sportscaster is the one link between fan and game, to television, where he is merely the one who aids in the understanding of the game, we change from the role of narrator to that of commentator.

At times we can aid the director in sending interesting pictures to the home screens by tipping him to swing a camera to a certain section of the field wherever an interesting event may crop up. Television has been a boon to the novice fan who with the aid of a clear picture accompanied by a well defined commentary has been able to grasp the intricacies of the game in a comparatively short period of time.

Yes sir, we may have to tone down our approach when switching from audio to video but the interest of fans due to television has been considerably toned up. I'm all for the Jekyll-Hyde treatment in this case.

TV Farm System

Continued from page 46

erally one week to complete its writing, casting and rehearsing as compared to the former demands of vaudeville or the legit stage, the task of providing good fresh shows is mountainous.

As an example, take the show "Bombo" which Al Jolson produced. It took over a year to write the show. Then they studied the show and spent six months casting it. After that there was six weeks of rehearsal in New York and then five weeks of tryouts on the road, always correcting and changing as they went along.

When the show opened it ran for a total of five years in New York and on the road. All the routines, scenery and other elements that went into that show were developed over a period of months, but today everything must be done in a few days for a television show.

As a last word, I would like to pass on some advice to the youngsters of today. Remember, success seldom comes easy. You must keep plugging and don't get discouraged. It takes a lot of work to become a polished and successful performer. Study and practice at all costs.

One encouraging note for performers today is the greatest number of opportunities that television provides for those with the stuff for stardom.

Hogan, Frisco Drama Editor, Gets TV Show

San Francisco, July 27.

William Hogan, drama editor of the San Francisco Chronicle, becomes the first of the local critics with a tv show when he debuts a new program, "Drama Desk," tonight (Tues.) on KRON-TV, the Chronicle station.

Hogan's show will be strictly show biz. He will feature film clips of upcoming pix, interview directors, stars and technicians and press agents will be welcome. First guest will be David Butler discussing his new Warner's "King Richards and the Gladiators."

Alaska Radio Prospering But TV Still NSG

Alaska today is a vigorous market for radio, but so far hasn't made a secure niche for video. The market's 310,000 or more people spend about $400,000,000 annually in retail purchases, and they entice advertisers to invest an estimated $1,750,000 per year in the 11 radio outlets.

Alaska television is only about a year old, and while no figures are immediately available as to how much advertisers have or are spending in that medium, the vast country has under 5,000 sets in use for its sum of two tv stations. The two stations, KFIA and KTVA, are in competition in the territory's most populated city, Anchorage. There's a tv station slated for Fairbanks but hasn't gone on the air yet. Some radio men in New York who are familiar with the Alaskan market figure that television will continue having a hard grind because there is no source either wealthy or willing enough there to support video.

Actually seen as a major part of the video issue is the fact that about one-third of Alaska's population is military. Because of this, it is expected that this large group is mostly transient and unwilling, at least now, to purchase or transport a bulky video receiver.

Radio Perking

The military factor, however, doesn't appear to be a deterrent to bigtime radio. Six stations in the Alaska Broadcasting System and four in the Midnight Sun Broadcasting System plus one indie, KBYR, Anchorage, make about $1,160,000 in local sales yearly with another $600,000 in national spot and network.

N. Y. reps for either Midnight or Alaskan Broadcasting are pitching hard these days to convince advertisers that Alaska has long been civilized. Not only do they cite the educational level in Alaska as being higher than that of the U. S., but they have pointed out the territory is "more of a family area" today. Men still outweigh women in that country, but the latest census found that the overall population was 62% male and the population of the largest city, Anchorage, was 55% male. Alaska Radio Sales toppers in New York, Roy Smith and Bud Soden, to prove their point about "family market," say they have estimated that teenagers and younger juves proportionately comprise a larger share of Alaska's population than their counterparts do in the U. S.

Both of these regional webs have a healthy share of national sponsors. Jim Fletcher, N. Y. rep for Midnight, said that he had several bluechippers and so did the Alaska spokesman. Noticed was the heavy share of breweries advertising in Alaska. There is Budweiser, Schlitz, Carlson, Blatz, etc. Now there's a growing share of pitches for distaffers, with General Foods, Lever Bros., Libby McNeil & Libby, Kraft, Johnson's Wax making up a small part of the list.

ONE MAN'S FAMILY
RADIO
★
ONE MAN'S FAMILY
TV
★
THE WOMAN IN MY HOUSE
★
I LOVE A MYSTERY
★
CARLTON E. MORSE
ENTERPRISES
HOLLYWOOD

WRITTEN, RE-WRITTEN OR ADAPTED FOR ONE-HOUR TELEVISION PRESENTED 1948-1954

"Robert Howard Lindsay . . . now must be ranked among the truly fine writers brought to the fore by television."

JACK GOULD, New York Times

CRIMINAL CODE
OUTWARD BOUND
APPLE OF HIS EYE
ALISON'S HOUSE
COUNSELLOR-AT-LAW
THE WIND IS NINETY
NO WAY OUT
CAPTAIN APPLEJACK
SHE STOOPS TO CONQUER
JUNE MOON
BARCHESTER TOWERS
THE SILVER CHORD
LOUDER PLEASE
THE ROYAL FAMILY
BROKEN DISHES
MINICK
RIDDLE ME THIS
THE TORCHBEARERS
THE FOURTH WALL
APPLESAUCE
FOOLISH NOTION
THE SHOW OFF
BERKELEY SQUARE
GREEN CARS GO EAST
THEATRE
THE TENTH MAN
THE WHITEHEADED BOY
POOR AUBREY
ICEBOUND
POOR LITTLE ME
LADY FREDERICK
HER HUSBAND'S WIFE
GREAT DAY
TWIN DIAMONDS
TRUTH GAME
CRIMINAL AT LARGE
BIOGRAPHY
THE DETOUR
THE IVORY DOOR
WUTHERING HEIGHTS
THE DOVER ROAD
THE FLASHING STREAM
THE OLD SOAK
HANSEL AND GRETEL
MEET THE PRINCE
TO CATCH THE WIND
MIRANDA
DUET FOR TWO HANDS
HER MASTER'S VOICE
GRAMERCY GHOST
ROOM SERVICE
FLYING GERADOS
BILL OF DIVORCEMENT

THE ARRIVAL OF KITTY
VILLAGE GREEN
AS HUSBANDS GO
MIRACLE AT CHICKERSTON
THE WHOLE TOWN'S TALKING
GREEN STOCKINGS
ADAM AND EVA
OATH OF HIPPOCRATES
BIG HEARTED HERBERT
AUTUMN FIRE
THE ELEPHANT SHEPARD
LITTLE BROWN JUG
PINK STRING AND SEALING WAX
BABY MINE
WITHIN THE LAW
YOUNG MAN'S FANCY
TIME FOR ELIZABETH
MISLEADING LADY
WHERE THE DEAR ANTELOPE PLAY
BEDELIA
LITTLE DARLING
MAN IN HALF MOON STREET
CLIMAX
ACCIDENTALLY YOURS
TO DREAM AGAIN
WHISTLING IN THE DARK
THE HAPPIEST YEARS
IN LOVE WITH LOVE
SEEN BUT NOT HEARD
THE GLOVE
NEW BROOMS
THE VINEGAR TREE
KELLY
THE OLD LADIES
THE DARK TOWER
VALLEY FORGE
MRS. MOONLIGHT
THE NINETEENTH HOLE
THE QUEEN'S HUSBAND
THE COPPERHEAD
LUCKY FINGER
MAKE WAY FOR LUCIA
BLACK SHEEP
STORM IN A TEACUP
HOUSE BEAUTIFUL
LUCK OF GULDEFORD
GOOD HOUSEKEEPING
JEANNIE
MURDER ON THE NILE
ACCENT ON YOUTH
MR. BARRY'S ETCHINGS
FEATHERS IN A GALE
SEPTEMBER TIDE

THE FIRST MRS. FRASER
THE LAST TRUMP
THE GREAT BIG DOORSTEP
THE LAST STOP
THE GREEN PACK
THE GREAT BROXOPP
TRUANT IN PARK LANE
DOLPHIN'S REACH
SIXTEEN
THE ROMANTIC AGE
THE ROMANTIC YOUNG LADY
WINDOWS
SHORT STORY
MICHAEL AND MARY
RIP VAN WINKLE
PAPER MOON
BEST YEARS
A SOUND OF HUNTING
LAST OF THE LINE
ENGAGED
THE FORTUNE HUNTER
JANE EYRE
DELICATE STORY
OF FAMOUS MEMORY
YOURS TRULY
MRS. DANE'S DEFENSE
BRIEF MUSIC
BRIEF CANDLE
TILL DEATH DO US PART
INTIMATE STRANGERS
A PLAY FOR MARY
BEN FRANKLIN
STRANGLEHOLD
MERRY MADNESS
THE ADVENTURES OF TOM SAWYER
BRIGHT SHADOW
OLD DOC
JOHN WILKES BOOTH
PIGS
ASHES IN THE WIND
EASY MARK
TALE OF THE WOLF
THE WREN
IRISH EYES
MOON OVER MULBERRY STREET
JUSTICE
NEVER BE THE SAME
DEAR BRUTUS
LOYALTIES
GOLDEN STATE
INCIDENT ON FIFTH AVENUE
THE NEW GOSSOON
PHILIP GOES FORTH
THE ROUND TABLE
MRS. O'BRIEN ENTERTAINS
FOLLOW THE DREAM
THE SKIN GAME
THE MOLLUSC

WHAT ANN BROUGHT HOME
THE THIEF
THE BRIDE THE SUN SHINES ON
THE RUGGED PATH
THE SUMMIT
THE INN
PROLOGUE TO GLORY
THE THIRD VISITOR
AT MRS. BEAM'S
CRICKET ON THE HEARTH
JOY TILL MOURNING
TIME FOR TURNING
THE MUSIC MASTER
LACE ON HER PETTICOAT
INDIAN SUMMER
THE SMALL HOURS
LETTERS TO LUCERNE
THE GRASS HARP
BACKGROUND
A KISS FOR CINDERELLA
THE DIVINE DRUDGE
MELODY JONES
QUIET WEDDING
MR. LAZARUS
THE GUEST ROOM
SQUARE PEG
RIGHT YOU ARE
SO VERY YOUNG
AUTUMN STORY
MISS MABEL
BOY OF MINE
RAINY DAY
THE INTRUDER
LIKE FATHER
HER FATHER'S BUTLER
CORINTH HOUSE
THE BARRETTS OF WIMPOLE STREET
WHITE CARNATION
THE PATSY
SMILIN' THROUGH
BURLESQUE
NIGHT MUST FALL
DARK VICTORY
THE OLD MAID
UNEQUAL CONTEST
WISH TONIGHT
PETTICOAT FEVER
A CHRISTMAS CAROL
HOODLUM WITH A HALO
THE ADVENTURES OF THE KIND MR. SMITH
CAP'N JONAS
ALIAS JIMMY VALENTINE
GAVIN
BABYLON REVISITED
THE MISSING YEARS
ARROWSMITH
THE CHESS GAME
ONE LEFT OVER
NEXT YEAR
THE GATE
TWO WEEKS IN THE COUNTRY

KATHLEEN and ROBERT HOWARD LINDSAY

Greenlawn, Long Island

Television Reviews

Continued from page 35

ties, the religiously inclined, the elderly and others seeking some relaxation and a brief escape from the day's aggravations and worries.

The hymn singing by the 12 guests of both sexes has organ music accompaniment. It's woven together mainly by chatter regarding the hymns' origin and authorship. Realism has been achieved in the scripting and acting. James Keith, who is also the scripter, makes Pa Wiggins a true-to-life elderly, kindly, friendly farmer. The roles of his wife and friends also are in capable hands. Pop suggests to viewers that they get their hymn books, too, and sing along with him and his guests. He also invites request numbers.

"Sunnyside Folks" no doubt will be welcomed by many setowners of a religious bent and, in addition to churchgoers who are a legion in themselves, others fed up with video and audio frivolity if hymns well sung are their dish. *Recs.*

NAME THAT SKETCH
With Jim Burke, moderator; Don Weakley, artist
Producer-writer: Burke
Director: Lou Kemper
30 Mins., 3:30, Tues. & Thurs.
Sustaining
KMBC-TV, Kansas City

This half-hour quiz show was introduced on Channel 9 a few weeks ago and is beginning to establish a bit of a following, despite the hot summer months. It has a strong point in that it adds a very visual attraction to the more than usual interest that attaches to ether quizzes. That is the sketching of the clues for the panelists by artist Don Weakley, who works nattily attired in smock and beret and draws the charcoal figures for the delight of audience and cast alike.

Burke, who is known for both special events and sports work at KMBC, presides in creditable fashion as quizmaster and m.c. He has show set up with a panel of three, including Lotus Altman, a pert and alert femme, and Mark Stone, raconteur (Burke's work) and public speaker, as regulars. He calls upon others in the community as the third member, passing around this guest spot.

Format has Burke give the date of the event or person to be identified, along with a few vocal clues. Weakley then quickly whips up a drawing to symbolize the matter in question as the principal clue. Each panelist is allowed five questions, and trick is to make the identification before running out of the questions. Audience is invited to participate by submitting subjects, and receives a light monetary reward if one is used, a better reward if it stumps the panel. At least one of these audience submitted subjects is used on each show.

In the half-hour Burke is able to work in about a half dozen subjects, usually four or five regular ones, and a "quickie" (i.e. easier one) to wind it up. Show is the only live quiz session of local origination, and may well qualify for the commercial label when the fall viewing season gets into full swing. *Quin.*

DuMont Biz

Continued from page 32

juve strip, beginning Thursday, Oct. 7. Web aims to co-op show the other four nights. The candy firm bought in 80 markets.

Heinz Series

There is no certainty how a hush-hush buy on Tuesdays at 9 p.m. stakes up against the Johnson purchase, but it is believed a costly deal. Reports are that it'll be a half-hour film stanza for H. J. Heinz. Exactly what the tieup is cannot be ascertained, but it is common knowledge that MCA, through its Revue Productions, has been wrapping up a series of dramatic vidpixers, as yet untitled, for the canned goods manufacturer. (It was expected that Heinz would spot buy but latest news would indicate otherwise.) Sale was made by DuMont on the basis of the strong preceding hour, first with Bishop Sheen at 8 and "The Goldbergs" at 8:30.

To accompany 68 pro-football games to be telecast weekends via DuMont, the web has also made a deal with the National Professional Football League to film a 30-minute wrapup called "The Greatest Football Plays of the Week," featuring the top three or four minutes of each of the preceding week's games. It's a regional deal already taken by Hamm Beer on 20 Coast stations and Dreyys, Ltd., in the Rocky Mountain area and in Kansas City, Mo., and Chicago.

Since DuMont didn't come up with another national sponsor yet of last year's Westinghouse vintage, web has sold various refinements — regionals, one-shotters, etc. The Aug. 13 All Stars-Detroit Lions game will kick off the pro season with Miller Brewing as underwriter. Brewery has the fray in 160 markets, per web reports, and Atlantic Refining has come in as half sponsor of the same game on 30 New York, New Jersey, New England and Delaware stations. The second game, Thanskgiving morning between the champ Lions and the Green Bay Packers, is being sponsored by Plymouth Division of Chrysler Corp.

Elsewhere in the football pic, DuMont has picked up Brewing Corp. of America to underwrite all Cleveland Browns games. Deal calls for a network in Ohio, Pennsylvania and New York. Atlantic Refining has set coverage on "away" games by the Philly Eagles, the Pittsburg Steelers and the New York Giants. Atlantic has signed on Chevrolet as a co-sponsor in some markets. Many of these Atlantic games are under title to the oil firm alone, with the web providing mainly facilities. That's why sponsor signed on its own other half.

Also among the most recent sales have been participation buys on the second half-hour of the Paul Dixon deejay stanza. (First half of the show, according to topper Bergmann, will continue being pitched in 10-minute segments.) Vitamin Corp. starting Aug. 2, has bought five-minute participations three days a week. Metro-Goldwyn-Mayer, filmery, has inked for one 15-minute seg early next month, and for the occasion the web will offer 40 stations in the lineup.

Last, the electric industry's Diamond Jubilee spectacular has taken on through N. W. Ayer 23 DuMont stations, including the o&o's.



JOAN CAULFIELD
Starring in
"My Favorite Husband"
For CBS-TV Saturday Evening
Sponsored by
International Silver
and
The Simmons Co.





BARBARA HALE and BILL WILLIAMS

Sarnoff Inspects Guided Missiles Test Center, Cites Electronics Role

Brig. General David Sarnoff is back from Florida where he and RCA prexy Frank M. Folsom had gone to the Patrick Air Force Base to inspect the guided missile test Centre. They were met by P. B. Reed, veepee in charge of Government service of the RCA Service Co., and A. L. Conrad, manager of the RCA Missile Test Project at the Cape Canaveral launching area.

RCA has 1,000 trained electronics personnel working for the Government and Gen. Sarnoff wrote the Dept. of Defense that he "knows of nothing as important to the safety and defense of our country as the relationship of electronics to guided missiles."

Brig. General Koch was the U. S. Army escort to other military and diplomatic dignitaries, besides the RCA board chairman and president, among them Lord Alexander, Earl of Tunis, the British Minister of Defense; Sir Harold Parker, permanent secretary of the British MofD; Sir Frederick Brundrett, chairman of British Defense, Policy Committee; W. N. Hanna, Defense Minister's secretary; Air Vice Marshal Atcherley.

RCA prexy Folsom proceeded to Beverly Hills and San Francisco from Florida, due back next week.

It's Now WTVN

Columbus, July 27.

The Taft interests of Cincinnati, whose purchase of WHKC here from United Broadcasting Co., of Cleveland for $253,000 was recently approved by the FCC, last Saturday changed the name of the station to WTVN Radio. The Tafts also own WTVN-TV in Columbus. Hulbert Taft, president of Radio Cincinnati and Radio Columbus, announced Byron W. Taggart, an 18-year radio veteran, as manager of WTVN Radio, replacing WHKC's Carl Everson.

Memphis—WDIA, Memphis' full-time indie 50kw, is now broadcasting around the clock on a 24-hour sked.

Mages' 'Madness' In Very Sane Chi TV Payoff

Chicago, July 27.

Mages sporting goods stores' "Moments of Madness" on WGN-TV aren't so mad—in three years the firm has expanded from three to eight stores in the Chi. area, has increased its annual sales volume from $3,000,000 to $5,000,000 to become second only to the Davega chain in New York in retail sports equipment sales. And the four Mages brothers say that 90% of their growth is directly attributable to video advertising.

Mages entered tv in 1951 with a weekly nighttime feature film with a tv budget of about $75,000—roughly one-third of the total ad budget. The next year the budget was increased slightly to add several special sports shows to the film diet. Last year Mages jumped its tv allocation to $200,000, about 70% of the total, and added a second weekly feature film. This year the budget was upped another $50,000 to buy first run feature films for both nighttime showings.

Commercials are handled by WGN-TV's ace sportscaster, Jack Brickhouse, and Morry Mages, ad manager of the sporting goods firm. That's where the "Moment of Madness" comes in. Once during the evening, Mages offers a singe item for a price so ridiculously low that the viewers apparently can't resist it: when golf balls were offered at $2 a dozen, the stores' entire stock of 3,000 dozen was sold by noon the next day. These "Madness" items are designed to increase store traffic; customers must come to the stores as no mail or phone orders are accepted for these items.

The "Madness" gimmick was developed by Art Holland, prez of Malcolm-Howard ad agency. Holland also handles Jim Moran, local car dealer who, using television as his only advertising, rose from a small operator to become the "World's Largest Hudson Dealer."

As Mages opens new stores, it's done with all proper hoopla—remote telecasts from the store, celebrity interviews by Brickhouse and Mages, and throngs of people. Two months ago over 50,000 people entered the store in suburban Berwyn on opening day (Berwyn's population is 51,000).

Mages feels that continued use of tv will enable the chain to overtake N. Y.'s Davega in dollar volume.

WMPS' TENN. GRID SKED

Memphis, July 27.

WMPS, Memphis ABC affiliate, has inked a deal to air the complete grid sked of the U. of Tennessee games this coming fall. It includes the 10-game slate teeing off with the Tennessee and Mississippi State contest booked for Crump Stadium here on Sept. 25.

No sponsor has been announced as yet.



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Television Chatter

New York

Good part of the "See It Now" staff vacationing in Europe, with co-producer **Fred W. Friendly** and his wife off to London, Vienna, Venice and Copenhagen; program assistant **Natalie Foster** in England and France; and reporter **Ed Scott** in Italy . . . **Jerry Lester** gang goes off the air for a six-week vacation from Aug. 4 to Sept. 20, with WABC-TV signing off at 11:10 nightly in the show's absence . . . **Stefan Olsen** set for a featured juve role on U. S. Steel Aug. 3 outing on ABC-TV . . . Same net's program production chief, **Chuck Holden**, in Green Bay on a two-week vacation . . . **John H. Curtis** joined ABC-TV sales development as a presentation writer.

Producer-actor **Sandy Howard** has been trying novel programming for juves. On his "Colonel Venture" series via WOR-TV, he's slotted as guests two local politicos, and last Monday (26) he capped off the solon appearance with that of **Cong. Jacob Javits**, N. Y. Republican . . . **Bob Tompkins**, Benton & Bowles flacker, started an 11-city tour in connection with the **Roy Rogers** video stanza . . . **Allyn Edwards** replaces the vacationing **John K. M. McCaffery** as moderator of the new DuMont series, "One Minute Please." Newcaster due back in two weeks.

. . . **William Hawley** left Sunday (25) for Bermuda, to act in two series being filmed there, "Mandrake" and "Charter Boat." . . .

It's a girl for the **Tom Knodes** (NBC station relations director) . . . **Bob Strunsky** (ex-public relations for CBS, Inc.) has been shifted to sales promotion at the network. He was associated with the same division some years back.

Mike Dann, NBC-TV national program manager, to Coast for huddles with **Leland Hayward** and network programmers . . . "Juvenile Jury" and "Rootie Kazootie" now scouting "Howdy Doody" for prospective moppet panelites. Four-year-old son of agent **Jack Lenny**, after appearing on "Howdy," got calls to do guest shots yesterday (Tues.) on both "Jury" and "Rootie." Because of conflict, kid passed up "Rootie" but took "juvenile" assignment.

Too heavy a broadcast schedule has caused **John Cameron Swayze** to drop his "New York with John Cameron Swayze" daily column for the McNaught Syndicate, although after two years the column reaches 70 papers. . . . **Natalie Core**, who hosts the "A&P Playhouse" on WABC-TV, planed to the Cape Playhouse, Dennis, Mass., to catch hubby **John O'Hare** in "Sabrina Fair," playing opposite **June Lockhart**. . . . **Pamela (Patti) O'Neill**, teenage video thesp, back in N. Y. next week after a Miami vacation.

Julius Bing in "The Hunter" NBC-TV installment Saturday (21) . . . **Hugh Benson**, publicity director at Roy F. Durstine Agency, off to the Coast for two weeks.

Chicago

W. Biggie Levin has repacted Chicago Title & Trust for sponsorship of the Chi symphony orchestra telecasts Wednesday nights on WGN-TV. **Bill Hyer** of Levin's Television Airshows office will again handle production on the hour-long show which will also get a DuMont pickup . . . With **Reinald Werrenrath Jr.**, resigning as producer-director of NBC-TV's "Ding Dong School," **Dr. Frances Horwich**, who hosts the show, will take over as producer and **Len Salvo** as director . . . WBBM-TV's "In Town Tonight" gets off the sustaining hook with Coca-Cola Bottlers buying the Monday segments and Agar Packing taking over Wednesday nights . . . Chef **Eddie Doucette** returns to WNBQ Aug. 30 to host a daily half-hour cooking show . . . **Jack Drees** to call the turns on WBKB's telecast of the national model airplane derby from Glenview Naval Air Station Sunday (1) with Polk Bros. bankrolling . . . **Everett Mitchell's** 6:45 a.m. WNBQ farm show gets its first sponsor with the Umbaugh Agricultural Chemical Co. signing on the Wednesday segments . . . WGN-TV telecasting three Sunday night panel shows in conjunction with the Second Assembly of the World Council of Churches . . . **Jack Hoskins** is the new program director at WICS, Springfield, replacing **Jim Harelson** . . . **George Menard** preems an early morning farm show on WBBM-TV Aug. 16 . . . **Fred Kasper** subs for **Claude Kirchner** as ringmaster of ABC-TV's "Super Circus" Sunday (1) . . . **Win Stracke's** daytime moppet show bought by Polk Bros. on WBKB . . . **Curley Bradley** filling in for **Herbie Mintz** on his "But Not Forgotten" strip on WNBQ while the latter checks off for a few days to attend wedding of his son Saturday (31) in Denver.

Gomez's WKNB-TV Show

Hartford, July 27.

Vernon "Lefty" Gomez, one of baseball's greats, is currently conducting his "Lefty Gomez Show" on WKNB-TV, nearby New Britain. Gomez is sports director of the station.

The former Yankee baseball star has taken over a 15-minute stanza on Saturday night for interviews of sports personalities, spinning of human interest yarns about his experiences in the biz, analyzing of games, etc.

WPIX, WOR-TV In 'Battle for Pepsi'

With the Pepsi-Cola account in the balance as well as many others of lesser import, N. Y. television stations WPIX and WOR-TV are challenging each other for afternoon video sponsors. However, full effect of their respective sales efforts or the strength of their similar three-hour afternoon blocks cannot be measured until late September and the end of the baseball season.

So far Pepsi, which had Steele's "Dancetime" on WPIX before he deflected, in sitting on the fence to see whether Steele or his replacement, Allen Ludden, will come up with higher ratings. Ludden is only one of three performers the N. Y. Daily News station brought in to replace Steele on July 5. There's Bob Kennedy in the 3-5 p.m. variety strip and Shari Lewis in the juve "Kartoon Klub," following Ludden at 5:30. The latter two shows on WPIX and their Steele counterparts, unlike the dance segment for teenagers, are being sold participating, and most of these potential sponsors are holding off also.

Whereas Steele had as many as 40-50 participations a week, in addition to Pepsi, both his shows at WOR-TV and those at WPIX are doing barely enough in their third week to make even one segment profitable. And no matter what either station sales staff does, since the probability of price-cuts by both stations nullifies a chance for sponsors to decide on the basis of coin savings, salesmen will have to be patient until post-baseball to recapture even part of the investments.

WOR-TV has started circulating the July Telepulse returns. They signify that Steele is doing better than he did the month before on WPIX and he outpulled the Kennedy variety show there. There were other slight audience advantages noted by Telepulse for Steele, but observers close to the matter have stated that since the Giant and Yankee games via WPIX ate up more afternoon time since the July switch than the Dodgers did on WOR-TV, there is no genuinely accurate measure of ratings available. There have been too many "inconstants."

WBBM STAKES CLAIM IN 'SUPERMARKETING'

Chicago, July 27.

CBS' WBBM is making its initial entry into the merchandising field with a tie-in with the web's newly formed "Supermarketing" operation that is teeing off with a package that embraces six CBS outlets across the country.

Already inked for the WBBM special merchandising push are Kroger, A & P, National Tea and Jewel Stores, accounting for some 850 chain outlets in the Chi area. Advertisers spending a minimum of $1,250 weekly for 13 weeks on the station will receive a week's special showcasing of their products in the participating chain outlets. Dan Martin is heading up the operation.

Taking part in the special promotion package beside WBBM are WCBS, New York; KCBS, San Francisco; KMOX, St. Louis; WBT, Charlotte, and WEEI, Boston. Due to join next month are WMBR, Jacksonville, Fla., and KNX, Los Angeles.

Cincy Educ'l TV Bows

Cincinnati, July 27.

WCET, educational tv station, took to the air Monday (26) with a 15-hour weekly schedule on UHF channel 48. Operation, supported by public subscription, is pro staffed. Telecasts are Monday through Friday from 4 to 5 p.m. and from 6 to 8 p.m.

Uberto T. Neely, general manager, has Bob Huber as program director and George Brengel in charge of news and weather. Huber was with WKRC-TV for five years as director, producer and production manager. Brengel is the top freelancer on Cincy's three commercial tvers. Red Thornburgh, vet radio-tv sportscaster and kid show emcee, has a hobbies strip.



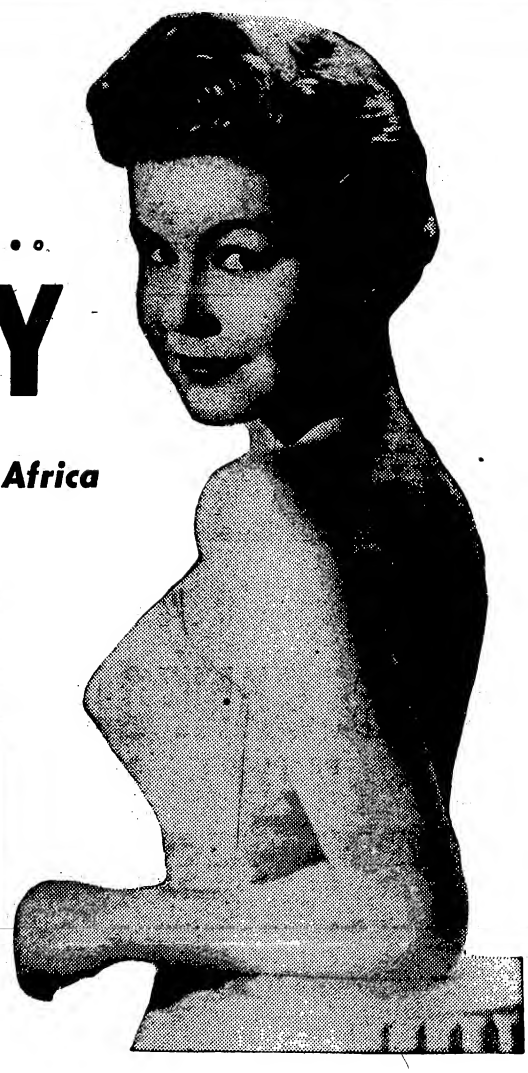
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New York 20, N. Y.

From the Production Centres

Continued from page 34

Saturday 10 p.m. radio show is titled "Hayloft Jamboree" . . . KSTP director **Elton Ryberg** back at desk after training with ROTC air forces at Enid, Okla. . . . **Bonnie Beck** of WCCO radio a bride . . . Funk Bros. Seed Co. inked as sponsor for WCCO radio evening "Farm Service Review" show.

IN SAN FRANCISCO . . .

Long Advertising, Inc., which last week announced it had been retained as agency by KSAN to handle its TV promotion, dropped the account like a hot potato after six days when it started work and learned that Richard N. Meltzer Advertising, another local agency has had the account for some months and was still, as far as it knew, on it . . . **Red Blanchard,** KCBS teenage click, has his first Columbia disk due for release this month . . . **Korla Pandit** signed with Snader for 52 half-hour musicals . . . **Bill McGraw** signed for the Gallenkamp Shoes commercials on KGO-TV . . . **Muriel Landers** subbing for the vacationing **Marjorie Trumbull** on "Exclusively Yours" on KRON-TV . . . New tv series, "Donna Maria," has just finished shooting the pilot film in San Francisco with **Anna Demetrio** as star and script by **Howard Evans** . . . **Al Accardi,** who has been broadcasting last minute fishing info to sportsmen for 24 years, has switched his program to KNBC.

IN PITTSBURGH . . .

Cal T. Mara, WJAS publicity gal, in Miami Beach for a couple of weeks . . . **Emory Molnar,** former announcer at WMCK, has joined staff of WEDO . . . **Sid Dicklers** celebrated their 12th wedding anni . . . **John Stewart** pinchhitting for **Ed Schaughency,** who is vacationing at Myrtle Beach, S.C. . . . **Ted Kenney,** chief engineer at KDKA, spending a month in Boston observing the tv operation at Westinghouse sister-station, WBZ-TV . . . Sportscaster **Bob Prince** grabbed one of the first new Chevrolet Corvettes around . . . **Betty Friedman Diskin** now femceeing "Saturday Night Date" with **Earl Wheeler** on WDTV . . . **Leo Heisel,** WENS engineer, and his wife, **Wanda Saylor,** leader of E.Z.C. Ranch Girls on Channel 2 for Wilkens Jewelry Co., have a mid-winter date with the stork . . . Another hour added to **Barry Kaye's** daily deejay show on WJAS . . . **Jay Michaels,** WCAE platter-spinner, and his wife have gone to Daytona Beach for three weeks . . . **Milton Anderson** handling WJAS "Old Tymers Party" nightly while **Hilary Bogden** is soaking up the sun on Cape Cod . . . **Buzz Aston** and **Bill Hinds** celebrated first anni of their evening tv program on WDTV.

IN CLEVELAND . . .

John McIntosh won NBC's first outing's grand prize of a week's Florida vacation . . . Radio's Sohio voice, **Bill Tompkins** heard twice daily over WTAM, takes on two-week WXEL Sohio chores while **Warren Guthrie** is on vacation . . . Cleveland Press's radio-tv editor **Stan Anderson** back on job after upstate New York hiatus . . . WSRS prexy **Sam Sague** in reported purchase of WDFB for about $65,000 . . . WEWS commentator **Dorothy Fuldheim** on European junket . . . **Brian Hodgkinson** starting "top tunes" contest on WHK . . . WJW's **Bill Lemmon** purchased new home in Shaker Heights . . . NBC General Manager **Lloyd Yoder** to San Francisco on vacation jaunt . . . **Johnny Price,** Musicarnival producer, invited all fellow-AFTRANS to "Student Prince" performance . . . Vocalist **Barbara Page** sang "Fun for Funds" recording in charity hoopla pitch.

IN OMAHA . . .

KSPR, Casper, Wyo., last week asked FCC for permission to increase its daytime power from 1 to 5 kilowatts . . . **Ben Larsen** emceeing "Dance Time Under the Stars" program for WOW-TV . . . B. & B. Broadcasting Co. got greenlight from FCC to operate a new radio outlet at LeMars, Ia., on 1410 kilocycles, 1 kilowatt, daytime only . . . **Arden Swisher,** general manager of KMTV here, visiting Minnesota to obtain vacation films from 10,000 Lakes Association . . . WOI-TV, Ames, Ia., will transmit some network color tv programs this fall, Richard B. Hull, director of the Iowa State College outlet, announced last week . . . **Thompson Holtz** of KFAB and **Lyle DeMoss** of WOW, both Omaha, to do emceeing chores at Jefferson County Fair in Fairbury, Neb., Aug. 3-8 . . . KSO, Des Moines, held open house at its new Radio Center last week . . . **Bernie Gress,** ex-KGEK, Sterling, Colo., has joined KCNI, Broken Bow, Neb., as newscaster.

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2 Rooms and Kitchenette
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Monthly on Lease

Full Hotel Service for One or Two Persons Included

Also Moderate Monthly Arrangements

Bridgeport—Stan Shaw, veteran deejay and pioneer of WNEW's "Milkman's Matinee" decade and a half ago, joins turntable roster at WICC, Bridgeport's potent 600-kilocycler, next week.

Shaw returns North from Fort Lauderdale, Fla., where he was in tv last couple years. His WICC sked will put him on air more than 10 hours weekly spread over Monday-through-Saturday span.

Yiddish Talent

Continued from page 33

40's. Firm has bounght a once-a-weeker called "It's a Woman's World" on WEVD. The sponsor has considered in too touchy a field to gamble on English-language radio. Yiddish is another story. "There are words based on Talmud (Biblical interpretations), when it comes to female hygiene, that make telling the story relatively simple," Rubenstein observed.

'Mdsing. Psychology'

Rubenstein stressed that "Yiddish psychology" is vital to advertisers. Therefore, his staff is one of the few in the package biz which prepares commercials for agencies and sponsors.

In all, Rubenstein attributed the increase in listening among New York Jewry to "consciousness that came with Hitler" and most recently (and accounting for the big upbeat) the "pride that came with the birth of a Jewish State." Last, several thousand Jews have migrated here in the last few years.

In the Anglo-Jewish or thematic programming, Rubenstein last year made the initial dent in video. Maxwell House, a radio regular, commissioned him to put on six shows near each of the major Jewish religious festivals. The stanzas were carried on WABC-TV, key for ABC-TV. Maxwell House has made an outlay for a similar setup this year, (around $8,000 per show) kicking off with a commemoration of the 300th year of American Jewry. On radio, Rubenstein has done a show for WMGM, N.Y., called "American-Jewish Caravan of Stars," it's been on for a few years under his production eye. Stanza, an hour-long job Sundays, though directed at English-speaking Jews, attracts an audience comprised at least 20% of other nationalities, according to reports from surveyers.

For some months, tradesters have been drum beating for specialized and foreign language programming, with negligible results. However, Rubenstein estimated that for around $3,000 per show on a regular diet, he could produce a worthy Yiddish tele series. "All we need," he said, "are the facilities; we have the sponsors."

Stanford to Southland

Dallas, July 27.

Bob Stanford, pioneer tv performer here, has joined Southland Corp. as its director of radio and tv. He will direct existing programs and develop new ones.

Stamford was m.c. for the first tv program to be aired over a local tv outlet in 1949.

ABC's Chi AFTRA-AFM Jurisdictional Hassle Shifts to Gotham Ring

Chicago, July 27.

National Labor Relations Board hearings on ABC's request for clarification of the jurisdictional language in the AFTRA network contracts will resume in New York Aug. 4 after adjourning here Friday (23) because of the radio-tv union's national convention which opens tomorrow (Wed.) in Detroit.

ABC's petition for a reinterpretation of the jurisdictional groundrules separating AFTRA and the AFM was an outgrowth of a series of situations at WBKB, it's Chi o&o, over which union controls musicians when they indulge in non-instrumental tv activities. At one time or another during the "incidents" which date back to last March, both unions threatened to strike the web.

ABC and AFM presented their side at the hearings here last week. Both argued for the interpretation that the AFTRA codes exclude coverage of musicians when their non-musical services are incidental to their tootling. AFTRA, which presents its witness next week, claims that the codes already spell out their jurisdiction over musicians when they perform as emcees, singers or comedians.

Sterling (Red) Quinlan, ABC Chi veep, who sparked the petition, was the web's chief witness last week and was subjected to lengthy direct and cross examination by ABC's attorney John Moser, AFTRA attorney Saul Pryor and AFM attorney Emanuel Gordon. Main AFM witness was Coast veepee Phil Fischer.

NARTB Queries 'Why A Tax-Supported Comm'l Station?' Members Polled

Washington, July 27.

National Assn. of Radio and TV Broadcasters is sounding out its membership on question of tax-supported commercial broadcast stations operating in competition with private enterprise. Ballots were mailed out last week, returnable by Aug. 10, for yes or no votes on resolution opposing "utilization by governmental bodies or tax-supported institutions (such as state universities) of any part of the spectrum for commercial broadcasting operations." Resolution was originally submitted at NARTB convention in Chicago two months ago.

It is understood the action is inspired by commercial stations in the Des Moines area where VHF and UHF outlets have taken the air since the Iowa State College station, WOI-TV, at Ames, was established in the pre-freeze period. With a second VHF station to be built by the winners of the contest for channel 8, competition for network affiliation will be intensified.

The Iowa State station has operated on a commercial basis since its inception in 1950 and until recently was the only source of television programs to a large population in central Iowa. Commercial operators have felt, however, that there's no further need for the station to operate commercially now that additional outlets are operating and that Ames should go noncommercial. An educational channel (11) has been reserved for Des Moines.

NARTB is proceeding somewhat delicately with the issue, inasmuch as WOI-TV became a member since the lifting of the freeze.

In addition to WOI, the U. of Missouri operates a commercial tv station (KOMU-TV) in Columbia on channel 8.

Several cities operate or may operate commercial tv stations. St. Petersburg, Fla., is the licensee of WSUN-TV, an ultra high outlet. New York City, which operates radio station WNYC, recently was issued an authorization for commercial channel 31.

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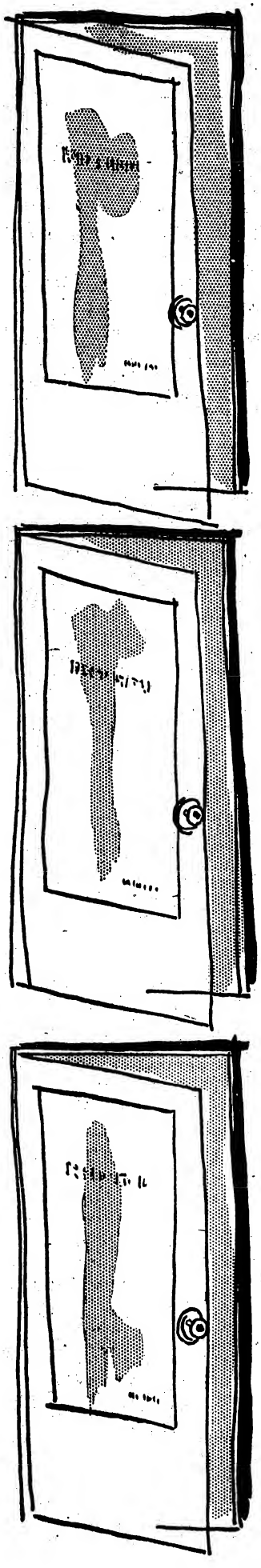
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TV GUIDE's readership is an audience you will be interested in. It's an audience you can't duplicate elsewhere. It's made up of more than 2,000,000 set-owning families who are 100% interested in what you have to sell—superior entertainment.

Not only does the TV GUIDE audience constitute a large chunk of population in itself. It is the "cream" of the total television audience—the viewers who devote the most time to their sets, who take a genuine interest in what's playing, who's in it, and what's on next. It is the group responsible for establishing new trends in viewing. Corral this audience and you have the start of a superior rating.

High costs for production, talent and time are characteristic of network television. For network sponsors, a schedule of advertisements in TV GUIDE is a matter of simple economy. To make your large expenditures pay off in still larger ratings this year, let the readers of TV GUIDE know at what time and on which channel to look for your show, and if it's a new show, what it's all about.

Start your schedule of program promotion advertisements in TV GUIDE's Second Annual Fall Preview Issue. In a single issue, to appear Sept. 23, the editors of TV GUIDE will wrap up the entire television season, complete with an Alphabetical Index tailored to local time and channel. Your immediate decision to begin your schedule in the Fall Preview Issue will be more than justified by the handsome circulation bonus this special issue always brings.

A phone call or note to any of TV GUIDE's Advertising Offices will bring you all the details on this unique and inexpensive method of merchandising your program to viewers.

Fall Preview Issue Closing Dates

	Copy Due
National Section	
Four-color	August 13
Two-color, Black & White	August 27
Regional Program Sections	
Black & White	September 10

Advertising Offices

NEW YORK—488 Madison Ave., PLaza 9-7770
CHICAGO—6 N. Michigan Ave., WAbash 2-0366
PHILADELPHIA—302 N. 13th St., LOmbard 3-5588
LOS ANGELES—1540 N. Vermont Ave., NOrmandy 2-3101

TV GUIDE

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time — day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv.), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national spot sponsor for whom the film is aired.*

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—415,000 — *Stations*—WCCO (4), KSTP (5), WMIN (11), WTCN (11)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JUNE RATING	SHARE (%)	USE SETS IN	TOP COMPETING PROGRAM	STA.	RATING
1. City Detective (Myst)	WCCO	MCA	Mon. 9:00-9:30	27.4	60	45.4	Name That Tune	KSTP	12.3
2. Badge 714 (Myst)	KSTP	NBC	Mon. 8:30-9:00	24.0	55	43.7	Studio One	WCCO	18.9
3. I Led Three Lives (Dr)	KSTP	Ziv	Tues., 8:30-9:00	22.8	53	43.0	Name's the Same	WMIN	14.3
Mr. District Attorney (Myst)	KSTP	Ziv	Thurs. 9:30-10:00	22.8	64	35.4	Counterpoint	WCCO	8.1
5. Racket Squad (Myst)	WCCO	ABC	Mon. 10:00-10:30	21.9	52	41.9	Today's Headlines	KSTP	26.4
							Weather; Sports	KSTP	11.7
Liberace (Mus)	WCCO	Guild	Sun. 8:30-9:00	21.9	39	55.7	Foreign Intrigue	KSTP	17.0
7. My Favorite Story (Dr)	WCCO	Ziv	Sun. 9:00-9:30	20.4	42	48.7	Red Owl Theatre	WMIN	18.1
8. Foreign Intrigue (Adv)	KSTP	J. W. Thompson	Sun. 830-9:00	17.0	31	55.7	Liberace	WCCO	21.9
9. Kent Theatre (Dr)	KSTP	ABC	Wed. 8:30-9:00	16.4	36	45.7	Blue Ribbon Bouts	WCCO	28.7
							Bouts; Fight Follow-Up	WCCO	21.1
10. Hopalong Cassidy (W)	WCCO	NBC	Sat. 8:00-8:30	14.7	37	39.4	Your Show of Shows	KSTP	18.7

CINCINNATI — *Approx. Set Count*—440,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Kent Theatre (Dr)	WLW-T	ABC	Wed. 9:30-10:00	28.0	65	43.3	Blue Ribbon Bouts	WKRC	14.5
							Bouts; Ringside Roundup	WKRC	8.0
2. City Detective (Myst)	WKRC	MCA	Mon. 8:30-9:00	25.1	48	52.4	R. Montgomery Presents	WLW-T	14.7
3. I Led Three Lives (Dr)	WLW-T	Ziv	Thurs. 7:30-8:00	24.6	65	37.7	Four Star Playhouse	WKRC	8.0
4. Badge 714 (Myst)	WLW-T	NBC	Mon. 9:30-10:00	22.7	41	56.0	Studio One	WKRC	21.8
5. Boston Blackie (Myst)	WLW-T	Ziv	Sat. 10:00-10:30	19.6	43	45.3	Front Page News	WKRC	16.0
							Liberace	WKRC	16.0
6. Death Valley Days (W)	WKRC	McCann-Erickson	Sat. 9:30-10:00	18.5	31	60.0	Your Hit Parade	WLW-T	33.3
7. Heart of the City (Myst)	WKRC	UTP	Wed. 8:00-8:30	18.2	45	40.1	Kraft TV Theatre	WLW-T	13.5
8. Liberace (Mus)	WKRC	Guild	Sat. 10:15-10:45	16.0	38	42.0	Boston Blackie	WLW-T	19.6
							Your TV Theatre	WLW-T	12.4
9. Mr. District Attorney (Myst)	WLW-T	Ziv	Tues. 9:30-10:00	14.9	26	57.5	Baseball	WCPO	30.6
10. Cowboy G-Men (W)	WCPO	Flamingo	Sun. 1:30-2:00	11.5	58	19.7	Golf Tournament	WLW-T	6.0

SAN DIEGO — *Approx. Set Count*—220,000 — *Stations*—KNXT (2)—L.A., KNBH (4)—L.A., KTLA (5)—L.A., XETV (6)—TIJUANA, KFMB (8)—SAN DIEGO, KFSD (10)—SAN DIEGO

1. Waterfront (Adv)	KFMB	UTP	Sun. 6:30-7:00	24.6	53	46.2	Roy Rogers	KFSD	9.8
2. Death Valley Days (W)	KFMB	McCann-Erickson	Fri. 8:00-8:30	24.5	38	64.7	Lawrence Welk	KTLA	19.1
3. Badge 714 (Myst)	KFMB	NBC	Sat. 9:30-10:00	21.4	36	59.1	Saturday Night Revue	KFSD	11.6
4. Superman Adv)	KFMB	Flamingo	Mon. 7:00-7:30	21.2	46	46.0	Studio One	KNXT	12.1
5. Wild Bill Hickok (W)	KFMB	Flamingo	Tues. 8:00-8:30	18.6	32	59.1	Amos 'n' Andy	KNXT	15.9
6. My Favorite Story (Dr)	KFMB	Ziv	Fri. 9:00-9:30	18.4	30	60.7	Playhouse of Stars	KNXT	12.1
7. Victory at Sea (Docum)	KFMB	NBC	Thurs. 7:00-7:30	18.2	39	47.1	Ramar of the Jungle	XETV	14.5
8. Life of Riley (Com)	KFMB	NBC	Tues. 9:00-9:30	16.4	27	59.6	Fireside Theatre	KFSD	15.0
9. Mr. District Attorney (Myst)	XETV	Ziv	Thurs. 7:30-8:00	15.9	36	43.6	People in the News	KFMB	10.0
							Place the Face	KNXT	8.6
Amos 'n' Andy (Com)	KNXT	CBS	Tues. 8:00-8:30	15.9	27	59.1	Wild Bill Hickok	KFMB	18.6

DENVER — *Approx. Set Count*—200,000 — *Stations*—KFEL (2), KOA (4), KLZ (7), KBTV (9)

1. Life of Riley (Com)	KLZ	NBC	Mon. 8:30-9:00	34.3	55	62.4	I Am the Law	KBTV	19.2
2. Death Valley Days (W)	KLZ	McCann-Erickson	Mon. 9:30-10:00	31.8	58	55.3	Front Page Detective	KFEL	8.6
3. Captured (Myst)	KLZ	NBC	Sun. 9:00-9:30	26.7	62	43.2	Walter Winchell	KBTV	10.6
							Janet Dean	KOA	6.9
4. I Led Three Lives (Dr)	KLZ	Ziv	Tues. 9:00-9:30	23.7	48	49.8	Mr. District Attorney	KOA	10.4
5. Badge 714 (Myst)	KFEL	NBC	Sun. 7:00-7:30	21.2	38	55.9	Victory at Sea	KLZ	12.5
6. Range Rider (W)	KFEL	CBS	Fri. 7:30-8:00	20.8	37	56.5	Cavalcade of Sports	KOA	28.6
							Sports; Greatest Fights	KOA	21.2
7. I Am the Law (Myst)	KBTV	MCA	Mon. 8:30-9:00	19.2	31	62.4	Life of Riley	KLZ	34.3
Liberace (Mus)	KBTV	Guild	Fri. 9:00-9:30	19.2	36	53.6	Morgan's Thetre	KFEL	20.8
9. Racket Squad (Myst)	KBTV	ABC	Wed. 9:30-10:00	18.2	42	43.3	I've Got a Secret	KLZ	15.3
10. Superman Adv)	KBTV	Flamingo	Wed. 6:00-6:30	17.6	53	33.1	Kraft TV Theatre	KOA	9.4

BUFFALO — *Approx. Set Count*—130,000 — *Stations*—WBEN (4), WBUF (17)

1. I Led Three Lives (Dr)	WBEN	Ziv	Mon. 9:30-10:00	55.9	97	57.9	Front Page Detective	WBUF	2.0
2. Captured (Myst)	WBEN	NBC	Thurs. 10:30-11:00	27.5	82	33.4	Our Miss Brooks	WBUF	4.9
3. My Favorite Story (Dr)	WBEN	Ziv	Fri. 12:00-12:30	23.5	94	25.0	Late Movie	WBUF	1.0
Superman (Adv)	WBEN	Flamingo	Wed. 7:00-7:30	23.5	100	23.5	Science Review	WBUF	1.0
5. Joe Palooka	WBEN	Guild	Sat. 10:00-10:30	17.6	100	17.6	None		
6. Cisco Kid (W)	WBEN	Ziv	Thurs. 7:00-7:30	14.7	88	16.7	Ethel & Albert	WBUF	2.0
7. Annie Oakley (W)	WBEN	CBS	Fri. 7:00-7:30	11.8	80	14.8	Playhouse 17	WBUF	2.0
8. Wild Bill Hickok (W)	WBEN	Flamingo	Sat. 1:00-1:30	9.8	100	9.8	None		
9. Liberace (Mus)	WBUF	Guild	Sun. 6:00-6:30	6.9	61	11.3	Armchair Vacation	WBEN	4.4
10. Kit Carson (W)	WBEN	MCA	Sat. 3:00-3:30	5.9	67	8.8	Baseball	WBUF	2.9

Of Mice & Vidpix Men

By EDWARD D. MADDEN
(V.P., General Manager, MPTV)

You remember the quotation:

Thet best laid schemes of mice and men
Gang aft a-gley
An' lea us naught but grief and pain
For promis'd joy. —Robert Burns.

I think it has particular application to the film syndication business right now in several important areas. The proper approach to these problems on the part of individual distributors will determine in large measure who are going to be the majors and minors of the future.

Some of the producing organizations have some rather peculiar ideas about distribution fees. There are deals being offered and taken by distributors at a 25% distribution fee for one and up to five or 10 individual sponsor sales, then reduced to 15% for large regional or national spot sales, and a less amount for a network sale. Regardless of the quality of the product and the presumptive ease of sale because of this quality, the basic selling and handling costs are still there. The large regional or national spot sale requires just as much manpower cost and out-of-pocket expense in terms of promotion, publicity, advertising and servicing as does the same group of markets sold individually. Any top-flight distributing organization capable of producing worthwhile sales results gets 35% for individual markets, regionals and national spot sales.



Ed Madden

When you move around this broad land of ours and see some of the prices quoted for good properties in the medium and smaller sized markets, even though some of the properties are previous network runs, you can only conclude that some of the pricing structures border on the ridiculous. In those cases where it is a new property, it's evident that the producer isn't even going to get his production cost back. The prices quoted in some of the small markets won't even return that market's proper share of print and handling cost. I can understand this happening on a "dog" property, but when it's done on some of the good ones, it becomes rather baffling.

All of this, mind you, in the face of an increase of 25% over last year in network share sponsorships and what this presages in the increasing trend toward syndication because of flexibility and lower advertising cost.

Some of the distributors who haven't taken a good cost accounting look at their operation are due for a rude awakening this year and the process of shakedown in the industry will then begin.

All of the above, of course, refers to problems of the individual distributor which he, himself, must decide in the light of his own individual operation.

There are, however, certain mutual problems concerning advertisers, agencies and stations that call for collective action. I, for one, hope to see this year the emergence of a distributors' organization with full membership that can speak for the industry.

Now Is The Time For All . . .

By REUB KAUFMAN
(President, Guild Films Co., Inc.)

The increasing shortage of desirable network time, coupled with the growing demand by many television stations for a greater share of the money spent by advertisers for tv time, plus the tremendous improvement in the quality, variety and entertainment interest of filmed program series, have helped to firmly establish film syndication as an important factor in television.

Now it is up to the syndicators themselves to rise to the opportunity which has unfolded for syndication. Some syndicators realize this opportunity also carries with it the weight of syndication's share of responsibility for the welfare of the industry as a whole. Unfortunately there are still too many syndicators who think tv is a ticket to a quick buck. And, we still hear of individuals who go into distribution—become syndicators— of their single pilot film or 13-episode series without real knowledge or preparation for such an undertaking.

To be successful in syndication, the syndicator needs more than a length of film and a telephone. It requires organization, manpower, an adequate and continuing source of quality program series, service departments from public and station relations to client service and program promotion. These elements which are so essential to successful syndication are costly and require substantial investment and access to large financing resources. Equally important is the need for know-how—the unique knowledge of advertising and client merchandising as well as programming, film production and showmanship.

It is due to the fact that so few syndicators have either the physical resources or the required know-how that syndication is rapidly settling down to a very few "majors" and many "minors" among syndicators. The majors who will remain in the big league can be depended upon to be progressive businessmen with a full awareness of their present position and future opportunity, and also of their obligation to actively participate in and contribute to the up-building of the whole tv industry. The smaller concerns who wail to pull themselves out of the minor league within a short time cannot hope to survive with any degree of reasonable success. They are doomed to suffer from hunger (and all its consequences in the way of unsound business practices) while the majors will grow bigger and stronger.

This is the trend in film syndication today. It is a healthy trend and cannot help but benefit the television industry.

Syndicators have reached a point where in their own interest and for the benefit of industry generally they must join together in a strong and meaningful association which will have the means to develop and carry out a continuing program for the improvement and protection of syndication's participation in the television industry. This is a task for which the majors must assume both responsibility and leadership.

TV Film Syndication—Is It Friend or Foe of The Networks?

By CARL M. STANTON
(NBC V.P., in Charge of Film Division)

A strong syndicated-film operation is an important asset to a television network, while the network is replete with advantages unavailable to an independent film syndicator.

There is no basic conflict between film syndication and network television service. Although in some areas syndicated film programs may be televised in competition with network programs, the desirability for a network to extend its television business through syndication vastly outweighs the occasional instance of local competition made inevitable by the nature of syndication.



Carl Stanton

The syndicated film business, which was given stature and stability in the last year by the mushrooming of television stations across the country—and the consequent upsurge in the number of local programming hours to be filled—is big business today. Because the major networks have recognized this fact, they have established syndication arms and given them the freedom to operate effectively in the highly competitive field of tv film syndication.

A little more than a year ago there were 110 tv stations in 64 cities. Today there are 385 stations in 239 cities. Syndicated film programs are filling a large part of these new programming hours which cannot be filled by network originated shows. It is a logical consequence that the networks should extend the scope of their activities by going into the syndication business themselves.

Chief among the advantages which a network-affiliated film-syndication outfit enjoys is its access to many of the finest, most successful network film series, either during the network run or following it. The NBC Film Division, for instance, syndicates "The Life of Riley" in markets not covered by the NBC television network sponsor (Gulf Oil) simultaneously with the network run. The overwhelming success of "Badge 714" (formerly "Dragnet") and "Victory at Sea" as syndicated programs after their network runs are strong arguments in favor of a network-connected film-syndication branch. Additional opportunities are presented by such NBC television network shows as "I Married Joan," "Letter to Loretta," the Mickey Rooney show and "The Medic." Our current inventory will soon be augmented by 39 new "Badge" episodes for the 1954-55 season, the new network Riley's—plus the first two network seasons of Riley.

Web's Physical Resources

Another prime advantage for a network-connected film syndicator is the fact that network techniques and methods of operation are automatically carried over into syndication. Programs are designed to meet the requirements of advertisers and the tastes of the viewing public—programs which, in effect, move merchandise while they attract large audiences.

A network's technological and physical resources are also important assets to a distributor of syndicated film series. The NBC Film Division's shipping and library services are the largest of their kind in the TV industry. Originally servicing 76 stations with syndicated programs, network film shows and kinescopes of network programs, the New York and Hollywood film exchanges (operated by the Film Division) now service 285 stations with 2,000 prints a week, covering 4,000 actual weekly playdates.

Constant research by the NBC engineering staff makes available to the NBC Film Division the latest technological and electronic developments, in both black-and-white and color TV—all of which enhance the quality of the product. Future developments will encompass magnetic tape, new scanning processes and other phases of this complex industry. Another unique technological advantage is the checking of rushes and final prints on closed-circuit television, to insure the broadcast quality of each program.

Competing With Network

Because of the highly competitive nature of the film syndication business, a basic requirement for survival is the ability to sell programs to all stations and all advertisers. In recognizing this fact, NBC has given the Film Division the scope to operate as a successful, income-producing arm of the company. This condition sometimes results in local competition between an NBC Film Division program and an NBC television network program.

We have, after all, no control over local time availabilities. If, furthermore, we sell a program to an agency for a specific client and the agency places the show on an independent station in competition with a network program, we cannot control that, either. And the quality and popularity of our programs is such that they have outrated all network competition in many multi-stationed markets.

This kind of competition, of course, is far from unhealthy. The success of NBC Film Division programs for local stations and advertisers has created a general climate of prosperity for individual tv stations and has performed a service to the film-syndication business as a whole by giving impetus to the local use of this kind of programming.

It seems to me that such competition is more than compensated for by the fact that the network-connected film syndicator is in a doubly strong position because of (1) his freedom to distribute effectively such outstanding properties, produced especially for syndication, as "The Falcon" and "Inner Sanctum" in competition with independent film syndicators; and (2) his access to the network's finest tv film series.

A film-syndication network combination assures a steady flow of fine programming to diversify and enhance an inventory of programs produced especially for syndication. It is, in the final analysis, upon this kind of organization—bolstered as it is by broadcasting experience, technological resources and a deep-seated sense of responsibility to the advertiser and the viewing public—that the sound future of the film-syndication business depends.

By GEORGE T. SHUPERT
(Pres., ABC Film Syndication)

What has happened to the reported battle lines drawn up between some networks and their film syndication divisions? Is it possible for film syndication to function within a network without becoming a serious rival for station's time and advertiser's money?



Geo. Shupert

From what I have learned there is no real conflict between a network and its syndication subsidiary if the network is objective and recognizes the need for and the place of film syndication in the television industry. Here at ABC there is real-understanding of the situation and genuine enthusiasm about the potential of film syndication.

A network, as any other service organization, is most successful when it provides its customers and prospective clients with the broadest, most efficient and flexible service possible.

With more and more advertisers finding television a highly effective sales vehicle, network time is becoming increasingly scarce and the networks are hanging SRO signs in most choice time periods. Consequently, national and large regional advertisers who are unable to secure network time would be shut out of tv entirely if syndicated films were not available. These advertisers have learned that it's difficult, if not impossible, to obtain network quality in live, locally produced shows so they turn to top quality syndicated film programs to carry their sales messages.

Consider the established national or regional advertiser with a limited budget or the new advertiser who wants to test the medium. Through syndication, both are able to buy films for spot advertising in the markets of their choice, on the days and in the time periods they require. If they buy their film from a network syndicator, they are assured of quality programming and service. They know that films will be delivered on schedule. They are confident that their advertising plans will not be disrupted because a shoestring producer or distributor has failed to live up to his obligations.

Then, when these clients are able to afford network advertising, they are usually favorably inclined to the network which serviced them for their spot buys. Consequently, the network benefits as well as the syndicator.

Meeting Special Sales Problems

Another area in which a network can serve its client through film syndication is where an advertiser has a special sales problem or wants to initiate a special sales drive in markets already covered by his network show. By buying a syndicated film, produced to network quality standards, and programming it in specific markets, the advertiser is able to accomplish his purpose without a loss in program quality.

Perhaps one of the strongest arguments to prove that there is no conflict between network and film syndication objectives is the fact that within the past three years all the networks have organized their own film syndication departments to meet the growing demand for spot film and to broaden their services to sponsors. These additional services will become increasingly important as new markets open up.

Let's be specific and look at how we handle film syndication at ABC. Almost a year ago I was asked to organize a film syndication department because of an awareness on the part of the ABC management of the important role film syndication had been playing in television and a belief that its importance would keep pace with, if not outrun, the growth of the industry. In order to compete favorably with other film syndicators it was necessary to create a completely independent setup apart from the other operating units of the network. ABC Film Syndication was set up as a separate corporation, wholly owned by American Broadcasting-Paramount Theatres, Inc.

Right from the start we instituted what we feel is a realistic first-come, first-served sales policy, without which it would be impossible for us to compete on an equal footing with other film syndicators. In all of our relationships with the network we neither get nor give preferential treatment. This applies to the owned and operated stations as well as to our affiliates. All television stations throughout the country are assured of receiving the same type of service from us. We play no favorites.

Before joining ABC, I headed the film syndication department for United Artists and prior to that helped organize Peerless Television Productions with Edward Small to distribute 26 outstanding feature films. Previously, I spent many years operating the Paramount film network for Paramount TV Productions, Inc. Now, having worked in film syndication as an independent distributor and as a network syndicator, I have formulated some thoughts about both operations. Because of the tremendous potential of film syndication, I believe that it can be successful with or without network affiliation if the syndictor has top quality programming, astute management nd clearly-defined policies.

We believe we have met the above requirements. We are currently offering outstanding film shows whose previous successful network performances (incidentally, not on the ABC network) are being repeated in syndication, "Racket Squad" and "The Playhouse," formerly "Schlitz Playhouse of Stars." Our third property, "John Kieran's Kaleidoscope," is a successful combination of education and entertainment and has proven itself a profitable sales tool for a variety of prestige advertisers.

We have kept and will continue to keep a sharp eye on our operating costs in order to pass our savings onto our clients and we have instituted a set of policies which enables us to provide the utmost in important services.

As advertisers continue to rely more and more on television as the most effective and efficient sales vehicle at their disposal there will be plenty of opportunity for networks, their film syndication subsidiaries and independent syndicators to prosper. After all, television is big business and there's room for everybody with the right type of product and the enthusisam to sell it.

Vanderbilts Didn't Have It So Easy, Either

By MILTON A. GORDON

(President, Television Programs of America, Inc.)

An article recently appeared in VARIETY entitled "Pity the Poor Syndicator." The article was well written and factual in its approach. It may possibly have been a little pessimistic in its conclusions based on the facts as the author saw them.

True, the syndicator's life is not a bed of roses. But neither was that of the Vanderbilts in the early days of railroading; nor of the Fords at the turn of the century; nor of Zukor, Griffiths, Goldwyn, and my own partner, Edward Small, in the early days of motion pictures.

I don't dispute that of the whole turbulent business that is television, perhaps the most frantic activity is producing and selling television films. In the beginning the television film field was not only frenetic—it was also close to suicidal for all but a few. Two or three years ago, scores of television film firms were making brave noises about their pilots, their bankrolls and their futures. They were all over the trade papers with publicity about their executives and their products—generally in that order. Try to reach most of them by telephone now and all you'll get is the bleak report, "Sorry, that telephone has been disconnected."

However, that early frantic, wildcat, pioneer stage was important. From it grew a business that may be only a little less hectic and unpredictable, but which is certainly built on a solid foundation. The future of television films is rapidly clarifying, and anticipating further readjustments which must take place, it couldn't look finer. I say this because primarily the need is there. Film as a medium and syndication as a vehicle are the only places where television programming can expand. The inflexibility of live shows and the congestion on the networks leave no room for expansion in those areas.

Product Improves

The product is better now than it has been and it will be better in the future. The general quality of television films is bound to keep getting better because the firms making them are getting better. Fewer and better.

I envision the day when 90% of all television films in this country will be produced by a half-dozen companies with strong distribution facilities. In the past, distribution has been too often neglected. The accent has been on financing the pilot or making the pictures without a real plan as to what to do with the pictures when they are finished.

It is at the level of distribution that the law of diminishing returns will operate. Only a "big-league" firm has the resources to put an adequate sales force in the field to do a successful sales job at the local level; and even a "big-league" firm can handle only a limited amount of product. This is the very nature of the business. It is at this point that a television distribution company differs from an old line motion picture company, which can handle 50 to 60 pictures a year. While the number of national or regional deals a television company can make is theoretically unlimited, conservative planning should regard such deals as windfalls (and unprofitable for the most part).

A company will live or die on its local selling. And even with a larger staff than any company has today, it is not possible to do a thorough local selling job on more than six to eight new series a year. Naturally a company's first interest will be in distributing its own films, because to take on too many other films would require an unrealistically-sized sales staff. It must follow, therefore, that the top firms will be selling few other than their own films. And when you consider how few firms have sales staffs, where does this leave the smaller firms?

Gotta Know Everything

The yardstick by which survival will be measured consists of four units—all of which are equally important: production facilities, national sales, local and regional sales, and merchandising. Add the element which the successful well-coordinated company must inevitably have: flexibility.

This latter must apply to all phases of the company's activities: It must have a production staff and technical facilities capable of producing anything to meet the demands of showmanship which may call for a "Halls of Ivy" or an "Ellery Queen" or a "Lassie." It must be able to handle any kind of sale, a multi-million dollar deal on Madison Avenue or in Chicago, or a $50 a week deal in Minot, North Dakota. And it must have a first-rate, aggressive, ingenious and commercial-minded merchandising and exploitation department whose imagination does not end with table tents and bottle collars.

Obviously what will happen more intensively than it has in the past is that the smaller companies will sell or merge. However, this process, which at the time always seems like a splendid solution, does not always create a healthy condition because it merely aggravates the situation of too much production, too little distribution.

The distribution problem will also continue to plague those small companies which grow and prosper through excellence of production. They will find themselves facing the same problems: too much production, too little distribution. Film vaults soon runneth over.

I have been asked to state briefly, our thoughts on color. They couldn't be more simple. We recognize the value of color as a fruity source of spectacular publicity and promotion. It is little else right now for the simple reason that the color audience could fit into a sponsor's eye without making him even blink with discomfort.

Our plans are not to film in color for the 1954-55 season because the expense of doing so imposes an additional cost on the sponsor which we agree may not seem to amount to much because of the general excitement concerning color, but which we honestly feel he will resent when this excitement has worn off and he has returned to measuring cost against results.

It is obvious that color is coming. When it gets here, when from a commercial standpoint it has grown beyond the point of being a toy, we'll be in it with both feet.

Never Mind the Sizzle—How's the Steak?

BY A FILM PEDDLER*

Some years ago a line from A. N. Whitehead hit me right in the noggin. The line: "Genius is the ability to recognize the obvious."

If you don't believe that philosophers are the only practical men, or that Whitehead was a genius, how else can you account for him predicting so long ago what is happening in the film syndicate business today?

Give up? All right, here it is.

Why do producers keep spewing out in half-hour film shows? We can put them, roughly, in three categories. 1. The crime-mystery-intrigue type. Well, all right. But enough's enough. 2. The dramatic-playhouse-anthology shows. Plots run from A to C; synthetic, contrived, glutenous glamour. 3. The comedy-family-situation kind. Stock prototypes; unbelievable, hysterical humor laid on with a shovel.

Well, let's be kind a moment. The gold rush was on; it was a baby industry, and when you have to go you have to go. But little man, what now? Why, of course, the obvious—it always comes late.

In all endeavors: the crafts, art forms, the lively arts, simplicity is arrived at last. It seems you can't reject until you know what to select. And television is still overproduced, plotted, gimmicked and gagged. Production is what you do a lot of when you haven't any ideas. And one series begat the other.

'The Little Story'

What is being overlooked is what Ed Murrow calls "the little story"; the same insight Ernie Pyle brought to the last world war, when all the rest of the reporters were writing the big heroic story; it's what is happening right under our noses here in America; it's what the poet, Ward Wheelock, says somewhere: " . . . the reality we have lost sight of because, to use Shelly's metaphor, it has been overlooked by the veil of familiarity."

Now understand, I'm not advocating shows that deal with stark, grim realities. I know that more and more regional and local sponsors want a family type show: safe, non-controversial humorously pleasant, de-sexed—above all, safe. And right or wrong, that's what we have to give them.

But these "little stories," these too familiar things that most of us overlook, are exactly the materials that, fictionalized, make for the ideal family type show. And give you all sorts of variations. This is the reality that provides the essence of great entertainment: self identification.

Nothing interests people as much as themselves; how they are alike other people; how they are different. What interests them in things are the new variations of the old norms of living; what amuses them are these variations as expressed in changing incongruities: the new pretentious, foibles, exaggerated values.

To be able to see yourself, as mirrored in some form of entertainment, is the great common denominator. All of us have our private little feelings, an intuitive reaction to people and the world about us. And these feelings are mostly in our unconscious—they're vague and half submerged in our minds. When a play or book creates characters, reacting to reconizable situations that articulate these feelings for us, the flash of recognition is the great moment in entertainment.

Well, this is a lot of fancy talk. But it's not an easy point to put over. The idea of "self-identification" or "the show must relate to the audience" has been kicked around a lot. And when a producer does build a show with everyday people in everyday situations and uses the old, stock characters in the same old "black and white" conflicts, he feels he's really giving his audience "self-identification."

It's Those Small Differences

But he's missing the whole point. You don't get that sudden flash of recognition from an idea you've had pounded at you all your life. William James once said, in effect: "As the years go by, there isn't much difference in people or things. But watch out for those small differences."

Nothing new under the sun? Nonsense. I suppose that producers are pretty well removed from everyday living. But doesn't anyone in our business read the Ladies Home Journal, McCalls, Woman's Home Companion or Reader's Digest? They're magazines with enormous circulations; they're chuck full of non-fiction articles on the changing mores of American living; their editors must know what they're doing. Hasn't anyone in our business read Fortune's: "The Permanent Revolution?" All of them are full of new ideas that, fictionalized, would make story lines with humor and drama. Doesn't anybody in our business read?

Well, so Whitehead said it takes a genius to recognize this. Me, I'm just studying to be a genius. But as a film peddler working the great midwest, and having had this idea in one way or another pounded at me by client after client, after about the 200th time I caught on.

Maybe some of you producers will take a trip out here someday—not one of those Cohn-Schine tours you usually make but an easy-going, off the beaten track affair. And you ought to read "Is Anybody Listening?" by the editors of Fortune, before you go. You might learn how to ask questions. It's an art, you know.

Or maybe this is something an American producer can't ever get. Look back at what Ward Wheelock said. Maybe this is what a European producer should come over and do. Could call it "American Intrigue."

(The author prefers to remain anonymous.)

Just Remember, It's The People That Count

By MAURICE UNGAR

(V.P., Charge of West Coast, Ziv-TV Programs)

The climate and technical experience — from motion pictures—are not the only reasons why Hollywood, rather than New York, is the place to produce tv films.

Another big reason is that the entire community of Hollywood and Los Angeles has been conditioned to take picture-making in stride, whereas New Yorkers are not.

Hollywood and L.A. grew up around the motion picture industry. The whole atmosphere there is conducive to the making of films. The kind of cooperation given by the man-on-the-street there frequently means the savings of thousands of dollars to a producer. This, in turn, frequently means that it makes the production of an entire series—involving an expenditure of hundreds of thousands of dollars—possible where otherwise it may not have been.

Take Ziv's "I Led Three Lives" program, for example. This series is based on the actual experiences of Herbert A. Philbrick during his nine years as a counterspy for the FBI within the underground U. S. Communist Party. It has been Ziv's most successful production to date, and we are now in the process of filming an additional year of programming, on which we are spending well over $1,000,000. Not the least among reasons for its outstanding success is that we have been able to film 80% of our footage on location, mostly in and around Hollywood and Los Angeles, thus injecting added touches of realism.

We once had an extremely complex scene to film in "I Led Three Lives." Carlson, as Herbert Philbrick, was left alone in a room by his communist "comrades," who then proceeded to spy on him from a hotel room across the street. Also looking into Carlson's room, and photographing the documents he held up casually, were FBI agents whose cameras were equipped with telescopic lenses. They were in the room right next to that occupied by the commies.

As producers we could have built very expensive sets and still not obtained the effect of realism we wanted. So, we looked about in L.A., found two hotels directly across the street from each other, explained our problem to both hotel managers, and just like that we got the exact setup we needed to film the scene so that it would look real.

Now, you just couldn't count on being able to do anything like that in New York. It would have cost a fortune to do the same scene in a studio—if you could find studio space—and the result wouldn't have been nearly as realistic.

New York has really missed a great bet. TV films are a multi-million dollar a year industry.

THE LAST LAUGH TRACK

By RAY BOLGER

Canned laughter, like nature in the raw, is seldom mild.

Producers of filmed television shows use it to make sure that comedy programs sound raucously funny. These laugh tracks have practically put the titter and the smirk and the smile and the grin out of business.

No sir, they don't make laughs like they used to.

I can recall when varying shades of humor actually produced giggles and chuckles as well as guffaws. But that was before tv comedy shows were filmed. Now you hear nothing but boffs.

During the past season on television I was both the victim and the villain of canned laughter. As the star of my own ABC-TV show, "Where's Raymond?" I occasionally found myself bringing down the house with lines that home viewers didn't consider that funny. Sly, maybe, but nothing to really fracture anyone.



Ray Bolger

Canned laughter did the trick. We not only used it but, as the owner of the show, I okayed its use. That made me the villain responsible for lousing up Ray Bolger, the performer.

'—What Garlic Is to Salami'

Sponsors, agency men and network television executives have established a television tenet which holds that laugh tracks are to filmed television shows what garlic is to salami. So when I decided to go into television and film my show, the sound track naturally came along for the laughs.

There are two ways to film a comedy tv program. One is the way the motion picture companies do it. The other is the way devised by Desilu Productions. Their shows unfold in proper sequence, like a play or a live television program an invited audience is encouraged to audibly register its reaction as camera and sound crews record it all. This is called filming live.

Of the two choices offered me I had no alternative but to follow motion picture technique. Our elaborate dance productions alone, which lasted a little more than three minutes on the screen, often took more than three hours to film. Just one scene. It took three eight-hour days to film the program. Using as many as 11 sets on a show, we could neither find the room to seat a "live" audience nor the audience to sit it out that long.

That's where the canned laughter comes in. The producer takes the place of the audience. Relying on his own sense of humor, he decides that what he thinks is funny should also be considered funny by the viewers at home. Naturally, he thinks everything is funny. If he didn't he would have had the script rewritten before the show was shot.

My first season on television has taught me many things . . . such as that canned laughter is more likely to rub viewers the wrong way than to induce them to laugh.

As a result we have made plans to revise our program when it returns to the air this Fall.

There'll be no laugh tracks . . . and that's for sure. The show will continue to be filmed. But it will be filmed with an audience and shot in proper sequence from beginning to end. The problem of sets and dance production numbers will be resolved to conform with our shooting schedule which, we hope, will not exceed 90 minutes per show.

Laugh—if you want to. We wouldn't have it any other way.

VIDPIX'S $130,000,000 FOR '54

Fighting Windmills

American telepix producers, distribs and agencies are doing double-takes at a continuing press barrage by British filmmaking unions threatening "retaliation" against any moves by Hollywood unions to curtail production overseas. One producer characterized the British statements, latest of which was made last week, as "fighting windmills." There's been no real attempt to curtail overseas for almost a year, he said, and what's all the shouting about?

Fact of the matter is that there hasn't been a real drive by the Hollywood unions to curtail overseas telepix production since its campaign against "Foreign Intrigue" fizzled out last year. Most recent gesture was a gettogether with Coast agency toppers a few week back that likewise produced nothing. And in the time since the campaign to get Ballantine and J. Walter Thompson to axe "Intrigue," foreign telepix production has increased at least four-fold.

Actually, it's believed that the British unions are more concerned about sales of American-made vidpix to British commercial stations than they are about curtailment of American production there. Some weeks ago, British Equity called for a quota on American vidpix to be played on British statements, and the four-union statement last week on Hollywood's purported drive against foreign production stressed that "an increasing number of American films are being shown on British television, and with the introduction of commercial television it is clear that a not insignificant proportion of the programs will be American recorded material."

Tailored-for-TV Reels Move In On Feature Pix: Newest Chi Trend

Chicago, July 27.

Vidpix distribs are finding a new "bread & butter" market for their reruns in a move by some of the Chi stations to switch from feature films to telepix for filler fare and fringe hour programming. Time was when features were relied upon exclusively for late night showcasing or to fill a midafternoon hole but with the supply dwindling more and more attention is being given to the available tailored-for-tv reels.

The trend toward vidpix is especially pronounced at ABC's WBKB where for the past several months film director George Rice has been buying up rerun packages. Rice now figures he's got over $250,000 wrapped up in his vidpix library which totals some 250 half-hours of programming. He has bought 91 half-hours from MCA alone. And he sees the day when feature product usage by WBKB will be practically nil, especially if the trend toward tighter supply and higher prices continue.

Rice, who shifts to a similar post at WABC-TV in New York

(Continued on page 102)

Unity TV Revamp, Sales Expansion

Unity Television has set a complete revamp and expansion of its sales force in a move to operate in closer contact with the country's tv stations. Arche Mayer, Unity prexy, in announcing the move, said "the days of telephone and mail orders are gone" in the feature film business and said the new setup will operate to fulfill local needs of the stations.

Key changes include appointment of Jerry Seisfeldt as Western Division manager, operating out of Hollywood (he replaces Connie Lazar, who exited the firm); Noah Jacobs, as eastern district manager, moving up from the south; Frank Opra will be northwestern district manager, Keith Goldsmith, New England chief; Bill Young, north central topper, and Al Shepard, southeastern manager. Sid Weiner is national tv film booker, with Vince Fiumano booking on the Coast.

Mayer said that as a kickoff for the new setup, Unity's field men will visit every station in the nation during the month of August to hold film clinics for station personnel. Salesmen will travel in teams of two, covering programming, sales, merchandising and promotion and other facets of station film operation. Mayer said that field men under the new setup would be in almost weekly contact with the stations in order to provide better sales service.

Teleradio to Shoot 39 Of Own 'Gangbusters'

Decision has been made by the Film Division of General Teleradio to shoot an entire group of 39 vidpix in the "Gangbusters" series. There are 12 half-hours already in the can, with a 13th on the way shortly.

Production on the detective series is being done on the Coast by Visual-Drama, the production subsidiary of the relatively new tv film outfit. First four of the existing pix were shot by former owner Philips H. Lord, with three others in the process when GT took over and finished the most recent five.

'Can't Be Done' Distribs' Answer To 'Clipp's Card'

Vidpix distribs turned an indifferent ear this week on the proposal made by WFIL-TV, Philadelphia, general manager Roger Clipp that prices of syndicated shows be based on the station rate card. Distribs simply said it can't be done on an equitable basis, and while most of them agreed that there should be a standard base on which to compute rates, they said the rate card method won't work.

Principal objections to the card proposal are these: (1) distribs feel they must price programs according to their own conception of quality and according to production costs; (2) station rate cards are continually changing, and distribs have a difficult enough time fixing rates without having to keep up with individual station rates; (3) in the same market, three different stations will have three different rate cards based on different circulation figures—which one does the distrib assign without antagonizing the others along with agencies and clients? and (4) the

(Continued on page 104)

$95,000,000 AS DISTRIBS' GROSS

By BOB CHANDLER

Television's pugnacious young offspring, the tv-film industry, will do a total business of $130,000,000 in 1954, according to the best industry estimates available. That giant bite doesn't include sales of feature films to stations and sponsors, nor does it include production of commercials for tv. Entire sum comprises programs filmed for television and sold on a network, national spot or syndicated basis.

For the first time, syndicated grosses will exceed sales to networks or national sponsors. Distribution companies will gross some $70,000,000 via direct sales to stations and local and regional sponsors. Producers of network shows (some of whom are also in the syndication business) will gross about $50,000,000 via their national spreads. Sales on a national spot basis, that is to one sponsor or alternate clients who book their stations individually instead of on a network basis, will total nearly $10,000,000.

Pointing up telepix's growth and fulfilling predictions that "majors" would emerge from the hitherto "small-time" aura of the business is the fact that eight companies will account for about $50,000,000 of that $130,000,000 total. The next five companies will account for some $15,000,000 more, which means that the top 13 outfits in the business will gross approximately 50% of the industry's total billings. That's especially important in view of the fact that many of the network and national spot shows are sold directly by the producer, without dealing through a distribution company. Distribs (as differentiated from indie producers) will gross a total of $95,000,000, including their network and national spot business with their syndicated billings.

Ziv, NBC, CBS, MCA Tops

Of the distribs, four are certain to exceed the $6,000,000 mark in individual billings. They are Ziv, NBC Film Division, CBS Television Film Sales, and MCA-TV (figuring in sister company Revue Productions, which sells on a national basis). Four more will do $5,000,000 or close, with the possibility that one of them may hit the $6,000,000 class. They are Television Programs of America, Screen Gems, United Television Programs and Guild Films. TPA has an outside chance of bettering $5,000,000 via upcoming product in the fall. Firm gave an official estimate of $10,000,000 for 1954, but vet tradesters point out that

(Continued on page 102)

DESI, LUCILLE, CBS' 80% OF MPC STUDIO

Hollywood, July 27.

Joe Justman has retained 20% of his Motion Picture Center. Otherwise the studio is now the production headquarters of Desilu Productions. That means that Desi Arnazes (Lucille Ball) and CBS each own one-third of 80% of the lot. Justman, the basic owner of MPC, will continue holding 20%.

J. Arthur Warner, New York financier, was largely in on MPC, as Justman's backer, and got the major portion of the Arnaz-Ball-CBS coin. Amount is undisclosed.

'Game' Shows Next For Vidpix?

Ziv's resurrection of "What's My Name?," the daddy of all the "game" shows in broadcasting, as a 30-minute telepix presentation for syndication, is expected to spark an entirely new approach to vidpix programming. "Name," incidentally, will have Bill Goodwin as emcee, with Sheilah Graham also pacted as one of the regular panelists.

Thus far the tv film marts have been putting chief reliance on story formats in establishing a major toehold in telecasting. However, the quiz-panel-game facet of programming has as yet been practically unexplored, with the Ed Byron-created "What's My Name?" as the first major invasion into this type format for vidpix syndication. Similar type shows that have left their imprint in broadcasting are now being eyed by other telepix impresarios.

CBS Move for SAG Pact Prelude To Own Vidpix Production Setup

Hollywood, July 27.

In a move which can have far-reaching consequences in Hollywood's vidfilm industry, CBS-TV is negotiating with the Screen Actors Guild for a telefilm pact, the first tv web to take such steps. Web has been talking with SAG about such a contract for three weeks, in a move obviously calculated toward the net stepping into active vidpix production instead of farming out its shows, as it's doing now.

CBS labor relations director Gene Purver admitted that two meetings have been held with SAG execs. He said that they were exploratory in nature, and concerned wage scales and other conditions of a guild contract.

CBS is restrained by its contract with IBEW from using IATSE cameramen at Television City, but can use IA lensers off the lot or in any new studio to be constructed.

CBS' moves to solve union difficulties and get into active tv pix production on its own may well serve as a pattern to the other networks, currently entangled in jurisdictional problems between the unions which have heretofore caused the webs to shy away from telefilming.

If successful, the CBS negotiations with SAG and other unions would save the network a great deal of money. Currently the net is forced to have even pilot telefilms lensed by independent vidfilmeries. CBS' "I Love Lucy," in which the net has a heavy investment, is filmed by Desilu Productions; so is "Our Miss Brooks," another web show; the Amos 'n' Andy show also owned by the net is filmed by an indie company at the Hal Roach lot. Web plans a few pilots, such as on "That's My Boy" and "My Wife Irma," but under the present complex problex problem of union differences, it's unable to shoot the vidpictures but must farm them out.

Offers Farm Out, Too

Other networks have the same situation. NBC farms out its "Life With Riley," "The Falcon" and other vidfilm series; ABC-TV does

(Continued on page 102)

Newsreel To Latins

Not only is Latin American video going for American syndicated shows, but it is using Yankee newsreel service as well. CBS Newsfilm has signed stations in Cuba, Venezuela and Mexico to its client list.

There's not much of a dubbing problem involved, since Newsfilm sends a scripted commentary out with each shipment that can easily be translated into Spanish for use on a voice-over-film basis. Soundtrack on the film is in English, and the Latino telecasters have their choice of leaving the English on the tracks or eliminating it in favor of a local narrator. It's a same-day service, with Caracas, the farthest, getting the films some 12 hours after they leave N. Y. via Air Express.

CSB-TV Newsfilm Now in Black Ink; New Subscribers

While tv newsreel services generally have been operating in the red, and NBC's syndicated daily newsreel operation did its swan dive last week, CBS Newsfilm has finally emerged as a profitable entity of CBS Television Film Sales. According to Film Sales v.p.-general manager Leslie T. Harris, the syndicated newsreel operation has been operating in the black for the past six weeks, the first time it has done so.

One reason for the profitable operation is an expanded sales drive that has seen the CBS subsid latch on to eight new station clients in the past month. Harris says he expects the current client list of 18 to be augmented by 16 more by November. Included in those 16, Harris believes, will be some of the ex-NBC subscribers, whom NBC has turned over to INS-Telenews. CBS will make an active bid for their business.

More important in terms of net

(Continued on page 102)

Empress Into Vidfilm Shipment & Inspection

Another firm has moved into the field of vidfilm shipment and inspection. Emporer Films, which up to now has operated in the non-theatrical production and distribution fields, has set up plants on both Coasts to provide shipping, processing, inspection and storage of tv-film, along with servicing of commercials on the pix.

Firm will mount a show; provide reels, cans, etc.; store film; process it physically; and break down programs to remove spots and commercials and insert new ones. Firms already using the service include Flamingo Films and Governor TV Attractions.

SG Sets Detroit Office

Screen Gems continued expansion of its sales setup this week with the establishment of an office in Detroit. Ernest W. Montgomery will head the branch as central sales manager. It's the fifth office the Columbia Pix subsid has established this year, others being Atlanta, Chicago, Dallas and San Francisco.

At the homeoffice in N. Y., Arnold Fetbrod has joined the firm as administration assistant to the sales department. He's produced programs on NBC, CBS and Mutual for the past five years, his last assignment having been on Westinghouse's CBS closed-circuit dealer session.

CBS Technique On Low-Cost Colorpix

CBS color engineers have developed a set of lighting standards and developing densities that will enable telepix producers to shoot programs in 16m at reduced cost and little loss in quality, in transmission, it's been learned. First sample of the new techniques will be used in shooting of 13 tinted Gene Autry pix for the web next week by the cowboy's Flying A Enterprises.

One of the keys to the technique is a special coating 16m applied to Kodachrome stock, permitting greater control in developing and printing. Autry is shooting his next 13 pix in the process, and there's understood to be a good chance that the web will air the Autry segment in color in the fall.

Meanwhile, Filmways Productions, which is shooting 13 color "How to For You" quarter-hours in N. Y. for CBS Television Film Sales, has developed an "electronic lighting computer" which both computes available light in a studio and the balances in contrasts which must be controlled in color production. Device is adapted from those used on live color cameras and applied to a film camera.

Chief advantages derived from the new processes and techniques is fact that producers can shoot directly in 16m without having to worry about loss of color values or definition in transmission. Producers won't have to go through the expense of shooting in 35m and then making 16m reduction prints, but can shoot and print directly in 16m.

EDGAR J. MACK, Jr., *Vice President,*
RED TOP BREWING CO.

"We, and our local distributor, are more than pleased with the way sales of Red Top Beer are going in Lima, Ohio, as a result of our sponsorship there of CAPTURED. Both of us are also pleased with trade and consumer reaction to DANGEROUS ASSIGNMENT in Columbus, where sales are booming."



EARLE CABELL, *President,*
CABELL'S, INC., Dallas, Texas

"We have been in the dairy business in North and East Texas since 1932. Last year we went in pretty strongly for television, with DANGEROUS ASSIGNMENT on WFAA-TV. The results have had a great deal to do with our setting new sales records, the biggest year in our history. The show has continuously built steady viewing audiences even during 'second run' and 'third run' showings."



ROBERT BUCKLER, *Acct. Executive,*
WALTER J. KLEIN ADV. AGENCY, Charlotte, N. C.

"A 'Thank You' is certainly in order after your survey of results obtained using INNER SANCTUM in Greenville, S. C. for Bunker Hill Canned Beef. Our client's brokers report sales have jumped as high as 300% since we put this product on television. INNER SANCTUM is steadily making a strong bid for the number one film rating on the station. Best proof of its success is the fact that our client also has ordered this show in Charleston."





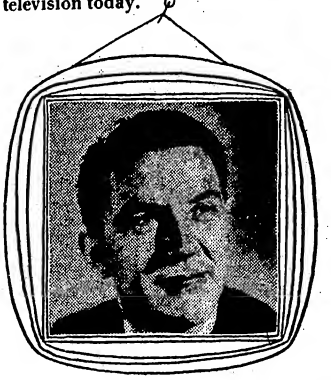
Partners in Profits

Back of TV's Top Syndicated Stars

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"As a retail jewelry outlet, we must have the very best in television entertainment. A show must appeal to both pocketbooks in the family. Such a show we found in BADGE 714, starring Jack Webb. We feel that as a sales medium, this show is the best in television today."



VICTOR SEYDEL, *Director Radio and TV,*
ANDERSON & CAIRNS, INC., ADV., N. Y.

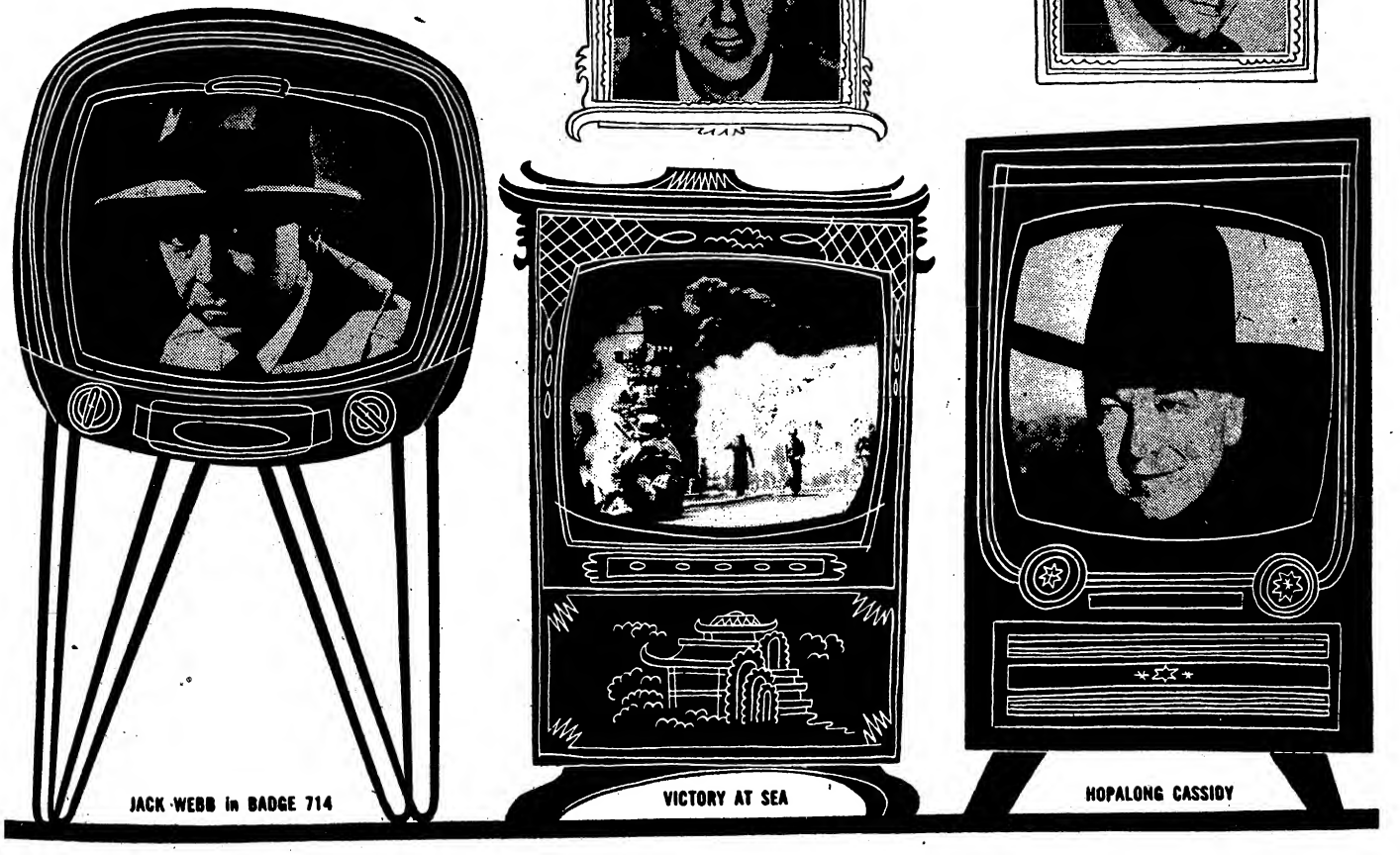
"When a television program accomplishes the twofold aim of reaching a large audience and associating the sponsor with an outstanding public service program—it's a great buy. That's why we are happy with VICTORY AT SEA for Thom McAn Shoes. Ratings in our six major markets are high and growing, including New York's 16.1 at 7 PM Tues. Both we and our client are pleased with the results."



SID GRAYSON, *General Manager,*
KMID-TV, Midland, Texas

"I am only too happy to endorse the excellent NBC FILM DIVISION programs . . . contracted for before the station started telecasting. From previous experience I knew that I could actually build certain nights around these strong programs. BADGE 714, HOPALONG CASSIDY, DANGEROUS ASSIGNMENT, NEWS REVIEW, CAPTURED, VICTORY AT SEA, and INNER SANCTUM were all carefully programmed at key times, and other strong programs built around these pivots."





Ratings measure a program's popularity. But even more important than popularity is the program's effectiveness as a sales vehicle.

How effective are NBC FILM DIVISION programs in selling their sponsor's products? The best way to find out is to "Ask the men who have bought them."

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto • 1551 Bishop Street, Montreal

Vidpix's $130,000,000 For '54

Continued from page 99

by present estimates, firm shouldn't do much more than half that.

Other firms which should exceed $2,000,000 are Official Films (estimated $3,500,000); Motion Pictures for Television (syndication operation only; feature film division is fabulous), anywhere from $2,500,000 to $4,000,000, depending on success of upcoming product; Flamingo Films, a question mark since it's so new, but at present rate, $3-4,000,000; ABC Syndication, over $3,000,000; and Hollywood Television Service, upwards of $3,000,000 on syndication only.

National spot business is on the upgrade, as is the number of film shows on the nets. As of the moment, it looks as if there will be about 40 half-hour film shows on NBC, CBS and ABC in the fall, and figuring an average program price of $1,250,000 on a 52-week basis (39 plus 13 reruns, average price $25,000 and half that for reruns), sponsors will dish out $50,000,000 for their web showcases.

Number of factors are responsible for the huge upbeat. One, of course, is the vast increase in the number of tv stations. A second is improved quality of the product offered, and improved distributor-station and distributor-client relationships via elimination of the fast-buck boys among the syndicators. A final vital factor is the selling power of television itself—everyone with a product on the market wants to get on television with it. On the local level, film is ideal—it gives the small grocer a chance to be identified with a national figure at low cost. On the national side, the networks are SRO to the point where top advertisers are going regional and national spot, and the only way they can do so is via film.

WILLIAM F. BROIDY PRODUCTIONS

NOW! TWO ALL-TIME GREAT TELEVISION SERIES!



America's Top Weekly Television Series of Western Adventure!



WILD BILL HICKOK

—CO-STARRING—

Guy MADISON - Andy DEVINE

Now in its 4th Year of National TV Sponsorship by

The KELLOGG Company

Through LEO BURNETT Company

The Newest Dramatic Action-Adventure Series Especially Produced For Television Programming!

SECRET SERVICE AGENT



(A Bill Broidy Co. Property)

Starring

Broderick CRAWFORD

26 Half-Hour Programs Based Upon Actual Case-Histories On File in Washington!

FOR DETAILS WRITE:—

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WILLIAM F. BROIDY PRODUCTIONS

CBS-SAG

Continued from page 99

the same for its Danny Thomas, Ray Bolger, Ray Milland, Frank Leahy and additional shows. Obviously settlement of the union situation would result in a tremendous saving for the webs.

Pact being talked with SAG would probably be the standard guild vidfilm deal, in which actors receive $70 a day minimum, $250 weekly, or a special three-day rate of $175. Pact generally follows the major motion picture theatrical film contract, except for the three-day rate and rerun provisions.

Under terms of the rerun provisos, an actor is entitled to 50% of his original pay for the third and fourth runs of a vidpic; 25% on the fifth run, and 25% on the sixth run, all later reruns being on the house insofar as SAG is concerned. Some producers have preferred to pay actors 100% or double their initial salary, thus buying up their rerun rights, which is permissible in the SAG contract. The SAG film pact was the first ever signed by actors in which they received rerun coin.

Negotiations generally begin with SAG, then extend to Screen Writers Guild, Screen Directors Guild and the multitude of other crafts and guilds in Hollywood, and it's anticipated that CBS will follow this course if the talks with SAG result in a contract.

CBS Newsfilm

Continued from page 99

is the newsfilm's new distribution setup, the result of a complete revision concluded some four months ago. Instead of shipping prints from New York only, CBS Newsfilm has set up laboratory, editing and shipping operations in Los Angeles and Chi as well as N. Y. Each handles a third of the country in terms of shipping. More important, the laboratory and editing facilities enable Newsfilm to fly out negatives to each point instead of completed prints, at much less cost.

European news, for example, comes out of N. Y., but it's printed in Gotham for eastern clients only. For the midwest and west, negatives are sent to Chi and L. A., where they're processed, edited and printed there. Same goes in reverse for newsreel footage from Asia. Each office also does its own local news, and each therefore is responsible for assembling, editing, printing and shipping to stations in its region. Aside from the cost factor, which is considerably reduced, stations favor the procedure because it makes the news more local and regional in character.

Final factor is Film Sales' merchandising and library plan. Under the latter, station keeps all the footage it receives, and is also enabled to compile its own weekly news features via scripts from CBS and clips its already received. There's a news quiz and a news roundup which goes out free weekly as part of the package.

Ziv's 54-Market Spread For 'Corliss'; 128 Stations Latch On to 'Mr. D.A.'

In the face of a general summer lethargy in vidpix sales, Ziv is moving quickly with two of its series, having placed its new "Corliss Archer" series in 54 markets in less than three weeks and at the same time pyramiding "Mr. District Attorney" to a reported 128 markets.

"Corliss" spread has been racked up via several regional deals, including a nine-market purchase by Lion Oil in the south; Sealtest in its western Pennsylvania markets; Carolina Power & Light for markets in both Carolinas; and Brown & Haley for markets in the western states. On an individual basis, firm has sewed up Los Angeles, Chicago, Pittsburgh, Boston, Philadelphia, St. Louis and Washington.

"Mr. D. A." buildup follows the big regional deal set with Carter Products and Shwayder Bros. last spring. Other bluechippers now on the list include Westinghouse, Kreuger Beer, Falstaff Beer, Texaco Dealers, Ford Dealers, etc. Show is second to "I Led Three Lives" in its market spread. First

WOR-TV Feature Film $1,000,000 GT Pkge. Cut Up Into Eighths

WOR-TV, General Teleradio station in N.Y., has had a change of mind, and is now selling its $1,000,000 feature film package in eighths instead of quarters. Move was prompted by the station's sales department when it was felt that few if any potential sponsors were ready to reallocate budgets to the tune of $250,000 for a single local tele operation. Further, belief was that many ad agencies are still mulling network exposures for those clients who could afford such a proposition, at the expense of local buys.

Films, on option from the Film Division of parent GT for the past two months, comprise features made as late as 1949 and are considered among the hottest up for tele sale now. Despite the fact that other N.Y. tele outlets want the package, WOR-TV says its 30 features will stay in the fold. One source said that the pix will start in the fall, regardless of sponsorship status.

By selling the package in rotating eighths, the station hopes to recapture most of the $1,000,000 originally expected. The new cut-up offers "twice as many potential advertisers." In addition to WOR-TV, which offers to show each pic 14 times weekly, GT gave its Los Angeles station, KHJ, an option on the films at the same time last May.

Tailored-for-TV

Continued from page 99

next month, is a strong telepic exponent for day-to-day programming because they're cheaper, newer and more convenient, cut as they are to the tv pattern. Many of the properties are now available for as low as $100 a run or $300 for two years of unlimited use. Although they're all repeats, some of which have been around the local circuit a half-dozen times, Rice figures that isn't too big a hurdle when they're reslotted for a different audience.

WBKB launched a midafternoon vidpix half-hour matinee last spring and it's worked out so well that it's now planned to boost it to a full hour with two 30 minute shows back-to-back. Station also tested a couple of vidpix on its regular "Nite Owl Movie" last week in place of a full-length feature and may expand further in that direction.

While over at WGN-TV, the No. 1 Chi celluloid consumer, the trend toward tele films is not so marked, there are indications that they may loom larger in the station's fall plans. The Tribune station has always been the dominant factor in the Windy City feature film market and owns one of the biggest libraries in the country. WGN-TV currently has over 300 features and westerns on its shelves. But, as film chief Elizabeth Bain points out, that's a low mark for her vault.

Miss Bain, who has been buying films for tv for over six years, says the feature film supply at the present moment is as tight as she's ever seen it.

Telefilms have been getting a whirl at WBBM-TV, likewise, although not as great extent because of the full lineup of CBS-TV shows occupying most of its schedule. The Gene Autry series has been making the repeat route for the kiddie trade and there's been some thinking along the lines of using vidpix for its signoff shows.

This opening market for the repeaters is over and above the first and second-run prime time sales for the fresher product which generally are made directly with the advertisers. While these in-bulk sales for library stockpiling may not add up to much on an individual basis they do loom significant in the aggregate and point up the apparently deathless vitality of the various telefilm properties so long as the price is right.

San Francisco—Jerry Bundsen, Herb Caen's man Friday, pulled a switch when his KGO-TV panel show was dropped for lack of sponsors. Bundsen promptly adapted it for radio and debuted the new show from the Starlight Room of the Sir Francis Drake Hotel Saturday on KVSM, the hillbilly station.



He's Jeffrey Jones—a man with a record.

But don't get us wrong. He's a lawful, sports-minded sleuth with a record of tracking down big audiences in every town he hits:

49.8 in New Orleans, top syndicated film show in town . . . first in his time period in Philadelphia, beating all the competition month after month!

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To get your man—and top sales results—
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Sources on request

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DUMMIES AREN'T SO DUMB

By DANNY O'DAY

I wear $115 suits, five dollar neckties and my shoes, custom-made, cost $30 a pair. My wardrobe consists of 12 suits, 15 shirts, 17 neckties, and five pairs of shoes, all amounting to a pretty sum. So I ask you, which one is the dummy?

Jimmy Nelson and I have been together a good 15 years now. Our acquaintance and association began at a carnival out in Chicago. Nelson, the square, won me at a bingo game and we've been together since.

Those first few years were good for my ego—you see I was taller than Jimmy. He was still a kid in grammar school. In fact our audience had a devil of a time trying to figure out which one of us was working the strings.

People often ask which medium, nightclubs, vaudeville, radio or television I prefer. I find television keeps both Jimmy and myself on our toes. Radio is great but it causes one to relax and make you careless. On video, Jimmy never knows when that monster camera is on closeup—and a jerking throat muscle or lip movement and Bang! he's dead.

Which One's the Dope!

Jimmy and I get along great. Sometimes he gets careless though. I pull him back in line by yelling for him to keep his mouth closed.

We had a great time when we first broke into television out in Chicago, too. It was during the war and the Navy had put up an experimental station. All the directors, producers and even the technicians were women. In fact we did our first show with Beulah Zachary as producer and director.

I've got a soft (balsa) spot in my heart for Gloria Swanson, too. That goes back to the first time Jimmy and I appeared on Ed Sullivan's "Toast of the Town." Gloria took too many bows and ran over on our time and Jimmy barely had time to say hello for us when the show was over. But that Sullivan is a great guy. He told us to come back in two weeks. We did and here we are.

Jimmy's a modest guy and when he has to talk to a beautiful woman on television he gets tongue-shy. So, he just shuts his mouth and lets me carry the ball. And they call this dummy dumb!

I guess the worst thing that has ever happened to me—I could have murdered that guy Nelson—occurred the first time we appeared on tv. The hot lights melted the varnish on my face, gluing my mouth to an open position. Man, was I embarrassed!

All in all it's a pretty good racket. And Jimmy and I have a gentleman's agreement. I speak up when he needs me most and he keeps me away from woodpeckers.

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13 MOLLY MOO COW in Sound

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Vidpix Chatter

New York

Aaron Beckwith, Gotham veep, and **Tom McManus,** eastern sales chief of United Television Programs, planed to the Coast last week for homeoffice huddles . . . Rogers & Cowan publicity manager **Joel Wolhandler** also to the Coast for o.o. of Ziv production activities . . . **Robert Young** and his family leave for Europe today (Wed.) following huddles with Screen Gems' v.p.-general manager **Ralph Cohn** on Young's upcoming "Father Knows Best" series for Kent ciggies . . . WNBT's **Ray Forrest,** now on vacation, off to Bermuda to shoot deep sea fishing pix for his "Children's Theatre." . . . **Jimmy Yoham** into "The Impersonators" cast, being shot at Bedford Park Studios by Headquarters Productions . . . **Edward J. Chandler,** ex-FBI agent, joined Television Programs of America as an account exec for the northwest territory . . . United Television Programs got a N. Y. berth for "Waterfront," on WABD preceding **Bishop Fulton J. Shreen.** La Rosa Macaroni will sponsor.

Syndication A Three-Party Partnership

—By EARL R. COLLINS—

(Pres. Hollywood Television Service, Inc.)

Hollywood.

The tried and tested phraseology of the sports world has often given added impetus to business methods when sincerely applied to the letter. One that has taken quite a kicking around in the theatrical professions, is the phrase "teamwork." This, however, has taken on a vital and essential meaning in the comparatively new and rapidly expanding world of television.

Initially, it must be pointed out that there is a distinct difference between sales and distribution methods for television and the theatre. Syndicated tv selling is the operation which involves the whole team.

To me, syndication is a "three-party partnership" . . . sponsor, station and distributor.

True, to have had theatrical distribution experience is naturally an asset. A thorough knowledge of the physical part of film distribution is most valuable. Proper booking, print control, inspection of prints after each shipment, prompt methods of shipment and expert editing, etc., are a few to mention. But Hollywood Television Service, Inc. is only a subsidiary of Republic Pictures Corp. and its sales and general method of distribution are entirely segregated from the parent company. Therefore, it has had to adopt its own sales policy and it is completely different than the selling of motion pictures to theatres.

Being a subsidiary of the parent company, Republic Pictures, gives us the advantage of utilizing experienced film editors and cutters who have edited a majority of our theatrical film to the station time segment. In this respect half-hour shows are cut to 26½ minutes, hour shows to 53½ minutes and 1½ hour shows to 80¼ minutes. These shows have complete story content, as only the filler is eliminated. Of course, on our productions made especially for television, they are produced and finished at 26½ minutes.

There's A Difference

Now, as to the syndicate tv salesman the vital difference between this representative and the motion picture theatre salesman is the tv salesman must contact diligently all local and national advertising agencies in his area. He must know the important sponsors which are prospective customers. And here is where the teamwork comes in. He must have the cooperation of the tv stations . . . from General Manager, Sales Manager, Program Director, all the way through the Film Department.

The salesman knows that to be successful, it must be a mutual selling job. The "three-party partnership" to which I referred previously, that is, the sponsor, station and distributor, present a situation of dependence on one another which is obvious. The show must be good to command ratings so that the sponsor can afford the tariff of the show and station facilities. This in turn insures sufficient viewers who are the prospective purchasers of merchandise.

Our 32 branches allow us to give maximum coverage and cooperation which is a distinct advantage since being near to any station naturally provides possibilities of intensive service in all fields.

There in a nutshell is the application of the word "teamwork," which we have lifted from the inspirational lingo in the world of sports. And it means simply this—that a tv salesman should also be an ambassador of good will. His greatest effort should be in cementing and maintaining public relations in the three-way partnership on the highest possible plane.

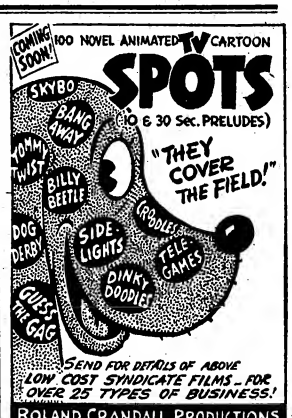
'Clipp's Card'

Continued from page 99

overlap, UHF-VHF and single-station market situations are so involved as to make the rate card proposal unworkable.

Typical reaction was that of Television Programs of America exec v.p. Michael M. Sillerman, who declared that "sliding rates for tv-films to conform to each station's constant (rate card) changes would hardly bring about the stability Mr. Clipp wants." Proposal, Sillerman said, "would create terrible confusion and the fly-by-night companies he wants to eliminate would multiply like rabbits."

Other distribs said they had tried the rate card method in the past with highly unsatisfactory results. They admitted there's no standard method for computing prices—"we base them on what our experience with each market has been," one said—but none could offer an alternative to the Clipp plan.



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"LITTLE THEATER"

"THIS IS CHARLES LAUGHTON"

"CAMERA'S EYE"

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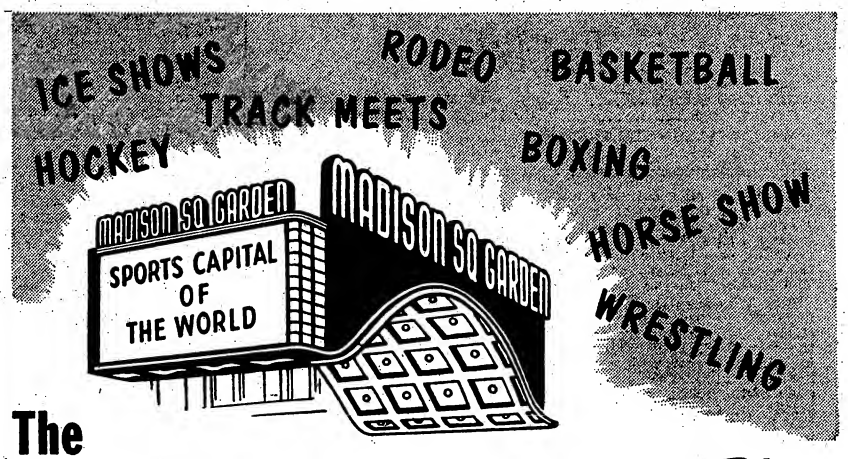
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THIS FALL!

MICKEY ROONEY
Starring In
"HEY, MULLIGAN"
NBC-TV

JOAN DAVIS
Starring In
"I MARRIED JOAN"
NBC-TV

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HOLLYWOOD, CALIFORNIA
Also Servicing Agencies With Our Separate Commercial Department

Jocks, Jukes and Disks

By MIKE GROSS

Julius LaRosa: "In My Own Quiet Way"-"My Heart's On A Fast Express" (Cadence). Julius LaRosa has some standout ballad and rhythm material to play with on this coupling and he belts 'em both into the winner's circle. The ballad, "In My Own Quiet Way," is a charming entry which LaRosa delivers in a warm and understanding way. This is a natural for a long spinning run on all levels. The rhythm number, "My Heart's On A Fast Express," is a zingy item that'll get quick action via the deejays and coinboxes.

Willie Mays-The Treniers: "Say Hey"-"Out Of The Bushes" (Epic). Pairing the N. Y. Giants' slugger, Willie Mays, with The Treniers on the "Say Hey" song is a surefire spinning bet on publicity value alone. Mays doesn't get too much to do on the platter, but fact that he's on it at all rates some noise. Tune is in the rhythm & blues groove with plenty of pep and bounce. The Treniers keep it traveling at a brisk clip. They do the same, sans Mays, for "Out Of The Bushes," on the flip side.

Paul Whiteman Orch: "Whispering"-"You're Driving Me Crazy" (Coral). After a long absence from the wax field, Paul Whiteman is back in the groove with some nifty instrumental sides delivered in the style of the 1920s. Both sides are bright and catchy and the vintage beat gives added impact. "Whispering" may get the spinning preference but don't discount "You're Driving Me Crazy."

Guy Mitchell-Mitch Miller Orch: "What Am I Doing In Kansas City"-"You've Ruined Me" (Columbia). It's been some time since the Guy Mitchell-Mitch Miller-Robert Merrill parlay hit wax gold. They're sticking to the old formula on "What Am I Doing In Kansas City" and it could make some noise for them. Mitchell sings with gusto against Miller's lively orch and chorus backing. The jukes will go for it in a big way. The trio changes pace on the reverse. It's a slow ballad that doesn't come off too well.

Jack Pleis: "Cara Mia"-"Lonesome Polecat" (Decca). "Cara Mia" is a big, rich ballad item which Jack Pleis' orch and chorus give topdrawer treatment. **Johnny Amoroso** handles the vocal lead adequately. Rates spinning attention. "Lonesome Polecat," from the Metro pic, "Seven Brides For Seven Brothers," is a bright entry with a hillbilly flavor. Pleis and his boys make it a natural for the coinbox trade.

The Nilsson Sisters: "Lion Hunt"-"Willie Followed Tillie" (Coral). "Lion Hunt" is the weirdest novelty to hit the wax market in some time. If the jocks get behind it, the side could move out of left field into the payoff circle. The Nilsson Sisters, new vocal combo, make the most of the song safari and they've got some strange instrumentalization and sound effect gimmicks to help them along the way. "Willie Followed Tillie" is just a minor league entry in every department.

Jack Gold & The Four Esquires: "Ev'rything"-"A Kiss Should Mean We're Sweethearts" (Cadence). Jack Gold & The Four Esquires get off to a good start in their Cadence bow. They've got a neat wax approach and their harmony techniques follow the style of current flock of pace-setting combos. Boys get a lot of appeal into "Ev'rything," a slick rhythm item, and it should pick up hefty turntable spins. Flip side also has a catchy beat which should help it in the jukes.

Merv Griffin: "A Girl With A Figure Like an Hour Glass"-"Much Too Young To Die" (Columbia). "Hour Glass" is a cute blending of words and melody and Mery Griffin whips it out in an ingratiating manner. It's bigtime chances, however, are slim but it's okay for summer fare since it's light and breezy. "Much Too Young To Die" is a driving item with hillbilly overtones. It'll attract some attention.

Richard Hayman: "The High and The Mighty"-"Tambourine" (Mercury). There's already a lot of strong shellac out on "The High and The Mighty" and Richard Hayman is now an important contender. On this workover, the intriguing melodic line gets its boost from Hayman's socko harmonica licks. "Tambourine" is a frisky piece that will attract plays.

Viola Dixxy: "Every One Is Saying"-"Joey" (Original). Viola Dixxy shows up a pleasant thrush for the platter market on this coupling of "Every One Is Saying" and "Joey." Unfortunately the former tune isn't strong enough to carry her into the payoff bracket and the latter song already has been kicked into the bigtime by **Betty Madigan** on the MGM label. With more effective material and a little less echo gimmickry, Miss Dixxy could create some noise on her own.

The Commanders: "The March of the Commanders"-"Lazy Moonlight" (Decca). The Commanders are developing into an exciting wax orch. On "March of the Commanders," band shows up with the kind of vigor and style that draws deejay spins and pulls the coins into the boxes. The orch changes pace on the bottom deck for an arresting slow tempo treatment of "Lazy Moonlight."

The Nocturnes: "Tasty Lips"-"Pom Pidi Pom" (MGM). "Tasty Lips" is a neat little rhythmic item pegged for the juke and coke crowd. The Nocturnes deliver with a breezy harmony styling and the tune is pegged for their technique. This side will catch the fancy of the jocks. Bottom deck is a routine offering.

Jan Arden: "Nowhere"-"Tonight, My Darling" (Victor). Jan Arden, one of the recent additions to the Victor stable, makes a good showing on this coupling. "Nowhere" is a conventional ballad entry but he gives it the kind of lift that will attract spins. "Tonight, My Darling" is another conventional ballad but he does well by it.



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JULIUS LaROSA ..... **IN MY OWN QUIET WAY**
(*Cadence*) ..... *My Heart's On A Fast Express*
WILLIE MAYS - THE TRENIERS ..... **SAY HEY**
(*Epic*) ..... *Out Of The Bushes*

Col to Do Soundtrack Set From Disney Film

Hollywood, July 27.

Columbia will issue a 10-inch soundtrack album of the score of Walt Disney's "The Vanishing Prairie." Release date is Aug. 31.

Paul Smith composed and conducted the score, which has been edited down to 28 minutes from the original 60-minute running time of the film.

Victor Jazz Giveaway

The disk industry is now going in for giveaways. In a move to promote its jazz line, RCA Victor is giving away a special extended-play platter to anybody who requests it. The "Jazz Sampler" will contain hot-to-cool selections from six Victor jazz albums by Shorty Rogers, Barbara Carroll, Sauter-Finegan orch, Don Elliot, Alex Kallao and Nick Travis.

Victor will advertise the give-away in mags and on its radio-tv shows. Total fee will be 70c to cover the cost of mailing.

'Threepenny Opera' Sock in New Disk Version; Reissue 'Four Saints'

Last spring's sock off-Broadway presentation of the Kurt Weill-Bert Brecht music-work, "Threepenny Opera," with Marc Blitzstein's English adaptation of the lyrics, has now been recorded by MGM. Album is a faithful and exciting disk version, even though the work loses something away from the theatre. Disk may not appeal to all tastes, but it will attract music and legit lovers, and is a must for Weill enthusiasts.

As with the recent stage revival, the album starts slowly, but suddenly grips one (especially this reviewer) after a few scenes, to hold one taut the rest of the way. Book is a graphic, ironic satire on 18th-century British society and mores; Weill's melodies are simple but insidious, and Blitzstein's fine, compact, colloquial text blends in perfectly. Lotte Lenya (Weill's widow) stands out with her "Pirate Jenny" song, as does Beatrice Arthur with her "Barbara Song." Jo sullivan's "Polly Song" and the themer, "Ballad of Mack the Knife," are other strong points.

Revival on Broadway couple seasons ago of Virgil Thomson-Gertrude Stein opera, "Four Saints in Three Acts," has also sparked a reissue by RCA Victor of the work, as recorded in 1947. Most of the original '47 Negro cast participated in the Broadway revival. Album, like the stage work, will be a delight to some and a bore to others. Opus, to this reviewer, sounds better on disks than on stage, devoid of the distractions from the confusing dialog and garish costuming. Excellent Negro voices intrigute, and there are many lovely melodic moments. Composer Thomson directed the performance. *Bron.*

Angel Records 'Norma', Requiem At La Scala

Angel Records has just recorded Bellini's opera, "Norma," and the Verdi Requiem at La Scala, in Milan. The former has Maria Meneghini Callas in the title role, which she will sing at her Chicago Opera debut next November. The Verdi Requiem was recorded under direction of Victor De Sabata.

"Norma," which will be released in October, has the following supporting Mme. Callas: Mario Filippeschi, Ebe Stignani, Nicola Rossi-Lemeni, Paolo Caroli and Rina Cavallari. Conductor is Tullio Serafin. The Verdi Requiem, which was completed July 1, will be released in the autumn. Soloists are Elizabeth Schwarzkopf, Oralia Dominguez, Giuseppe Di Stefano, and Cesar Siepi.

Dinah Washington in Oakland

San Francisco, July 27.

Blues singer Dinah Washington, after a string of one-nighters up the Sacramento Valley, goes into Slim Jenkins Seventh Street club in Oakland August 5 for five days.

Singer is backed by her own combo and this represents the first name act in the club in over a year.

Songs With Largest Radio Audience

The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director, alphabetically listed.

Survey Week of July 16-22, 1954

Bugler's Holiday	Mills
Friends And Neighbors	Jungnickel
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway—*"Pajama Game"	Frank
Hey There—*"Pajama Game"	Frank
High And The Mighty—†"High And The Mighty"	Witmark
I Could Have Told You	United
I Love Johnny, Johnny	Miller
I Understand Just How You Feel	Jubilee
If You Love Me (Really Love Me)	Duchess
I'm A Fool To Care	Peer
In The Chapel In The Moonlight	Shapiro-B
Joey	Lowell
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Magic Tango	Chappell
Make Her Mine	BVC
Man That Got Away	Harwin
My Friend	Paxton
Sh-Boom	H&R
Some Day	Famous
Steam Heat—*"Pajama Game"	Frank
Sway	Peer
There Never Was A Night So Beautiful	Broadcast
They Were Doing The Mambo	Morris
Three Coins In Fountain-†"Three Coins In Fountain"	Robbins
Wanted	Witmark
Wedding Bells (Are Breaking Up That Old Gang)	Mills
Young At Heart	Sunbeam

Top 30 Songs on TV

(More In Case of Ties)

Cinnamon Sinner	Raleigh
Crazy 'Bout You Baby	Sunbeam
Gilly, Gilly Ossenfeffer Katzenellen Bogen	Beaver
Green Years	Harms
Happy Wanderer	Fox
Hernando's Hideaway	Frank
Hey There	Frank
High And The Mighty	Witmark
Hit And Run Affair	Duchess
Huckle Buck	United
I Could Have Told You	United
If You Love Me (Really Love Me)	Duchess
In The Chapel In The Moonlight	Shapiro-B
Isle Of Capri	Harms
Joey	Lowell
Knock On Wood	Famous
Lazy Afternoon	Chappell
Little Shoemaker	Bourne
Little Things Mean A Lot	Feist
Man Upstairs	Vesta
My Friend	Paxton
No Soap, No Hope Blues	Chappell
Sh-Boom	H&R
Stranger In Paradise	Frank
There Once Was A Man	Frank
There'll Be No Teardrops Tonight	Acuff-R
They Were Doing The Mambo	Morris
Three Coins In The Fountain	Robbins
Under Paris Skies	Leeds
Y'All Come	Starright

† *Filmusical.* • *Legit musical.*

VARIETY 10 Best Sellers on Coin-Machines

1.	**LITTLE THINGS MEAN A LOT (13)**	*Kitty Kallen* ..... *Decca*
2.	**THREE COINS IN THE FOUNTAIN (10)**	*Four Aces* ..... *Decca*
3.	**HERNANDO'S HIDEAWAY (8)**	*Archie Bleyer* ..... *Cadence*
4.	**SH-BOOM (2)**	*Crew Cuts* ..... *Mercury*
5.	**LITTLE SHOEMAKER (4)**	*Gaylords* ..... *Mercury*
6.	**CRAZY 'BOUT YOU, BABY (4)**	*Crew Cuts* ..... *Mercury*
7.	**IN THE CHAPEL IN THE MOONLIGHT (2)**	*Kitty Kallen* ..... *Decca*
8.	**HEY THERE (1)**	*Rosemary Clooney* ... *Columbia*
9.	**IF YOU LOVE ME (REALLY LOVE ME) (12)**	*Kay Starr* ..... *Capitol*
10.	**I'M A FOOL TO CARE (2)**	*Les Paul-Mary Ford* .... *Capitol*

Second Group

HAPPY WANDERER	*Frank Weir* ..... *London*
SH-BOOM	*Chords* ..... *Cat*
GOODNIGHT, SWEETHEART, GOODNIGHT	*McGuire Sisters* ..... *Coral*
I UNDERSTAND JUST HOW YOU FEEL	*Four Tunes* ..... *Jubilee*
MAGIC TANGO	*Hugo Winterhalter* ..... *Victor*
THIS OLE HOUSE	*Rosemary Clooney* ... *Columbia*
SOME DAY	*Frankie Laine* ..... *Columbia*
LITTLE SHOEMAKER	*Hugo Winterhalter* ..... *Victor*
PERIOD	*Four Knights* ..... *Capitol*
WANTED	*Perry Como* ..... *Victor*
MY FRIEND	*Eddie Fisher* ..... *Victor*
THEY WERE DOING THE MAMBO	*Vaughn Monroe* ..... *Victor*
I UNDERSTAND JUST HOW YOU FEEL	*June Valli* ..... *Victor*
STEAM HEAT	*Patti Page* ..... *Mercury*
HAPPY DAYS AND LONELY NIGHTS	*Fontane Sisters* ..... *Dot*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

DISK COS.' OWN PUBBERY ANGLES

Payola, Part II—Who Me?

"There must be so much money in the record business that it's appalling we are limited only to the 2c statutory fee," observes one music publisher.

"Looks like the phonograph companies are content with making a profit and keeping their bosses and stockholders happy, so maybe all this excitement about 'not knowing' who's 'taking' and who isn't, is so much nonsense," observes another music man. "It's even an insult to their own intelligence to go through the motions of 'being blind' about the whole thing.

Another music business veteran recalls that one of the major diskeries, kidding-on-the-square, some time ago made a bid to its artists & repertoire man something along the lines of "We'll give you $50,000 a year if you won't take," and the a&r man reportedly said he was happy with his old deal, at half the money, and "since I'm producing the hits for you and the company's stockholders, why worry about 'gifts' from 'grateful' artists and music publishers."

This is Part II of Payola, Incorporated, Uninhibited & Unabashed. It could go on—and will from time to time—reprising the manifold chicaneries, deals, payoffs, cut-ins and open-and-shut payola. One a&r man has been pricetagged with $2,000 for delivering the top vocalist, on the theory that (1), if it results in a 1,000,000 platter there is an $18,000 plus differential to be split between the publisher and the songwriter(s); (2), it sparks diskings by the other labels; and (3), "we'll get it back in the long run from the performances."

It is strange indeed that with the accent on Payola, Unltd., being what it is today, that so many have volunteered "all we know," and cheers are heard for the VARIETY expose. But as the tactical maneuvers of how to win recordings and influence a&r men are detailed, there can be detected (1), a too glib knowledge and closeup of the modus operandi; and/or (2), a wistful wishfulness that, if it happened to the party of the first part, and that 1,000,000-copy platter came to pass, maybe it wouldn't be larceny but might be condoned as good exploitation.

And that is perhaps the most forthright summation. Seemingly the business has evolved into so widespread a scavenger proposition that only Elsie Dinsmore or Frank Merriwell would frown upon it. And they belong in the mothballs.

The gee-you-can't-mean-me protestations are colored with accusations of giveaways, discounts, two-for-ones, double-dealing deals with dealers, deejay payoffs, behind-the-counter music store subornation, and everything else. Another says, "Why attack this negatively? Why not name names affirmatively so my boss doesn't think it means me."

Another says, "What do you expect when a&r men have 'pieces' of artists, or have their own publishing firms, or write songs under multiple nom-de-plumes." Another adds, "Maybe the toppers figure that if they'll get an honest guy, he'll be a flop so it's a calculated 'bonus' to the cut-inners, and besides which it's not coming out of their pockets."

Another adds, "So who doesn't like a Christmas present, and if it comes in July, and maybe again in September or April, who can hate a publisher; especially if it's a good song, and it sells." And another, "What do you expect when the boss has his own little brand of petty cash from selling certain (unnamed here; at least as yet) commodities back to his company."

And another, "You gotta go through this crucible of larceny to survive. True, in the old days with only a few companies, if sometimes an a&r man moved into a new house and we bought him a baby grand for Christmas that was 500 bucks and was done with charm. But today, firstly there are 65 different companies, any of whom can come up with that hit; and secondly, it has created so much competition; that, No. 3, some of the kiddies make no bones about it. It may run the range from a kitchen-range to a stationwagon or a tractor because he just built a house in the country, to most anything you can think of."

This goes on ad infinitum and, even for the music biz, it's become very ad nauseum. Admittedly almost everything and everybody has a pricetag. "Nobody asks 'what's your plug song?' any more? I'd fall over if I heard it, it's been so long that it hasn't been asked," says a music veteran. "Nowadays everybody picks songs—jukebox operators with a 'route' of machines pick 'em, disk jockeys pick 'em, tradepapers pick 'em, along with the phonograph artists and the a&r men. Nobody wants to know of the legitimate music publisher if it's a 'good piece of property' and are we 'gonna work on it?' The only interest is on how much sharing on the sundry gimmicks that have come up. It gets back to that 'performance' money that's the root of it all. They're willing to sacrifice the sheet music and even the mechanicals, on the premise it'll come back to them in the form of 'Performances'."

There are sundry philosophies on the whyfore of this phenomenon. It's variously ascribed to postwar disillusionment, so that in as ruthless a business like the music biz they've become even more rampant in the chicanery. The music business at one time augured a future, as today's veterans can attest, but with the evolution and revolution that has come with quick electronic techniques for projection, propagation and exploitation, most of this has gone out the window, with the same facility as the electronic impulses that broadcast this or that tune and/or personality into sudden fame and just as quick death.

It's the era of the fast buck in the music biz. Everybody's on the take, or so it seems. The ethical are under the same cloud with the chiselers. But even the angle boys speak with awe and respect of the handful who have not been contaminated—excepting that, as has already been evidenced, many are blind to or ignorant of the chicanery. Or maybe just plain ignorant. And if they're that naive, they don't belong in so sharply competitive a field as the music biz.

To be continued. *Abel*

LONDON RECORDS FRANKEST OF ALL

London Records, U. S. subsid of British Decca, is the latest diskery to become active in publishing biz with its two firms, Burlington Music (ASCAP) and Felsted Music (BMI). Irwin Dash, who sold out his interest in Irwin Dash Music in Britain to Reg Connelly some years back, has been named general manager of the London publishing companies.

The major U. S. diskers, with the exception of RCA Victor, have had publishing affiliates for many years, but these companies have not been an important factor in the music biz. For the most part, these publishing subsids were set up to hold copyrights on original jazz instrumentals, Latin tunes, rhythm & blues items and country songs.

"Vaya Con Dios" was the last pop hit to be published by a disk publishing subsid, in this case Capitol Records' Ardmore Music. Paradoxically, Capitol artists & repertoire execs turned down the song originally and it was only picked up by Les Paul & Mary Ford after it was etched on an indie label.

Under the late Jack Kapp, Decca

(Continued on page 108)

Indie Labels Make Hay In D.J. Row Vs. 45s

The major record companies' decision to switch over to 45 rpm cuffo platters for the disk jockeys is developing into a boon for the indie labels. Despite scattered breaks in the d.j. and radio station front against the 45s in the past couple of weeks, the majority of spins are going to the 78 rpm platters and that's where the indies are cashing in.

The switchover to 45s is of major label origin so the indies are playing it safe and sticking to the 78 speed while waiting to see which way the wind blows. Many of the indie execs believe that in the long run the 45s will win out, but while the radio stations are steaming at the majors for initiating the switchover, they're pouring in their new releases and getting more plays than ever before.

The battle of the speeds also is effecting the young artist on the major label. Radio stations bucking the 45 switch, especially in New York, are buying the new re-

(Continued on page 113)

JACK ROBBINS COPS 'WATERFRONT' SCORE

Jack Robbins has latched on to the world rights to Leonard Bernstein's symphonic background score for the pic, "On The Waterfront." The vet music pub is prepping a pop push on the main theme from the score. It's tagged "On the Waterfront" and has lyrics by John Latouche.

Benida Records, indie label headed up by Dewey Bergman, is getting the first waxing crack on the tune. Tune is being cut tonight (Wed.) and will be rushed into the market. Film opened today (Wed.) at New York's Astor Theatre.

Cadence Into Jazz

Cadence Records will kick off its jazz line this fall with pianists Beryl Booker and Don Shirley. Both keyboarders were pacted to the diskery last week. The jazz platters will be issued under the Cadence tag.

Archie Bleyer, Cadence prexy, also bolstered the pop roster last week with the addition of The Baby Sisters, The Four Esquires and The Four Tophatters.

Capitol Plans Push For Longhair Line With Special Dealer Disks & Sales Aid

Hollywood, July 27.

Capitol Records will go in heavily for albums, particularly classical albums, in the coming year, and a number of new merchandising aids have been developed to aid in the promotional push for the packages. Plattery's execs got a preview of the plans at the recent annual convention at Estes Park, Colorado.

Highlighting the drive to promote the albums will be Capitol's new "Self Selection Sample Service," under which dealers will get sample albums for demonstration purposes only. Idea of the scheme is that record buyers frequently insist on receiving untouched platters. Some dealers have been setting aside their own "demonstration" albums and giving the customers new merchandise, but this has proved to be too expensive for most small operators.

The sample albums to be made available by Capitol will be stamped "for demonstration only." Capitol will sell two of these to each dealer at one-third of regular dealer cost and dealers will

(Continued on page 112)

Which Twin Has Money

As if the music biz hasn't enough headaches, it'll now be seeing double with the entry of the first twin-brother team into the songplugging field. Irving Deutch, general professional manager of Peer Music, has named his twin, Murray, as his assistant. Murray Deutch has been in and out of the music biz for the past several years.

Irving Deutch has also added Ray Osfeld, son of the late plugger Jack Osfeld as contactman.

Senate Body KO's 10% Tax on Disks

Washington, July 27.

The record industry got its first break in its push for tax relief last night (Mon.) when the Senate Finance Committee voted to lift the 10% excise tax on disks. The Record Industry of America has long been campaigning for an abolishment of the tax, claiming that it was unfair and discriminatory.

The Finance Committee also voted to lift the 10% excise tax on such phonograph player equipment as turntables and loudspeakers. The tax on phono machine cabinets, however, remains the same.

Granz Sets 'JATP' Dates In Line With Disk Sales; Troupe to Play Far East

Norman Granz will kick off this year's "Jazz at the Philharmonic" tour in Hartford, Sept. 17, and will follow with a Carnegie Hall, N. Y., performance next night. Troupe this year consists of Ella Fitzgerald, Dizzy Gillespie, Roy Eldridge, Flip Philips, Bill Harris, Buddy DeFranco, Louis Bellson, Buddy Rich, Oscar Peterson, Herb Ellis and Ray Brown.

After six weeks in the U. S., "JATP" will play a one-niter in Honolulu Oct. 29 and then go to Japan for two weeks. Granz ran his first "JATP" concert in 1944 and his annual jazz tours have been grossing over $500,000 annually.

In conjunction with his live concerts, Granz also has been building one of the most extensive jazz disk catalogs via his Clef and Norgran labels. Virtually all of the "JATP" performers also have been inked to disk pacts and Granz has been issuing some 200 longplay jazz sets a year.

The sales of his jazz albums, in fact, have been a key to the booking pattern of "JATP." Several new towns will be played this year because of unusually high interest in jazz disks.

The overseas market for disks has also cued Granz's foreign jazz promotions even though these are not moneymakers. Relatively low admission prices ($1 top in Europe compared to about $5 in the U. S.) and high transportation costs make it tough to come out even. In addition, it's difficult to get four solid weeks of booking in Europe since after playing the handful of capital cities, there's no place to go. Nonetheless, Granz makes his annual trek abroad to develop the disk market.

Calder To New Spot

Al Calder has ankled his post as professional manager of the Veronique-Avis music firms.

Calder is now handling crooner Tommy Prisco whom he guided from the King label to Mercury Records.

RCA Aims For 500,000 New Phonos This Yr.

The RCA Victor pre-season sales pitch, on which all recording executives are concentrating, via in-person calls on the sundry distributors, is aimed at adding 500,000 additional players (RCA three-speed) on the market. "That's bound to help our record business, and the entire industry," says RCA Victor g.m. Manie Sacks.

"While our 'Listener's Digest' campaign is primed to increase the so-called 'middlebrow' music appeal, the addition of 500,000 more machines to the market potential will have untold impact on our industry.

"That was our company president Frank M. Folsom's intent when we first launched the 45's, and now that we have a new combination automatic, for all speeds, it must hasten the day when only the 45's and the 33 rpm or so-called LP's will dominate, and the 78 rpm will become as much of a curiosity as the yesteryear lilyhorn phonograph machine."

ERROLL GARNER MOVES FROM COL TO MERCURY

Erroll Garner has switched from the Columbia label to Mercury. Garner's pact with Col wound up a couple of months ago and the pianist had been dickering with several major labels. Merc latched on last week with a longterm deal for waxings in the pop and jazz field.

Garner's pop sides will be issued under the Mercury tag while the jazz platters will be released under the EmArcy label. Bobby Shad, Merc's jazz artists & repertoire topper, planed to Chicago Monday (26) to cut Garner's first sides for the diskery. After the recording dates in Chi, Shad will head for the Coast for additional cutting sessions.

Welk's Fancy Take

Hollywood, July 27.

Lawrence Welk has been set for two one-nighters in San Diego next month at a flat $1,750 per stand.

Welk and his band will play a private party at the Kona Kai Club Aug. 17 and returns two weeks later for a date at the Marine base.

Peter Potter Blasts 'Ignorant' Jocks And A&R Men for Music Biz Dip

Hollywood, July 27.

The nation's musical tastes have deteriorated badly since the end of the war and two groups must share the blame—overly-commercial artists & repertoire men in the record companies and disk jockeys who have no knowledge of music. That's the conclusion of Peter Potter, longtime local deejay and now conductor of the "Juke Box Jury" radio and television program on which new platters are rated.

"Some of the stuff that is being recorded today is disgraceful or vulgar—or both," Potter opines. "I suppose there's a market for it, but it's a synthetic market created by the fact that people want to buy records and are forced into buying this stuff because there's nothing else around."

A&r men bear the brunt of the blame, Potter feels, because they've been willing to record anything that looked like a fast-buck item rather than maintaining some sort of musical standard. Once they've recorded it, however, the onus passes to some of the thousands of deejays around the country.

"The truth is," Potter says, "that most of these guys haven't the faintest idea about music, good or otherwise. They don't know how to program and they have no background in music. They walk into the library, grab a bunch of records and play 'em."

"You know," he adds scornfully, "some of these guys don't even know how to pronounce the names of some of the artists they play."

Potter emphasizes that stations which play classical music only (like KFAC here and WQXR in New York) are so fussy about their platter pushers that they wind up getting men whose musical knowledge is extensive. Similar standards, he believes, might be helpful in the popular field.

"I feel sorry for the kids," Potter concludes. "They're missing something really great. They don't know anything about some of the great music that we used to have. And the stuff they're getting—well, awful is about the only word. And that's mild."

Coral to Expand Comedy Disk Output; Jockeys Like Them

Coral Records will continue with its comedy kick. At diskery's sales meet recently, the distributors asked Coral's artists & repertoire chief Bob Thiele to turn out more comedy-on-wax because it helped the deejays in their territories change the programming pace of the show.

Thiele, who's inked a flock of nitery comics, claims that nobody loses money on the comedy disks. He turns 'em out at between $150 to $300 and even though the distribs order close to the vest, the diskery ends up in the black. Thiele currently is prepping a longplay album for the comedy market. The LP will be tagged "Laugh of the Party" and will feature such comics as Phil Foster, Jackie Miles, Buddy Hackett, Herb Shriner, Eddie Lawrence, Steve Allen, Joey Adams and Jimmie Komack. Thiele also recently added Myron Cohen to the Coral comedy roster.

SPIER NABS MINUCCI, 'ITALIAN JEROME KERN'

Larry Spier has signed an Italian newspaperman-composer, Ulpio Minucci, to a term contract, with a firm annual guarantee, and whom the diskeries apparently endorse, judging by Jo Stafford, Nat (King) Cole and Frank Sinatra waxings. There is also talk of a Minucci album of melodies.

Newspaperman came over to cover United Nations for a Milan daily, but his talents as "a Jerome Kern-type of melody writer" prompted Spier to sign him. He previously composed "Ondine" for Robert Mellin, Inc.

Paul Whiteman to be guest conductor at the Red Rocks Music Festival in Denver July 30.

Buttons & Berg

Gertrude Berg will be paired with Red Buttons for her platter bow via Columbia. Mrs. Berg, who's been inked to Col for a series of disks in role of her tv character Molly Goldberg, cut one side with Buttons.

The waxing sessions were held last night (Tues.).

Satchmo, Decca Pactee, Cuts 1-Shot Set for Col

Louis Armstrong, longtime Decca Records pactee, is doing a one-shot album under the Columbia banner. Armstrong's Decca pact gives the leeway for outside special project assignments.

The Col album will be a salute to composer W. C. Handy. Armstrong cut 12 songs for the package in Chicago recently. The session was headed up by George Avakian, Col's pop album artists & repertoire chief. It's skedded for release this fall.

Reverse Cheesecake

Sales pace of David Whitfield's "Cara Mia" on the London label sparked a request from diskery's sales chief Harry Kruse to firm's headquarters in London for photos of the crooner.

Kruse received a memo from the London office notifying him that "the beekcake was on its way."

JERRY LESTER TO WAX KIDISKS FOR CENTURY

Jerry Lester has been pacted by Century Records to wax a series of juve platters tagged "Jerry Lester's Kiddie Klassics." Numbers will be comprised of classical themes with original lyrics by Coleman Kamile and Lester. The comedian, who's been doing the numbers on his ABC-TV show, will cut eight sides for the diskery. Tunes will be released as singles and will also be issued as an LP album.

Songstress Irene Carlton will record with Lester. She's also making guest appearances on his tv show to plug the records and is skedded to bow over DuMont shortly as a featured singer on a contemplated tv show headlined by Bill Castro.

Disk Cos.' Pubbery Angles

Continued from page 107

once aimed for a big publishing empire, but the diskery only turned up with a big hit in "Near You," published by Supreme Music in which Decca has a 50-50 interest with Bregman, Vocco & Conn, and another in "The Anniversary Song," published by Mood Music in which Decca partners with Shapiro-Bernstein. In neither case, however, was the diskery responsible for making the song a hit. "Near You" was launched by an indie label, and "Anniversary Song" became a hit via Columbia Pictures' "The Jolson Story" soundtrack.

Decca Reviving

Decca now is planning to revive its publishing operation with a cutin for the artists & repertoire men who bring in songs to the firm. Columbia last year set up an BMI firm (Blackwood) and an ASCAP company (April) with Howie Richmond handling the actual selling and exploitation. In Col's case, the firm will handle tunes submitted directly to the a&r staff by songwriters and material written for video shows. The tune, "I Believe," written for the CBS-TV Jane Froman show, falls into the latter category.

The publishing income for the diskers is negligible, but getting the copyright gives the disk company a sure grip on a tune's exclusivity. That's the chief interest in controlling tunes on the part of the majors.

The great majority of the minor labels, however, are in the publishing business in order to shave their costs to a minimum and cut in on any possible hit that comes out under their banner. In the reverse manner, several publishers have entered the disk business, such as Acuff-Rose with its Hickory Records in Nashville and Chappell Music with Jubilee Records in N.Y.

Entry of the diskers into the publishing field is a natural evolution of their role as the dominant hitmakers. In the old days, the bandleaders set up their own firms and, more recently, most of the top vocalists have a publishing firm.

In taking over the London pub subsids, Dash is quite frank about his ability to deliver the top artists of British Decca. Via the backing of E. R. Lewis, British Decca prez, and Frank Lee, the label's a&r chief, Dash says he has at his disposal the full roster of British Decca artists.

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Washington—(Super Enterprise)	Boston—(Mosher Music)	Albany—(Van Curler Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Nat. Record Mart)	Birmingham—(Loveman's)	Miami—(Florida Music Shops)	Louisville—(Variety Record Shop)	Memphis—(Ferguson's)	San Antonio—(Alamo Piano)	Chicago—(Hudson Ross)	Indianapolis—(Ayres)	Minneapolis—(Don Leary)	Kansas City—(Jenkins Music)	St. Louis—(Ludwig Music House)	Phoenix—(Recordland)	Los Angeles—(Music City)	San Francisco—(Columbia Music)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Co.)	TOTAL POINTS
1	1	KITTY KALLEN (Decca) "Little Things Mean a Lot"	2	2	1	1	1	10	9	1	4	3	1	7	2	..	3	..	3	2	2	1	4	150
2	3	CREW CUTS (Mercury) "Sh-Boom"	1	1	..	9	.	1	1	4	3	..	4	1	3	1	1	2	1	..	5	5	1	143
3	4	FOUR ACES (Decca) "Three Coins in the Fountain"	6	6	6	2	2	5	8	8	..	1	2	4	1	..	5	..	4	3	..	2	6	116
4	2	ARCHIE BLEYER (Cadence) "Hernando's Hideaway"	3	7	9	8	3	..	7	2	..	7	3	3	7	..	6	1	5	5	1	3	3	115
5	6	GAYLORDS (Mercury) "Little Shoemaker"	4	..	3	..	..	3	5	..	..	..	5	5	..	2	8	8	..	..	4	4	2	79
6	5	FRANK WEIR (London) "Happy Wanderer"	..	..	7	10	4	..	..	5	..	9	6	6	..	..	7	3	2	..	3	10	5	66
7	13	ROSEMARY CLOONEY (Columbia) "Hey There"	5	3	4	4	..	2	..	..	5	..	..	10	..	..	..	..	10	9	9	..	10	50
8	10	CREW CUTS (Mercury) "Crazy 'Bout You, Baby"	10	5	..	..	..	..	3	7	..	..	..	..	4	..	2	..	..	..	..	7	8	42
9	11	McGUIRE SISTERS (Coral) "Goodnight Sweetheart"	..	4	..	..	..	..	4	9	..	2	..	..	6	7	10	..	..	..	..	..	..	35
10	7	KAY STARR (Capitol) "If You Really Love Me"	7	..	..	..	..	..	..	..	..	10	8	..	9	..	..	7	7	6	..	6	9	30
11	14	CHORDS (Cat) "Sh-Boom"	..	..	10	..	5	..	..	..	..	4	..	..	..	..	..	..	..	1	6	..	..	29
12	..	VICTOR YOUNG (Decca) "High and the Mighty"	..	..	..	3	..	..	..	3	1	..	..	..	..	..	..	..	..	..	..	..	..	26
13	8	FOUR TUNES (Jubilee) "I Understand How You Feel"	..	..	..	..	..	..	..	..	..	..	7	..	..	..	4	..	6	..	7	..	7	24
14	9	KITTY KALLEN (Decca) "Chapel in the Moonlight"	..	9	5	..	10	..	10	..	..	..	10	..	10	5	..	..	..	..	..	9	..	20
15A	..	EDDIE FISHER (Victor) "My Friend"	..	..	..	..	..	..	..	..	..	5	..	..	5	..	..	6	9	..	..	..	..	19
15B	18	LeROY HOLMES (M-G-M) "High and the Mighty"	..	10	2	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	10	..	..	19
17	21	DEAN MARTIN (Capitol) "Sway"	8	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	13
18A	16	LES BAXTER (Capitol) "High and the Mighty"	..	..	8	..	..	6	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	11
18B	22	HUGO WINTERHALTER (Victor) "Little Shoemaker"	..	..	..	6	..	..	..	..	..	..	..	..	8	..	..	..	8	..	..	..	..	11
18C	..	PATTI PAGE (Mercury) "Steam Heat"	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	9	..	..	..	..	..	11
21A	..	BILL HALEY (Decca) "Rock Around the Clock"	..	..	..	5	8	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	10
21B	14	FRANK SINATRA (Capitol) "Three Coins in the Fountain"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	8	..	..	10
23A	18	PERRY COMO (Victor) "Wanted"	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5	..	..	..	..	..	8
23B	25	VAUGHN MONROE (Victor) "They Were Doing the Mambo"	..	..	..	..	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	8
25	..	PAUL FORD (Capitol) "I'm a Fool to Care"	9	..	..	..	..	..	..	..	8	..	..	..	..	..	9	..	..	..	..	..	..	7

SIX TOP ALBUMS

1	2	3	4	5	6
STUDENT PRINCE Mario Lanza Victor LM 1837	PAJAMA GAME Broadway Cast Columbia ML 4840	GLENN MILLER STORY Film Soundtrack Decca DL 5519	GLENN MILLER MEMORIAL Glenn Miller Victor LPT 3057	SINCERELY, LIBERACE Liberace Columbia BL 1001	MUSIC FOR LOVERS ONLY Jackie Gleason Capitol H 352

AFM Tightens Scale For Waxing Of Live Concerts

Hollywood, July 27.

Coast recording directors are shying away from making on-the-spot tapings of jazz concerts, and jam sessions as a result of a new American Federation of Musicians' ruling which sets a schedule of payment for such activity. Platteries here feel the ukase is equitable since it avoids a complete ban such as was proposed at the AFM national convention. However, the scheduled fees undoubtedly will sharply curtail this type of activity.

In the past, recorders have been turned on at concerts at the Shrine Auditorium and other places and platteries have later edited down the material they desired. Under the old AFM rulings, disk firms then paid the personnel involved for the material used.

Now, the recording firms must pay the usual recording scale of $41.25 per man from the first moment the recorders begin to turn. The payment applies whether the firm eventually uses the material or discards it. Under that setup, a plattery could record a few hours of music involving a few dozen musicians and wind up with nothing it considered commercially saleable, but still have to pay each of the tooters the $41.25 minimum.

First local concert to feel the effects of the ruling was Bob Markus' "Music on a Sunday Afternoon" at the Ivar Theatre Sunday (25). Columbia had expected to record the session for possible subsequent release of the work of such men as harpist Eddie Druzinsky, drummer Nick Fatool and guitarist George Van Eps. However, the program included considerable material the plattery felt it would be unable to use but would have to pay for and the overall budget prospect became so great that the deal was abandoned.

Okay for Pacific Jazz

San Francisco, July 27.

Despite the reluctance of the American Federation of Musicians to okay recording of live jazz concerts, Pacific Jazz chief Dick Bock has just cut three concerts by the Chet Baker Quartet in Northern California.

Bock, in San Francisco following the recording of the Santa Cruz and San Jose Baker concerts July 21 and 22, plans to record a third concert either at Sacramento or Fresno last weekend.

Cap Maps Expansion Of Its R&B Operation; Cavanaugh Hits Road

Hollywood, July 27.

In a move to enlarge its rhythm & blues division, Capitol Records is sending Artists & repertoire staffer Dave Cavanaugh on a nationwide hunt for new talent. He leaves tomorrow (Wed), heading directly for Kansas City on the first leg of the five-week trek.

En route east, Cavanaugh will stop in Memphis, New Orleans, Atlanta and Charlotte, arriving in New York Aug. 9 for an indefinite stay. On the return trip, he'll hit Chicago, Dallas and Oklahoma City. Success of severad r&b sides etched by Cavanaugh, under the cognomen "Big Dave," has prompted Capitol to expand its r&b operation.

DECCA, CORAL CUT RATES ON DISK JOCK SERVICE

Both Decca and its subsid label, Coral Records, are reducing their rates to smaller radio stations who subscribe to the labels' disk jockey service. Fee has been cut from $8 per month to $5. Move was made because of the savings in switching over from 78 rpm to 45 rpm disks for the deejays.

Over 300 stations have been subscribing to Decca's jockey service. It was inaugurated several months ago in order to give coverage to the small stations at a nominal fee. Several other major companies have similar plans.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored: two ways in the case of talent (disks, coin machines), and three ways in the case of tunes (disks, coin machines, sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	KITTY KALLEN (Decca)	Little Things Mean a Lot / Chapel In The Moonlight
2	3	CREW CUTS (Mercury)	Sh-Boom / Crazy 'Bout You, Baby
3	4	FOUR ACES (Decca)	Three Coins In The Fountain / Wedding Bells
4	2	ARCHIE BLEYER (Cadence)	Hernando's Hideaway
5	6	GAYLORDS (Mercury)	Little Shoemaker / Isle of Capri
6	5	FRANK WEIR (London)	Happy Wanderer
7	..	ROSEMARY CLOONEY (Columbia)	Hey There / This Ole House
8		CHORDS (Cat)	Sh-Boom
9	..	McGUIRE SISTERS (Coral)	Goodnight, Sweetheart
10	7	KAY STARR (Capitol)	If You Really Love Me / Man Upstairs

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*LITTLE THINGS MEAN A LOT	Feist
2	4	†SH-BOOM	Hill & Range
3	3	*THREE COINS IN THE FOUNTAIN	Robbins
4	2	*HERNANDO'S HIDEAWAY	Frank
5	6	*LITTLE SHOEMAKER	Bourne
6	5	*HAPPY WANDERER	Fox
7	..	*HEY THERE	Frank
8	..	*HIGH AND THE MIGHTY	Witmark
9	..	†GOODNIGHT, SWEETHEART, GOODNIGHT	Arc
10	10	†CRAZY 'BOUT YOU, BABY	Sunbeam

Waring Preps Longest Tour; Seven-Week Trek

Chicago, July 27.

Fred Waring's Pennsylvanians start their longest tour about Oct. 1 when the group begins a seven-month cross-country trek. Waring will originate his CBS-TV programs from four cities enroute.

Paramount Attractions, formerly active only in the convention and club date field, and which recently expanded into concert and special attractions, will handle the tour. Art Goldsmith, prez of Paramount, has assigned booking responsibilities to Duane C. Peterson, former manager of KRNT Theatre, Des Moines, and Paramount concert division topper for the past year, and to Bill Polk, former Chi manager for Willard Alexander's office.

MGM Rushes Deal With Singer Adams

Hollywood, July 27.

After hearing him on one disk as band vocalist with David Rose, MGM Records has signed Rush Adams to a term recording contract.

Singer's voice is reminiscent of the late Buddy Clark. MGM plattery feels the time is right for a singer of that type since the bulk of today's teenage disk buyers don't remember Clark who was killed in a plane crash about five years ago.

Big 3 Will Push Educ'l Catalog

Before leaving for Europe last weekend Mickey Scopp, exec with the Big Three (Robbins, Feist & Miller), disclosed that the company is planning to enlarge its sales organization to service dealers and promote the company's educational catalog. Scopp indicated that the Big Three will lay heavy stress on its standard catalog to supplement to exploitation job being done for current picture and pop tunes. He said: "The pattern we conceive for this fall and the future must enhance our catalog value and increase credits to our writers and ourselves."

Scopp will visit London and Paris for policy confabs with Big Three affiliates, B. Feldman & Co., Robbins Music Ltd. and Editions France Melodie. Abe Olman, general manager of the Big Three, is already in Europe for this purpose and may also set up a new company in Germany.

Cohen's Talent Trek

Paul Cohen, Decca Records' country & western chief, has hit the road for an extensive tune and talent search over the next two or three months.

He'll tour Tennessee, Texas and the Coast areas.

Debussy Estate Sues Urania for Royalties

Dolly Bardar Tinan, daughter of the late French composer Claude Debussy, filed an infringement suit against Urania Records in N.Y. Federal Court last week. Plaintiff claims that the diskery cut three of her father's compositions, "Pantomime," "Pierrot" and "Apparition," without permission and have not been any royalties on the waxings.

She alleges that the songs were written before 1926 and that she obtained the renewal rights in 1952. Action seeks an injunction, damages sustained and an accounting of profits.

NAM Selects Capitol For Industrial Film

Hollywood, July 27.

Capitol Records' homeoffice and studios here have been selected by the National Assn. of Manufacturers as the site for the next in the oragnization's series of telefilms "Industry on Parade." Some footage was lensed in the offices here last week and further shooting is scheduled for later this week.

Telefilm, devoted to explaining the operation of American business, will show various phases of Capitol's operation, including at least one recording session. Due to union regulations, there will be no sound on that portion of the film.

Joe Reichman's Mission; Bring Bands Back

Dallas, July 27.

Joe Reichman, vet maestro-pianist who retired from the band business about two years ago, is making a comeback next month with a series of out-of-town dates before moving into the Baker Hotel's Mural Room here Sept. 12. Reichman's return to the podium is in the nature of a crusade to bring back dance bands.

Reichman ascribes the decline of the bands to the attitude of many batoneers who brush off customer requests and who play "such horrible music as bop and so-called progressive jazz." As a result, people stopped attending the ballrooms and hotels and stopped dancing. At the present time, Reichman points out, bands are relegated to supporting acts instead of being the main draws, as they once were, for hotels.

Al Martino Getting 5G Weekly in Britain; Arrangements Lifted

London, July 27.

Scotland Yard is concerned with the case of the missing music.

Al Martino, traveling by train from Plymouth to Portsmouth for a vaudeville date, was robbed of a briefcase containing all his arrangements. No coin lost, but he had to fake his way through the first few days. Meanwhile, he cabled Dick Gabbe in N. Y. and the management firm of Gabbe, Lutz & Heller had new arrangements prepared and shipped out.

Martino came to England six months ago for a six-week stand and has been extending the trek steadily. He's getting an average of $5,000 weekly for his appearances. Since arriving, incidentally, singer has cut "Wanted" for Capitol Records' subsidiary here and the tune is now at the top of the British hit parade.

BLAINE BOPS BLOOPER SET BY RIVOLI LABEL

Jerry Blaine, topper of the indie Jay-Gee label, filed suit in N. Y. Supreme Court last week against Rivoli Music to enjoin latter from peddling its longplay disk "Excuse My Fluffs." Blaine contends that it's an infringement on his LP platter, "Pardon My Bloopers."

The "Bloopers" disk was compiled by Kermit Schaeffer and was released last March. It has since become a topselling album. The "Fluffs" disk was compiled by Don Meyer and Blaine claims that it contains much of the same material.

Blaine also is seeking an accounting of profits. Named as defendants operating Rivoli were Allan B. and Arthur T. Jacobs, Morton Craft and Noro Morales.

Col Preps Buildup For 12-Inch Pop Sets

Columbia Records is prepping a buildup of its 12-inch pop album line as part of its fall merchandising program. First step in the program is to enlarge the hottest selling 10-inch pop albums to the 12-inch size. Extra material for the large platters will be taken from waxings already in the can, but in some instances new material will be cut.

About 20 albums are scheduled for the overhaul from 10-inch to 12-inch. Latter size platter will be priced at $3.95 while the 10-inch disk sells for $3. The new albums are being readied for late August release.

Alan Logan to MGM

MGM Records added pianist Alan Logan to its roster last week via the purchase of two masters.

Initial platter, due on the market Aug. 13, is a coupling of "Corsican Dance" and "The Carioca." Logan has been accompanist for several pop vocalists.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

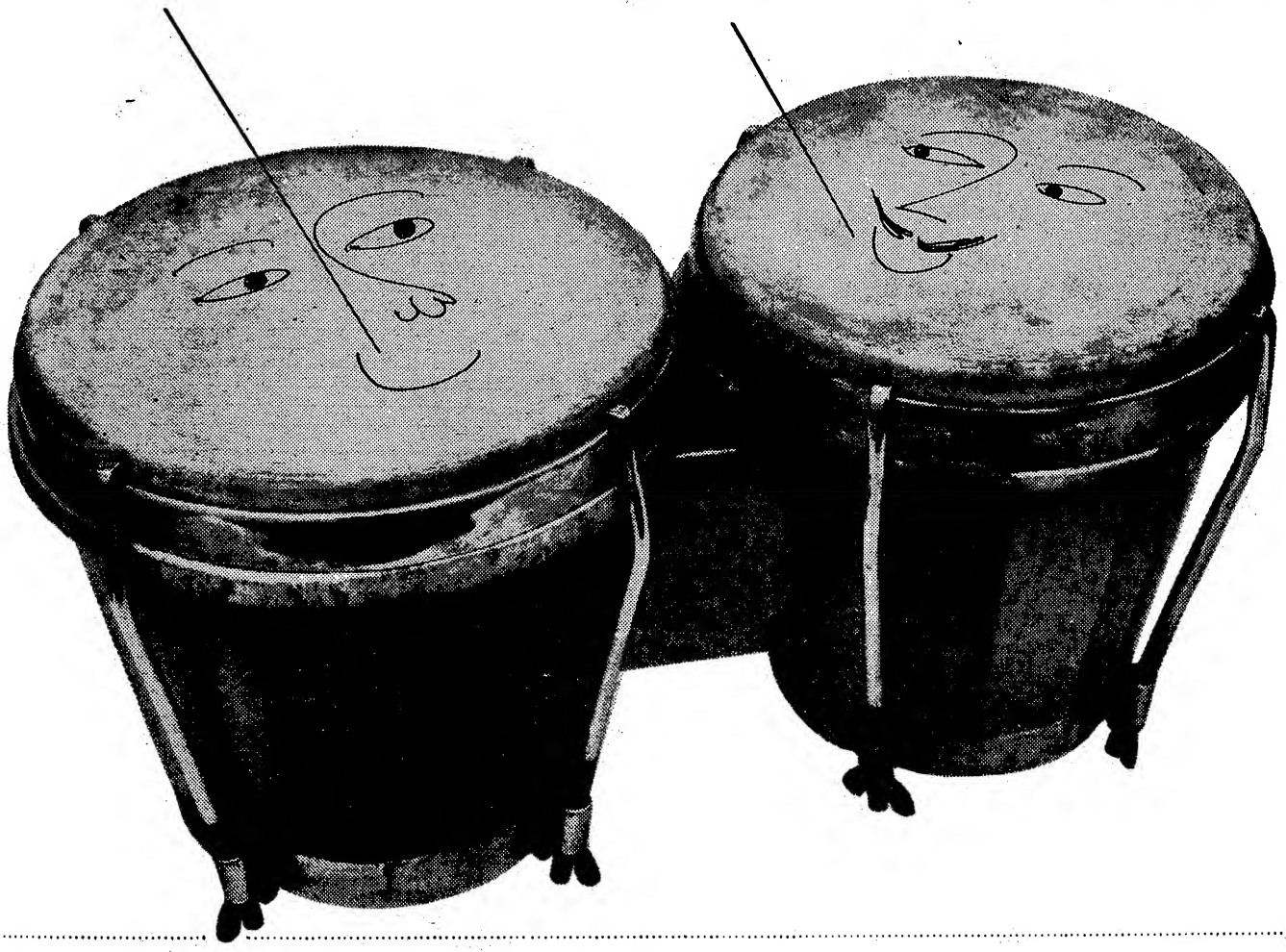
This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Murray Kaufman—WMCA—New York	Jack Downey—WGTH—Hartford	Jackson Lowe—WUST—Washington	Howie Leonard—WPOR—Portland	Charlie Grant—WESX—Salem	Gordie Baker—WSPR—Springfield	Dick Smith—WORC—Worcester	Ken Albridge—WMUR—Manchester	Wes Hopkins—WTTM—Trenton	Jack Deal—WHCU—Ithaca	Nick Nickson—WBBF—Rochester	Elliott Gove—WSYR—Syracuse	John Foster—WWNY—Watertown	Nedd Flemming—WEST—Easton	Bud Brees—WPEN—Philadelphia	Phil Christie—WCAX—Burlington	SOUTH: Chuck Thompson—WALA—Mobile	Bob Corley—WQXI—Atlanta	John Wrisley—WSAV—Savannah	Harry Nigocia—WJBW—New Orleans	Jimmy Lowe—WRR—Dallas	Dave Walshak—KCTI—Gonzales	Mike Woldson—WNOR—Norfolk	Carl Stutz—WRVA—Richmond	MIDWEST: Eileen Mack—WCFL—Chicago	Robin Seymour—WKMH—Dearborn	Bob Maxwell—WWJ—Detroit	Art Blaske—KFAM—St. Cloud	Steve Cannon—WMIN—St. Paul-Mpls.	Sandy Jackson—KOWH—Omaha	Will Lehay—WSAI—Cincinnati	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	Jim Ameche—KLAC—Hollywood	Ira Cook—KABC-KMPC—Hollywood	Russ Coglin—KROW—San Francisco	Ray Perkins—KIMN—Denver	Len Ross—KBMI—Las Vegas	Wally Neiskog—KJR—Seattle	TOTAL POINTS
1	1	19	Kitty Kallen	Decca	*Little Things Mean a Lot	2	1	6	4	1	4	..	6	2	1	2	3	1	4	..	..	5	4	2	4	1	10	6	1	..	..	5	2	3	4	4	5	2	2	1	1	1	2	1	..	271
2	3	13	Archie Bleyer	Cadence	*Hernando's Hideaway	1	..	..	1	9	2	..	5	4	3	8	2	2	8	1	..	..	1	4	8	4	1	2	..	1	..	7	3	1	8	9	..	5	4	2	2	..	1	3	8	221
3	2	13	Four Aces	Decca	*Three Coins in Fountain	3	2	2	..	2	..	6	2	3	2	..	1	..	..	3	3	..	6	1	6	3	6	1	..	..	8	9	1	2	3	7	..	7	1	3	..	..	3	2	..	210
4	4	5	Crew Cuts	Mercury	†Sh-Boom	4	10	..	3	..	3	1	..	..	..	..	4	..	1	4	4	10	..	5	..	10	..	5	..	..	..	1	..	5	1	1	1	..	5	..	..	3	4	..	1	156
5	5	6	Gaylords	Mercury	*Little Shoemaker	5	7	..	..	5	5	2	..	..	4	3	..	..	2	7	2	..	3	7	..	..	2	..	..	6	2	2	..	..	..	..	5	3	..	6	8	..	10	7	4	5	152
6	6	9	Eddie Fisher	Victor	*Green Years	6	..	..	2	3	1	9	3	1	..	4	..	10	..	..	8	..	7	..	1	..	..	..	6	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	85
7	9	5	Kittty Kallen	Decca	*Chapel in the Moonlight.	10	..	..	..	..	..	3	..	..	..	10	..	7	3	..	1	..	..	8	2	7	..	..	5	7	..	4	..	9	..	..	7	..	..	..	..	..	..	..	..	71
8	10	14	Betty Madigan	M-G-M	†Joey	..	..	1	..	..	..	..	..	5	..	..	..	6	9	2	..	..	..	..	3	8	..	4	..	..	..	..	4	..	..	..	..	..	..	..	..	..	9	..	7	63
9	18	13	Four Tunes	Jubilee	*Understand How You Feel	..	6	..	..	..	8	..	..	..	7	..	5	..	..	..	..	..	..	..	..	2	3	..	..	..	6	..	..	..	..	..	..	..	3	..	6	..	..	3	61
10	17	4	Rosemary Clooney	Columbia	*Hey There	..	..	..	..	..	..	4	7	..	5	6	9	8	5	..	..	..	9	..	..	..	..	3	..	9	..	..	10	..	..	6	..	..	..	..	..	..	..	2	60
11	22	15	Frank Weir	London	*Happy Wanderer	..	..	..	..	7	..	..	..	..	..	..	..	3	7	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	3	..	..	5	6	6	..	..	49
12	11	16	Kay Starr	Capitol	†If You Really Love Me	7	5	..	..	6	..	..	..	6	..	5	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	5	4	..	..	..	..	45
13	7	7	Joni James	M-G-M	†In a Garden of Roses	..	..	..	5	4	..	..	4	8	..	..	..	..	..	7	..	..	8	..	..	..	5	9	..	9	..	10	..	..	..	..	..	..	..	..	..	8	..	..	44
14	36	7	Perry Como	Victor	†There Never Was a Night	..	..	4	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	4	4	..	..	..	..	..	1	..	..	9	5	..	..	..	41
15	38	6	Hugo Winterhalter	Victor	*Little Shoemaker	..	..	..	..	..	..	..	..	..	..	..	5	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	4	2	..	8	..	..	..	..	..	..	..	..	38
16	8	7	McGuire Sisters	Coral	†Goodnight, Sweetheart	9	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	5	..	..	..	..	8	..	..	5	..	..	..	2	..	..	7	..	..	..	7	..	..	..	36
17	..	9	Frank Sinatra	Capitol	*Three Coins in Fountain	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	3	2	..	..	..	35
18	20	6	Dean Martin	Capitol	†Sway	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	1	..	..	..	..	..	..	..	..	..	8	9	..	..	..	4	..	..	..	..	..	..	..	..	34
19	14	10	Patti Page	Mercury	*Steam Heat	..	8	9	..	..	..	..	8	7	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	5	..	27
20	40	14	Henri Rene	Victor	*Happy Wanderer	4	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	6	..	25
21	28	5	Jo Stafford	Columbia	†Thank You for Calling	..	..	..	..	8	..	..	9	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	2	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	24
22	22	6	Nat (King) Cole	Capitol	*Make Her Mine	..	..	7	7	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10	..	7	..	..	8	..	22
23	16	3	Vaughn Monroe	Victor	*They Were Doing Mambo	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	4	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	21
24A	22	10	June Valli	Victor	*Understand How You Feel	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
24B	..	1	Tony Bennett	Columbia	†Cinnamon Sinner	..	..	..	8	..	..	..	..	..	..	..	..	..	..	6	4	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	9	..	..	..	..	..	..	20
26A	19	3	Les Baxter	Capitol	*High and the Mighty	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	6	..	9	..	..	..	..	..	..	..	7	7	..	..	..	..	..	8	..	..	..	..	19
26B	32	8	Perry Como	Victor	†Hit and Run Affair	..	..	..	..	..	..	5	..	9	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	8	10	..	..	..	10	..	..	..	..	..	..	19
26C	12	7	Frankie Laine	Columbia	*Some Day	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	3	..	..	10	..	..	..	..	..	..	7	..	..	..	..	..	..	9	..	..	..	..	..	10	..	19
29A	38	4	Connee Boswell	Decca	*If I Give My Heart to You	..	..	6	..	..	..	..	..	10	..	..	..	..	9	8	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
29B	..	2	Teresa Brewer	Coral	†Skinnie Minnie	..	..	..	..	..	..	..	1	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
31	28	4	Les Paul-Mary Ford	Capitol	†I'm a Fool to Care	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
32A	36	3	Johnny Desmond	Coral	*High and the Mighty	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	6	..	..	..	..	..	..	..	..	14
32B	..	10	Frank Sinatra	Capitol	*I Could Have Told You	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	14
34	15	12	Crew Cuts	Mercury	†Crazy 'Bout You, Baby	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
35	..	3	Hilltoppers	Dot	*Sweetheart	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	8	7	..	13
36A	30	7	Eddie Fisher	Victor	*My Friend	..	..	..	..	..	..	10	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	12
36B	..	5	Four Lads	Columbia	*Gilly, Gilly Ossenfeffer	..	8	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	9	11
36C	33	2	Chords	Cat	†Sh-Boom	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	11
39A	33	2	Dean Martin	Capitol	*Money Burns a Hole	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
39B	20	5	Hugo Winterhalter	Victor	*Magic Tango	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	10
41A	..	10	Frank Sinatra	Capitol	*Don't Worry 'Bout Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	10
41B	..	2	Victor Young	Decca	*High and the Mighty	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43A	40	24	Perry Como	Victor	*Wanted	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8
43B	..	1	Frank Sinatra	Capitol	*Gal That Got Away	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7
45	45	12	Gaylords	Mercury	*Isle of Capri	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	5	..	..	6	..	..	..	..	10	..	..	..	..	..	..	..	..	6

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EVERYBODY'S DOIN' THE MAMBO! THESE MAMBOS!



Perez Prado
TOMCAT MAMBO
ST. LOUIS BLUES MAMBO
20/47-5820

Noro Morales
SWEET SUE—JUST YOU
YOU TOO, YOU TOO?
20/47-5821

Tito Rodriguez
ADELE (Me lo Dijo Adela)
EL BAION—Baion Mambo
20/47-5822

Al Romero
FIESTA TROPICAL
MAMBO IN BRASS
20/47-5823

Tony Martinez
ICAN
HOLLYWOOD MAMBO
20/47-5824

a Smash "sleeper" hit
VAUGHN MONROE
THEY WERE DOIN' THE MAMBO
MISTER SANDMAN
20/47-5767

RCA VICTOR
FIRST IN RECORDED MUSIC

RCA ®
HIS MASTER'S VOICE

Band Reviews

JOHNNY HODGES BAND (6)
Black Hawk, San Francisco

There is no denying that Johnny Hodges is one of the masters of the alto sax. However, this present unit is by all odds the weakest he has had since he left Duke Ellington some four years ago and it suffers from an almost total lack of showmanship.

Opening night in this hipsters hideaway found a receptive audience ready to give a heavy mitt to everything the group did. However, the band suffers from considerable weakness in the rhythm section, thus detracting from the possibilities inherent in Hodges' trombonist Lawrence Brown and trumpeter Harold Baker.

A strong hypo to this crew would be a little effort on the part of the leader to ac. as emcee of his own program. He does not now even announce the numbers and the band merely plays, soloists and ensemble, with no thought to visual presentation. This may be okay for the died-in-the-wool Hodges fan but it is a bit hard on the average customer who doesn't dig jazz the most.

Strictly for listening, however, the band socks out a good variety of rocking blues, including many old Ellington and Hodges standards, and varies this with a series of ballads featuring each of the horn men in turn.

Intermission pianist Buddy Motsinger handles his chores well interspersing jazz tunes with show ballads in a light, pleasing fashion. *Rafe.*

ERIC CORREA ORCH (5)
Hotel Muehlebach, Kansas City

Making a change in the musical group in its fancy room, the Cafe Picardy, Hotel Muehlebach has turned to Eric Correa, a former favorite in town but new to this spot. It's been five years since Correa held the stand at the Hotel Bellerive, and he is welcome back as evidenced by lively biz in the Picardy.

A vet among today's bandleaders, Correa is a master of the keyboard and is backed by Bruce Yantis on violin, Wes Westerfield on reeds, Chris Gaa on string bass and Fred Etzel on drums. Their emphasis throughout is on smooth, danceable music with enough frills to set it off, but always with emphasis on the melody and the rhythm.

Correa carries a big book of numbers and can come up with most anything from dinner music to novelties, show tunes to hit paraders, with a prominent score of Latins featured in every set. Here and there a group vocal is chimed in, but pretty much the crew sticks to good music and plenty of it. *Quin.*

Victor Wrapping Up Lotsa Legiters For Original Cast Sets

RCA Victor is setting a hot pace in lining up original cast album rights on the incoming Broadway productions. Diskery already has lined up three legituners as well as the Old Vic's production of "A Midsummer Night's Dream." Latter show, which is being sponsored by S. Hurok, stars Moira Shearer, Robert Helpmann and Stanley Holloway. It'll also include the Felix Mendelssohn score. Show opens at the Metropolitan Opera House, N. Y., Sept. 21, for a limited run.

In the legituner field, Victor has tagged "The Boy Friend," "Silk Stockings" and "Fanny." Diskery has invested $25,000 in "Stockings," for which Cole Porter penned the score, and $125,000 in "Fanny," the Harold Rome musical. Both "Boy Friend" and "Stockings" are being produced by Cy Feuer and Ernest H. Martin. "Fanny" is being produced by Joshua Logan and David Merrick. "Boy Friend," a British import, has a score by Sandy Wilson.

FLANAGAN ON ROAD TILL SEPT. TV SHOW

Ralph Flanagan's orch will be on the road for a one-niter swing through the midwest until Sept. 6, when he returns to New York for the fall bow of his ABC-TV video show and a stand at the Hotel New Yorker. In the past couple of months, Flanagan has gone into percentage 18 out of 43 dates.

Flanagan's recent run-in with the Ventnor, N. J., cops during his stand there also hasn't hurt his pulling power. Flanagan was fined $50 for walking nude on the beach and publicity over the arrest has helped the band's b.o. in subsequent dates.

Dave Kapp to Publish 'Patterson' Legit Score

Dave Kapp will publish the songs from the upcoming legiter "Mrs. Patterson." Play, which will star Eartha Kitt, features six songs penned by James Shelton.

Kapp, who operates a diskery under his own name as well as a publishing firm, Garland Music, recently cut Shelton in an album of his own tunes tagged, "A Girl, A Boy, A Lamplight," Show, which goes into rehearsal late August, is being produced by Leonard Sillman.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.
* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(Alamo Piano)	Chicago—(Carl Fischer)	Indianapolis—(Pearson's)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music)	Kansas City—(Jenkins Music)	St. Louis—(St. L. Music Supply)	Los Angeles—(Freeman Music)	Seattle—(Capitol Music)	TOTAL POINTS
1	1	*Little Things Mean a Lot (Feist)	1	4	4	2	1	..	5	1	2	2	2	2	95
2	2	*Coins in the Fountain (Robbins)	2	2	1	1	2	..	6	6	1	1	4	1	94
3	3	*Hernando's Hideaway (Frank)	8	1	..	3	3	4	..	2	3	3	3	7	73
4	4	*Happy Wanderer (Fox)	9	8	2	4	4	2	..	..	4	6	1	8	62
5	5	*Little Shoemaker (Bourne)	3	10	9	9	7	..	2	3	..	4	5	4	54
6	7	†Sh-Boom (H&R)	4	7	7	10	6	..	8	..	..	5	..	3	38
7	6	*My Friend (Paxton)	..	..	5	5	5	7	..	..	5	7	9	10	35
8	13	*Chapel in Moonlight (Shapiro-B)	6	..	3	..	..	..	7	4	..	..	..	..	24
9	10	*Hey There (Frank)	5	6	..	..	..	..	1	..	..	..	..	..	21
10	14	*High and the Mighty (Witmark)	7	3	..	..	..	3	..	..	..	..	..	..	20
11	11	*Magic Tango (Chappell)	..	..	..	..	..	1	3	..	..	..	..	..	18
12	8	*Really Love Me (Duchess)	..	..	..	..	10	..	..	7	7	8	..	6	17
13	8	*I Understand (Jubilee)	..	9	..	..	..	10	..	9	6	..	..	5	16
14	12	†Goodnight, Sweetheart (Arc)	..	..	..	..	8	5	9	..	8	10	..	..	15
15	...	*Wanted (Witmark)	..	..	..	8	..	..	..	..	9	9	6	9	14

More Suits Are Filed For Copyright Violations

Two ASCAP publishers, Chappell and Bourne Music, have filed suit in Illinois Federal Court against V&H Recreation in Breese, Ill., for performing their copyrights without a license. Tunes involved are "If I Didn't Care" (Chappell) and "Careless" (Bourne).

In a similar suit, Shapiro-Bernstein, Harms and Joy Music launched an action against Gerard's Restaurant in Albany in N. Y. Federal Court. Suit also involved infringements on the plaintiffs' copyrights. In both actions, minimum statutory damages of $250 per infringement are being asked for by the publishers.

Capitol

Continued from page 107

be able to obtain others upon returning worn copies. The service will be available on all Capitol album releases except the full-length Cetra operas.

Label also plans several improvements in album packaging techniques, including a special protective envelope which slips into the album cover and keeps the record itself dustfree and in mint condition.

Highlights of the sales program include a preview of the new "Kenton Presents" jazz series and a number of new pop album ideas sparked by such sellers as Frank Sinatra, Jackie Gleason and Betty Hutton.

Capitol also revealed that in the kidisk field more emphasis will be placed upon the "Music Appreciation" and "Learning Is Fun" series.

Dealers participating in the "Fall Anticipation Program," the platter added, will receive a number of merchandise aids, including brochures encouraging and instructing in the installation of self-service stores and the staging of a hi-fi show.

Murray Ritter's 40 Anni

Hollywood, July 27.

Murray Ritter's 40th anniversary as a songplugger will be marked next month at the Friars Club with a musical version of the Friars Roastmaster Dinners, titled "This Is Your Knife."

Affair will be conducted by West Coast writers with L. Wolfe Gilbert as chairman of the committee which includes Harry Ruby, Mack Gordon, Jimmy McHugh and Leo Robin.

VICTOR'S HEP STANCE IN RUSHING 'DAMNATION'

RCA Victor recently conducted a successful experiment in longhair merchandising at the Berkshire Festival at Tanglewood, in Lenox, Mass. In conjunction with the opening Saturday night's (10) Berlioz program, the diskery advanced its release of "The Damnation of Faust," as recorded by Charles Munch and the Boston Symphony, to tie in with Munch's performance of the same work with the BSO at Tanglewood.

An Albany dealer set up a stand in the park and sold 140 copies of the Berlioz work. Album, containing two 12-inch platters, retails for $11.90.

Benida Builds New Names for Fall Push

Benida Records is prepping for a big fall push with the pacting of new talent for pop rhythm & blues, Latino and album releases. For the pop field, Dewey Bergman, label's prexy, inked thrush Dori Brooks and crooner Ricki Denell. The Sugar Tones, vocal combo which joined Benida last week, will kick off diskery's r&b department.

For its packaged goods division, Benida is putting the finishing touches on a special Christmas album with the Macy Singers. Vocal chorus is a 40-voice group of R. H. Macy, N.Y. department store employees.

Cocoanut Grove Sets Koury, James, Martin

Los Angeles, July 27.

Three bands will take the Cocoanut Grove through a five-month period, starting Aug. 25.

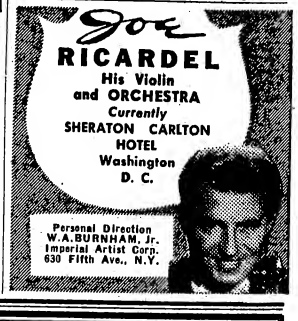
Ambassador Hotel's room has set Rex Koury, former ABC house band batoneer, to open Aug. 25 upon departure of the current Nat Brandwynne, for the longest booking span at the hostelry in a considerable period. He'll stay 13 weeks. Koury will be followed Nov. 21 by Harry James, who'll play four weeks, and will be succeeded Christmas Eve by Freddy Martin, whose seven week span ends Feb. 17.



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MILLS MUSIC, INC.
Recorded On All Major Labels

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THE SOCK NOVELTY!
I Love Johnny Johnny
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ENGLAND'S BIGGEST HIT fast becoming AMERICA'S BIGGEST HIT
CARA MIA
1486 & 45-1486
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The Thrilling New Voice of
DAVID WHITFIELD
with beautiful accompaniment by
MANTOVANI His Orchestra and Chorus
LONDON RECORDS

Inside Stuff—Music

Ben Bloom is a youthful veteran whose lore of music biz anecdote is invariably authoritative. Hence his recollection that the late Stanley Murphy and Egbert Van Alstyne, who were pals of Sidney Porter (O. Henry), credit America's great short story writer with coining the term "Tin Pan Alley," must be given some credence. Abel Green and Joe Laurie Jr., in "Show Biz: Vaude to Video," credited a yesteryear N. Y. Telgraph columnist, Monroe H. Rosenfeld (who also wrote lyrics), for coining the term. And still another legend mentions Mike Bernard, the pioneer "ragtime" pianist at Tony Pastor's vaudery on 14th St., who repaired to the brownstone-front row of music publishers in New York's 28th Street, west of 6th Ave., in the early a.m. and, with the windows wide open would rehearse before going to sleep in the daytime. Bloom recalls that the florists around 28th St. frequently complained "nobody can think with all that music" (to this day it's a wholesale florists' district).

More importantly, on the O. Henry aspect, Bloom has long been on the prowl for songs he is said to have turned out with the same facility as when Porter wrote and peddled his short stories for $10 or "any other drinking money." None has shown up yet.

The "Bunny Hop" keeps multiplying. Tune, which hit the market about three years ago via Ray Anthony's Capitol Records slice, has steadily built into a campus caper and a top seller. Anthony's disk has racked up a 500,000 sale and it's still going while the sheet copies have passed the 150,000 mark. In addition, 12,000 orchestrations have been sold. Both sheets and orchestrations are being peddled on a non-returnable basis. There's now a "Bunny Hop Mambo" and "Bunny Hop Polka" on the market. Anthony's firm, Moonlight Music, publishes.

MGM Records is going all out on its promotion for the soundtrack album of the Metro pic, "Seven Brides for Seven Brothers." Diskery already has arranged more than 100 screenings around the country for dealers and disk jockeys and beginning next week five of the "brides" from the pic will tour the country for guest shots with the platter spinners. The starlets on the plugging road will be Ruth Lee, Betty Carr, Virginia Gibson, Julie Newmeyer and Norma Doggett.

MGM Records is going in for Italian glamour on its latest Extended Play album. Diskery has coupled the soundtrack slice from the pic "Anna," with Silvana Mangano, with Eleanora Rossi-Drago's cut of "Malasierra" from the pic, "Hell Raiders of the Deep." MGM is playing up the sex lure of the Italian beauties by showcasing them on the album cover; both in semi-undress.

A windfall of $1,000, from an anonymous contributor, plus additional smaller donations by Greenwich Village (N. Y.) merchants has assured the initial chamber music concert being planned by the Washington Square Assn. for outdoor presentation in the Square. The preem is skedded for Aug. 6. Alexander Schneider will conduct the first concert.

New York U. has scheduled a course for the fall semester aimed at musicians and vocalists working in the radio-television medium. Roger Bowman, former announcer, will lecture on such problems as acoustics, copyright clearance, continuity, opera for tv, jingles, etc. Course is being given in the university's division of general education for adults.

Marti Stevens, MGM Records' thrush currently appearing at the Colony Restaurant, London, has been tagged by Gregory Ratoff for a nitery sequence in his upcoming pic, "My Kingdom For A Woman." She'll warble "The Song From Moulin Rouge" in the scene. Miss Stevens is the daughter of Nicholas M. Schenck, Loew's prexy.

Cops Rock Jock For Unlicensed Dance Date

San Francisco, July 27.

A squad of 30 San Francisco cops broke up a teenage dance sponsored by Rockin' Lucky Rylander, KSAN rhythm and blues disk jockey, in a Fillmore street dance hall here last weekend.

Police were called after a traffic block, caused by the congregation of bobbysoxers, had developed. Rylander said he was running the dance to buy uniforms for The Emeralds, a Fillmore street gospel quartet which he is sponsoring. Police said he was charging 75c admission and had no license to run a public dance.

Japan Diskers Vying For U.S. Film Themes

Tokyo, July 20.

Although neither picture has been yet released in Japan, record companies are in a hot sales race on the theme songs from "Three Coins In A Fountain" and "River of No Return." Four top companies are vying to get in the music shops first with "Fountain."

Japan Victor has obtained the Dinah Shore version but has not yet put it on sale. Nippon Columbia, King Records and Teichiku are also hot after the platters of the tune. All four went on sale recently with waxings of the "No Return" theme with cut-throat pricing resulting.

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EL RANCHO, Chester, Pa., Sept. 7-20
PREVIEW, Chicago, Sept. 22 thru Oct. 10
SCALER'S, Milwaukee, Oct. 11-31
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DECCA RECORDS America's Fastest Selling Records!

Best British Sheet Sellers

(Week ending July 17)

London, July 20.

Cara Mia .....Robbins
Things Mean a Lot...Robbins
Happy Wanderer....Bosworth
Little Shoemaker .....Bourne
Secret Love...Harms-Connelly
Wanted .....Harms-Connelly
Friends, Neighbors ....Reine
Heart of My Heart...F.D.&H.
Idle Gossip .....Bron
I Get So Lonely.....Maddox
Coins in Fountain.....Feist
Young at Heart.....Victoria

Second 12

Never Land....Keith Prowse
Someone Else's Roses .Fields
Cross Over Bridge New World
Don't Laugh At Me.....Toff
Changing Partners ..Mellin
Such a Night.....Sterling
The Book .....Kassner
Story of Tina....Macmelodies
Make Love to Me.....Morris
Jilted .....Sterling
Man With Banjo.....Mellin
D'dw'd Stage Harms-Connelly

JAZZ FOAMING HIGH IN MILWAUKEE SPOTS

Milwaukee, July 27.

Neon lights are multiplying in the City of Beer, as the nitery scene is reviving with the accent on jazz. Name dixieland orchs and vaude talent are usurping strippers and neighborhood musicians in a wave at the smaller spots, and some which had been shuttered have relit and now are jumping.

The Three Dolls, formerly Toot's, where local dixie bands held forth, currently is sporting the Muggsy Spanier unit. Scaler's New Yorker, which previously had featured local jazz groups, now has Conte Condoli. And Club 26, once a strippery, unveiled Nellie Lutcher and new policy on July 24.

The Pub, only recently reopened, boasted Page Cavanaugh last week and is looking ahead to Pee Wee Hunt on Aug. 16. Otherwise Milwaukee still maintains three deluxe rooms, the Tic Toc with a three-act show and Fazio's and the Towne Room with one act each.

Indie Labels

Continued from page 107

leases on 78 but are confining their purchases to the vet names. A tyro disker can't get himself heard unless he, or the tune's publisher, supplies the station with a "hot" 78 biscuit.

The speed struggle has developed to such an extent in the past week that RCA Victor has notified its distributors around the country that anyone found supplying 78 rpm platters to the deejays would lose his franchise.

Philly Stations Put Official Nix on 45s

Philadelphia, July 27.

The Philadelphia Radio & Television Broadcasters Assn. lined up solidly against the introduction of the 45 rpm disk jockey service, giving official status to widespread squawks of local deejays. Surprise factor of PARTB resolution was that action was unanimous. Association is made up of nine radio stations and two tv stations, indies as well as network outlets, and includes all except two Westinghouse stations, KYW and WPTZ.

In resolution passed by PARTB, members agreed to continue "practice, long-sanctioned by custom, of selecting 33, 45 or 78 rpm records, whichever is considered best for good broadcasting operation." Member stations include WCAU and WCAU-TV, WDAS, WFIL and WFIL-TV, WFLN, WHAT, WIP, WJMJ, WPEN and WTEL.

R&B Labels Stay On 78

San Francisco, July 27.

Rhythm & blues distributors in this area will continue to service on 78 rpm as most r&b shows are still not equipped to play 45s.

In the pop field, almost all stations effective in the pop market are now playing 45s. KNBC, local NBC outlet, stated it has adopted 45 technical equipment and "applauds" the decision by manufacturers to standardize at 45 rmp. KNBC will complete its transition to 45 on all programs of recorded music at the earliest possible date that "the required 45 rpm records are in hand," the station added.

On The Upbeat

New York

Jerry Crocker, disk jockey on KLBS, Houston, is sticking to a 41½-hour air schedule despite hobbling around on crutches. Crocker was leaving a clinic after having received treatment on a bad elbow and stepped off a curb on to a rock, breaking his ankle as he fell . . . Crooner **Bob Anthony** pacted a seven-year deal with Music Corp. of America . . . **Fred Lowery** and **Leroy Holmes**, who were teamed up by MGM Records for its cut of "The High and the Mighty," worked together in the **Vincent Lopez** band about 20 years ago . . . **Betty Madigan** opens at the Casino Royal, Washington, Aug. 9 . . . **Harvey Geller**, Joy Music contactman, on a plugging trek through New England . . . **Bernie Wayne** managing thrushes **Rita Hayes** and **Leigh Roberts** . . . **Bob Manning** into the Olympia Theatre, Miami Beach, Aug. 4 . . . The **Woodside Sisters** open at the Moose Club, Erie, Pa., for one week starting Aug. 10 . . . **Karen Chandler** set for a guest shot on **Guy Lombardo's** tv film series.

Buddy Basch handling disk promotion for **Dolores Hawkins** . . . **Lionel Hampton** begins a 10-day stay at the Riptide Club, Wildwood, N.J., Aug. 6 . . . **Bob Dawes**, former road manager for the **Billy May** orch, now personally managing the new **Chico O'Farrill** mambo band . . . **Nellie Lutcher** at the 26th Club, Milwaukee, until Aug. 1.

London

The Tin Pan Alley ball, annual charity junket of the music publishers contact personnel, takes place at the Dorchester Oct. 28 . . . **Billy Daniels**, accompanied by **Malcolm Lockyer Orch**, recorded four titles for Mercury in London prior to planing back to New York last Sunday (25) . . . American and British singing stars who are to guest broadcast with the BBC Show Band include **Guy Mitchell**, **Al Martino**, **Frankie Laine**, **Percy Faith**, **Dickie Valentine**, **Lita Roza** and **Vera Lynn** . . . **Howard Keel** opens his first British variety tour on Sept. 6. His dates include Glasgow, Edinburgh, Liverpool, Birmingham . . . Proposed variety tour of Britain by **Mel Torme**, scheduled for September, has been postponed . . . **Edmundo Ros** left with his orch this week to open at the International Sporting Club, Monte Carlo, for five weeks.

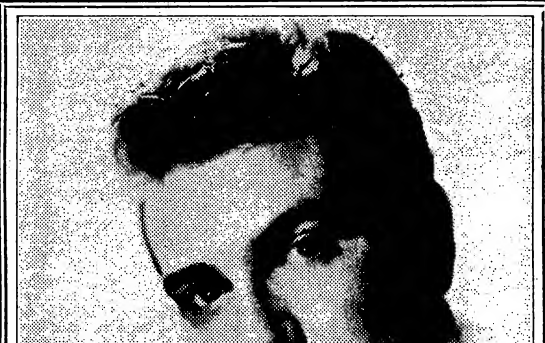
Pittsburgh

Phil Cavezza, longtime bandleader at Arlington Lodge, in the Greensburg Hospital for check-up and until the doctor gives him an okay, **Four Buddies** will fill in for his orch at Arlington . . . **Marie Moss**, pianist-composer, now entertaining nightly at Frank Blandi's new Park-Schenley Restaurant . . . **Ralph Marterie** orch booked for a one-nighter at West View Park's Danceland Aug. 4 and **Tex Beneke** follows him in a week later . . . **Edie Werner**, organist, into the Cove for a run after long stay at Oliver's on Route 51 . . . **Dick Jacobs**, saxman with **Artie Arnell** band, leaving soon for Air Force, in which he's just been commissioned a second lieutenant . . . **Bob Arlen** band, working out of the Joey Sims office, skedded for Saturday night dances at Oakmont Country Club for remainder of the summer . . . **Billy Catizone**, conductor of the Nixon Theatre house orch, playing for Civic Light Opera out door shows at Pitt Stadium.

Decca Skipping Week's Release With Hit Sked

Riding with a flock of bestsellers in the pop and country markets currently, Decca Records is skipping its usual single release schedule for week of Aug. 9. Move is being made to permit the factories to catch up with back orders on current merchandise.

Decca now has two disks by Kitty Kallen, "Little Things Mean A Lot" and "Chapel In the Moonlight," and the Four Aces's "Three Coins In The Fountain" among the topsellers.


TOMMY MARA
sings
I NEED SOMEONE | ROUGH RIDIN'
MGM 11775 78 RPM
K 11775 45 RPM
M-G-M RECORDS
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Union Attempts Contract Talks In Effort to Heal EMA Breach

Chicago, July 27.

Talks between the Entertainment Managers Assn. of Chicago and American Guild of Variety Artists are currently being held here. Both are attempting to reach an agreement which will patch up a long-standing feud between the organizations. The EMA had been on the union's unfair list for more than a year. At the recent AGVA convention in Montreal the union voted to permit dealings with the Chi members of this group pending negotiations. If no agreement is reached by early Septembr, the EMA members will resume their places on the union's unfair list.

Jack Irving, union's national administrative secretary, is representing the union on the negotiations.

Crux of the situation will be minimum basic agreements. For many years, the Chi agents have been operating without any contracts with the union. Situation came to a head when AGVA was setting up its insurance system which made minimum basic agreements mandatory if performances were to be properly protected in event of an accident. The EMA members refused to sign and as a result of its refusal to work with the union, the Artists Representatives Assn., parent organization of the Chi EMA, had to sever its connection with that group, thus paving the way for the union's unfair action.

Curious part of the Chi agency situation was that while agencies still working with the union couldn't deal with the unfair percenters, the Chi EMA members were able to get all the top talent they needed by use of dummy agents.

Biggest stumbling block during the negotiations prior to the breakoff was the $1 per-night per-performer charge on accident insurance. However, in a pre-negotiation agreement, union conceded that they would get the same break as other groups in the charge. This means that AGVA will give them a 40c rate, since other groups are being charged the lower amount.

Irving conferred two days with the agents and then left for a trip to the Coast AGVA office.

LEGIONNAIRES' HYPO TO SAGGING S.F. NITERY BIZ

San Francisco, July 27.

About 15,000 Legionnaires hit San Francisco last weekend for a four-day state convention and provided a much-needed hypo to the sagging nightclub business.

This convention city, which normally booms during the summertime, has been lagging during July with only a few backslappers congregating in the city and those bivouacs numbered only a few of the usual horde of summer conventioneers. The National Retail Credit Assn. only brought 1,000 to town in mid-July, and the National Furniture Exchange and United Air Lines Hostesses alumni accounted for less than 3,000. Thus the influx of Legionnaires was doubly appreciated. Nightclubs, bars and hotels reported capacity business as the convention got underway.

Copa Buys 1st Package; Costello Unit as Single

For the first time in the history of the Copacabana, N. Y., a package has been bought. Operator Jules Podell has bought a Diosa Costello unit starting Aug. 26 which will be used as a single act. Georgie Kaye will headline the show.

Included in the unit are flamenco dancers Roberto & Alicia, singer Don Reynolds and the Caballeros, a dance team that works with Miss Costello. Native drummers are also in the layout.

Tico Topper to Tour Mambo P'kge in Fall

The mambo kick continues to mushroom. Now George Goldner, Tico Records topper, is lining up a concert package of Latin names for a fall tour. Already set for the trek are The Mambo Aces, Machito, Joe Loco and Carlos Ramirez.

Billy Shaw will book with Mercury Artists lining up talent.

Mich. Town to Unveil 2,250-Seater Civic Aud

Holland, Mich., July 27.

New civic center is being unveiled here on Aug. 15 to encourage bigger and better cultural events in this city. Edifice has ample facilities for stage productions, conventions, concerts, small circuses, and trade shows. Capacity, which is normally 2,250, can be increased to 3,000 with folding bleachers.

Used temporarily last May during Tulip Time, house was filled to capacity for a Parade of Barber Shop Quartets.

Maazel Sr. in Show Biz On Own as Nitery Singer, Now That Son Is Established

Pittsburgh, July 27.

Lincoln Maazel, former concert singer who gave it up for teaching some years ago and also to devote his energies to his son, Lorin Maazel, a child maestro at the age of six and now an adult conducting in Europe, is embarking on a career of his own here as a nitery vocalist. Maazel is breaking in his act on weekend dates at cafes in this area and has already been booked for returns at William Penn Tavern and Twin Coaches on strength of debut showings at those spots.

At the same time, Maazal, who has taken on Gene Landy, local boy, as his personal manager, is working on a couple of tv ideas and has already auditioned in New York for the William Morris office for a possible Broadway show in the fall. He has a brother, Marvin Maazel, a concert pianist, who is now touring Holland. Young Lorin Maazel was a protege of the late Vladimair Bakaleinikoff, for years musical advisor and assistant conductor of Pittsburgh Symphony Orchestra, and made his debut as a maetsro with the Pitt Symphony while in kneepants and later was first violinist with the organization. He has been in Europe for the past year.

Saranac Lake

By Happy Benway

Saranac Lake, N. Y., July 27.

Saranac Lake Summer Theatre announced bookings for balance of season of nine weeks. Company got off to a sock start with "Arsenic and Old Lace" and "Voice of Turtle."

William Hartnett, of the Canadian Famous Players staff in Ottawa, hit the jackpot with his first clinic report which upped him for one daily meal in main messhall and ambulatory floor; also limited visiting.

Joseph Shambaugh, film distributor of Cincinnati, ended rigid observation and rated surgery. Following major operation he is back at the Will Rogers recuperating.

Members of Ottawa (Canada) IATSE Local No. 95 held outing in downtown colony after a bedside visit with William Hartnett.

Vivian "Hunter" Longest, showgirl who was with Ziegfeld's "Rio Rita," in from Fort Lauderdale, Fla. as a new guest here and enjoying a needed rest.

Lou Dukay, who worked with Dave Seed and Harry Martin, motored in for a two-week vacation here, took time out to visit Happy Benway.

Thomas Trant, manager of Illington Theatre (Goodman & Harrison Circuit), Chicago, registered as new guest for rest period.

Edith Gurba, cashier of Lane Theatre, Philadelphia, elated over steady progress which her husband, John Gurba, is making. Ditto Kenneth (IATSE) Flint of Pittsburgh.

William O. Stamps, designer and painter (Wometco Theatres), Miami, Fla., used his three-month observation period to advantage; he rated mild exercise with picture privileges.

Jack Kelley, manager of the Majestic Theatre, Perth Amboy, N.J., ended his observation period by rating a second trip to the general hospital for surgery. His first operation was successful in the progress comeback.

Write to those who are ill.

PITT'S BALMER TO HEAD NEW OMAHA CITY AUD.

Omaha, July 27.

John R. Balmer, of Pittsburgh, w. k. in sports and theatrical biz, last week was named the first manager of Omaha's new City Auditorium. He was hired from a field of nearly 50, at $10,000 per year salary.

Balmer managed the Pittsburgh Arena (for sports) for three years, was assistant manager of "Ice Capades" two years and managed the J. P. Harris Theatre in Pittsburgh for two years. He was in the insurance biz prior to accepting the Omaha post.

New building will be ready this winter.

Benny's 2d Sock Seattle Week Hits $35,150

Seattle, July 27.

Jack Benny show netted a smashing $69,650 for the two-week engagement at the 1,400-seat Metropolitan Theatre here. The second week's net of $35,150 even topped the first week's fine $34,500, a tribute to the drawing power of Benny, since most similar attractions only play four or five days in Seattle, with Broadway shows only doing one week. Benny was the first attraction to play a two-week engagement in Seattle in many years. Great business was done despite the first warm, sunny weather in rain-drenched Seattle in many a month.

Benny took in $236,797 for his four-city tour, garnering $104,875 in Dallas, $33,472 in Portland, and $28,800 in Vancouver. The comedian leaves Seattle today by car for a two-week golfing vacation in Oregon and at Lake Tahoe, and will return to Hollywood in the middle of August to begin preparations of his fall CBS radio and television programs.

The Will Mastin Trio, starring Sammy Davis Jr., and Gisele Mackenzie were featured in Benny's show.

Heavy Slump In Cleve. Niteries

Cleveland, July 27.

Heavy slump in Cleveland's nitery business, skidding further than any previous summer records, is hitting Hotel Hollenden's Vogue Room the hardest. Business dropped so much since the horse-racing season opened that Robert Joyce, hotel manager, plans to drop floor shows as well as dance music for seven weeks starting Aug. 4.

Scarcity of conventions and visiting firemen has been felt by all the major clubs here. What dented the Vogue Room hardest, is fact that most of its steadiest heavy-spenders are horse-crazy. So much so that instead of nightclubbing, they are spending all their time (and shekels) watching night races at Thistledown, Randall and new Grandview tracks.

After checking the painful situation, Joyce ironically gagged that the only way to combat the galloping nags was to install a miniature race track in his own hotel. As an emergency measure he gave two weeks' notice to George Duffy's orch and intends to discontinue entertainment following the current one, featuring Ving Merlin's violin quartet and the Del Rubio Triplets.

ST. CYR SETS OAKLAND MARK WITH 16-DAY 42G

San Francisco, July 27.

Lili St. Cyr closed a 16-day stand at the El Rey Theatre in Oakland last night (Tues.) after breaking the alltime house record with an estimated gross of $42,000, according to owner Pete DeCinenzie

Stripper played to full houses every night and on weekends customers were lined up before the 800-capacity house by 1 p.m. St. Cyr was in on a flat $4,500 per week.

AFM, AGVA Canada Squabble Seen Spreading to Int'l Scale In New Move

The squabble between the American Guild of Variety Artists and American Federation of Musicians' Canadian locals, hitherto regarded as a strictly north-of-the-border argument, last week spread to the international office of the AFM. Fight, since last week, is now regarded as having the official backing of the AFM international.

Last week (20) a letter was received by all booking offices from Walter Murdoch, head of the Canadian section of the AFM, telling them that booking AGVA acts in Canada might lead to suspension of their AFM franchises. However, the letter was postmarked Newark, where the AFM has its international offices. Consequently, it's now construed that Murdoch has the open backing of AFM chieftain James C. Petrillo and the squabble is no longer a local matter in the AFM.

So far, agencies are not acknowledging the letter nor consenting to it. As a matter of fact, agents belonging to the Artists Representatives Assn. are doing nothing about the matter until Aug. 1, when ARA counsel Jack Katz returns from vacation. In the meantime, agents are continuing to send acts into Canada.

One booker stated that he is impelled to continue booking, inasmuch as the spot he represents has a contract with the AFM running until the end of the year. Others say that they have contracual commitments with spots which must be kept.

AGVA has taken no action since Murdock's letter.

Canada Theatres Hit

Toronto, July 27.

Latest development of the feud between AGVA and AFM has now extended to the legitimate theatre in Canada. Several deals were dropped after a letter which has just come out under signature of Walter Murdoch, Canadian head of the AFM, in which he has warned all agents that if they book any AGVA acts in Canada he will ask the national board of AFM to cancel their franchise in Canada and if AGVA acts play with non-union musicians they will be placed on the unfair list, this placing Canada out of bounds for all AGVA acts.

Though Murdoch is a member of the Toronto tent of Variety Clubs and one of its staunchest supporters, this has meant cancellation of several engagements sponsored by the Toronto tent, with net proceeds to have gone to Variety Village, the residential training school operated in Toronto for crippled children. Among these are Val Parnell's London "Palladium Varieties," currently at the Desert Inn, Las Vegas, which was to have featured Richard Hearne, and tour Toronto, Montreal, Hamilton, Ottawa and London, Ont.

Ernest M. Rawley, manager of the Royal Alexandra Theatre here, and handling the booking of the Parnell show for the Variety Club, had also completed plans to bring over another British variety show headed by Norman Evans, Tessie O'Shea and Alex Findlay, this for a coast-to-coast Canadian tour of 12 weeks. This, too, has been cancelled on the Murdoch edict. Ditto two one-nighters that were being negotiated by Rawley for benefit appearances of package shows slated for the Maple Leaf Gardens here and separately starring Donald O'Connor and Judy Garland. Also means the shuttering of the Casino, only vaude house in Canada, or its going into films only on Labor Day when contracts expire. Ditto discontinuance of acts in Toronto niteries.

Unit Review

Aquatennial Star Night

Minneapolis, July 23.

Vera-Ellen, Carlos Thompson, Fontane Sisters (3), Cedric Adams, George Grim, Hank Ketcham, Maj. Charles E. Yaeger, Arthur N. Allen's Border Collie Sheep Dogs, Schiek Cafe Singing Sextet, Minneapolis Barbershop Singing Quartets (72), Atomic Bombs Quartet, Visiting Beauty Queens (16), Minnesota Folk Dancers (300), Minnesota 40 Queen Candidates, 12 Massed Bands, Aqua Jesters (50); produced by Minneapolis Star-Tribune Newspapers Charities in cooperation with Aquatennial Assn.; staged and directed by Robert Weed, Otto A. Silha and Ruth Gali; written by Bradley G. Morison; musical backgrounds by Gordon Bowen. At Municipal Stadium, Minneapolis, July 23, '54; $1-$1.50.

Supplanting two of the Aquatennial's previous less popular indoor shows, this tremendous gala one-night shindig under the stars, conceived by the Minneapolis Star-Tribune Newspapers, made a highly auspicious debut. If the enthusiasm displayed by the huge 14,000 people turnout is a criterion, it should take its place among the annual local summer mardi gras' numerous established successful attractions and win repeated favor every year.

The slambang layout provided an enormous amount of boffo bargain entertainment for the small admission. Dressed up with superb showmanship, it held spectacle, drama, thrills, laughs and Hollywood names, for two hours and 40 minutes of nearly solid enjoyment.

Much credit goes to Cedric Adams and George Grim, WCCO and KSTP tv and radio personalities, and their emcee jobs. Adams and Grim, who also are Star and Tribune columnists, had the show always rolling on all cylinders.

Included were the emcees' interesting, humorous interviewing of many of the luminaries; a dance, dramatic reading and comedy business with Adams by lovely Vera-Ellen; four songs by another of Metro's up-and-coming contract players, Carlos Thompson, whose contribution was especially outstanding; warbling of their new recording hit, "Happy Days and Lonely Nights," by the Fontane Sisters; a most unusual act, a remarkable exhibition of sheep and geese herding by Arthur W. Allen's border collie dogs; singing sextets, a 90-voice choir comprising combined Minnesota barbershop quartets, and a comedy vocalizing group.

There were sessions before the mike with Murray Warmouth, new U. of Minnesota football coach, and Maj. Charles Yaeger, jet pilot; spontaneous and unrehearsed comedy when Hank Ketcham, creator of "Dennis, the Menace" comic strip, cavorted with a half-dozen smallfry winners of a "Dennis" contest; folk and square dancing by 150 gayly costumed couples; parading by a dozen combined bands; clowns' hijinks, a terpsichorean offering by an army of tots, and fireworks.

The 16 gorgeous visiting queens and the 40 1955 Aquatennial Queen candidates were paraded before the stands in open convertibles before being grouped on the stage.

It's a safe wager that those who attended this initial show will be back again next year and their word-of-mouth will bring even more spectators. *Rees.*

Gastel Concentrates On Cole Management

Hollywood, July 27.

Carlos Gastel has reorganized his personal management organization and will henceforth devote all his time to client Nat (King) Cole, whom he has handled for 12 years. Gastel recently amicably terminated agreements with Nellie Lutcher and Mel Torme.

"Cole's activities are so widespread," Gastel declared, "that to do them justice requires most of my time. I plan to concentrate on his affairs as well as my own Bradshaw Music Co."

In addition, Gastel will continue in an advisory capacity only for June Christy and June Hutton.

BUFF. CASINO TO REOPEN WITH DANIELS TOPPING

Buffalo, July 27.

The Town Casino, operated by Harry Altman and Harry Wallens, will reopen for the season Sept. 11. First show, to run nine days, will be toplined by Billy Daniels and will include Sid Krofft and possibly Nanci Crompton. Paul Winchell has been set for the subsequent show, starting Sept. 20.

Town Casino is one of the heaviest buyers of top talent in the east and generally goes on for weekly changes of bills.

Arenas No Manna To Some Towns; Local Slumps, Politics As Factors

Anticipated bonanzas in arena operations haven't materialized this year in many cities. Many towns which built arenas as self-amortizing and revenue-producing ventures, have been forced to put more taxpayer money into these buildings in order to keep them running.

In some municipalities, there's possibility that the city will have to give up operations along this line, and either close entirely, or put them to uses for which they weren't intended, such as warehouses, for example. Some towns may be forced to rent these structures to outsiders on a straight or percentage rental basis.

Cause of the down beat in arena operation in some situations is the lack of local employment. Michigan and Ohio cities which have had slumps aren't buying too many arena attractions. Many New England cities, because of the removal of many industries, are similarly feeling the loss of revenue. In many cases television is the villain.

In some instances, where cities or counties control the arena, the fault lies in the management. Jobs in these showshops have become political plums. Many of the politicos know little of show business or sports promotion, and even less of arena operation.

Bad Designing

In some of the municipally built structures, the basic designs do not permit many kinds of shows to be booked. One recently built arena almost had a circus booked for a few days, and then discovered that it hadn't built doors big enough for trucks or circus wagons to go through.

Again, there's a struggle to get money-making attractions. In virtually all cases, there has to be overall planning so that sports events can be moved to permit a full-week show to come in. In many cases, there's no provision to move events previously booked and thus many moneymaking propositions have to go by the wayside.

The basic fault in many cities lies in the fact that the arena is too large for the town to support. Size of the town doesn't warrant the seating capacity or type of half that was built. Consequently, there's little chance of a payoff even under the best circumstances.

Of course, there are still a lot of moneymakers in arenas, especially in towns which have built up a backlog of shows and sports events. For example, virtually every Canadian city of any dimension has a profitable arena. In the U.S. there are quite a few cities which are still underseated in that respect.

HEAVY ARTILLERY FOR N.Y.'S COPA

With the approaching fall season, the Copacabana, N. Y., will bring up some heavy name artillery. Latest to be booked is Nat (King) Cole, who's slated for Oct. 28 following a six-week run of Joe E. Lewis, who kicks off fall activity Sept. 16.

Bringing in of top names will present a problem for Copa operator Jules Podell in booking of the upstairs lounge which, of late, has been doing a terrific late business by virtue of the fact that the performers from the downstairs main room move up for the 2 a.m. show. Podell has been setting a lot of singing acts for the main room because they can be easily absorbed into the pattern of the upstairs lounge. However, Cole will not work the lounge.

The Copa lounge has been doing the biggest late business in New York since Podell started the late repeat of the downstairs acts.

Cisco Kid to Ride One-Niter Circuit

Leo Carrillo & Duncan Renaldo ("Cisco Kid & Pancho") will be going out on a series of one-nighters this month and continuing through August. They opened July 23 under auspices of Tom Packs at Indianapolis and continue on single stands until they hit the State Fair at Indianaoplis, starting Sept. 2.

Dates were lined up by the William Morris Agency.

Can't Stage It!

Minneapolis, July 27.

Minneapolis Tribune columnist Will Jones came forth with a suggestion for Al Sheehan's "Aqua Follies":

The beach scene from "Here to Eternity."

New Richman Act For Bistro Return

Hollywood, July 27.

Harry Richman will return to the saloon circuit next fall with a new act written by Jay Livingston and Ray Evans and staged by Charlie O'Curran. This is the combination that created the Betty Hutton nitery act.

Richman has made spasmodic nitery appearances in the last few years, but has never indicated any serious intention to resume his career on a regular basis. Plans for the new act grew out of his recent appearance, as emcee only at the Beachcomber in Miami Beach on the bill with Sophie Tucker and Miss Hutton. On the final night of the stand, in response to insistent ringside demand, Richman tossed together a few tunes for a songalog, accompanying himself on a portable piano. The stint tore down the house and Livingston and Evans promptly cornered Richman and talked him into agreeing to go back to work on a steady basis if they would provide the act.

Tunesmiths currently are creating "Satins and Spurs," spectacular with Max Liebman will produce for NBC-TV with Miss Hutton starred. Once this is out of the way, they'll go to work on the Richman act in earnest.

HILTON CHAIN SET FOR SHAMROCK TAKEOVER

Chicago, July 27.

The Hilton chain is negotiating for the takeover of the five-year-old Shamrock Hotel, Houston, built originally by Texas oilman Glenn McCarthy. Deal is said to be near finalization. Current owner of the inn, the Equitable Life Assurance Society, acquired the hospice about two years ago to secure a loan of $34,000,000 obtained by McCarthy. Purchase price is said to be around $20,000,000, a price which would virtually assure return to McCarthy of his original investment, or only a slight loss.

The 18-story hotel has been a consistent buyer of name talent. Spot opened in 1949 with one of the most elaborate parties in hotel history. Inn, at that time, was probably the most publicized in the country. It has 1,004 rooms and a theatre and swimming pool on its 15-acre plot. Presently, the Hilton chain owns and/or operates 18 hotels, including some of the top luxury inns, such as the Waldorf-Astoria and Plaza, both N.Y.

Sauter Confabbing With Col. Coray on GI Shows

Washington, July 27.

James Sauter, president of USO-Camp Shows, conferred last week in Washington with Lt. Col. Jerome B. Coray, who is temporarily in charge of the Armed Forces Professional Entertainment Division, while Col. Joseph Goetz is on sick leave.

Col. Goetz is expected to enter Walter Reade Hospital, Washington, for surgery Aug. 11.

Perry Quits Glaser

Lou Perry has resigned from the nightclub department of Joe Glaser's Associated Booking Corp. Perry has been with the office for several years.

Prior to that he was an indie percenter, entering agency ranks following a period as an organizer for the American Guild of Variety Artists.

Another Latin Quarter Bows in Portland, Ore.

Portland, Ore., July 27.

The Latin Quarter Supper Club opened recently as the town's newest nitery. Located in the basement of the Nortonia Hotel in the site of the old Press Club, spot has been decked out in Latin Quarter decor and will have a floor show policy. Location is slightly off the neon trail but seats about 250, has an elevated stage and bandstand, plus a bar.

Paul Blanchard, formerly of the Dancing Blanchards and colleague of Lou Walters; Jerry Pingeree, restaurant man; Rod Louden, KPOJ disk jockey; here and Don Ruse, advertising exec. are the four new owners. Preem show has "Fun for Your Money," with Danny Daniels, Paul & Rosalie Vincent, and George Arnold Orch.

Amato's Supper Club is the only other club in the area having floor shows. George Amato has Hilo Hattie current, Arthur Lee Simpkins in next, Minsky Follies for the end of August, and Sophie Tucker in for two frames in September.

M&L Set Record With 10-Day Run In Atlantic City

Atlantic City, July 27.

Dean Martin and Jerry Lewis broke every record for nightclub work hereabouts, as team ended a 10-day stand at Paul (Skinny) D'Amato's 500 Club Sunday night (25). The dinner and 1 a.m. shows were virtual sellouts every night during the 10 days, as was the third show offered early Saturday and Sunday mornings.

Police had to bar all parking in the block where the club is located because crowds, angling for a gander at the team, blocked the sidewalks, spread out into the street, and filled the pavement opposite the bistro.

D'Amato got a $6 minimum plus a $2 admittance fee for his dinner show, and a $5 minimum plus $2 admittance for the late show, given twice on Saturday and Sunday nights. Capacity of the club is 700. Estimated net take on the run was in excess of $100,000.

Lewis had a tough time of it during the final nights, with doctors prescribing for a stomach ailment.

Boys set another record, too. They got more free space in local papers than any other performers. Starting out with the premiere of their picture, "Living It Up," at the Boardwalk Warner, there were few days that they didn't hit front or other pages. Premiere was played up by editor Stanley Fink of the Atlantic City Press with all stops pulled. Comics got nice interview story with picture later in week, plus pictures nearly every day.

500 CLUB SHUTTERS ON FOLLOWUP VOID

Atlantic City, July 27.

Paul (Skinny) D'Amato has been forced to shutter the 500 Club until July 31, when Betty Hutton opens. Boniface, following a terrific gross scored by the 10-day appearance of Dean Martin & Jerry Lewis, couldn't find anyone of sufficiently potent calibre to come in for the single week.

D'Amato felt that he needed a sensational name for the seven days, since anyone of lesser stature would not only result in a losing week, but would also give Miss Hutton a dead room to start in. However, with the closing gimmick, D'Amato can not only publicise the fact that the staff needs a rest after the M&L shenanigans that made a shambles of the town, but at the same time he can whip up interest in the new show with a big reopening.

Connie Boswell signed for the Casino Royal, Washington, starting today (Wed.).

'Star Night' Status Clouded; Did Show Shine or Did It Fizzle?

Chicago, July 27.

Promoter Bud Arvey, who took out one of the most expensive promotions in the history of show business for three one-niters last week, either hit a $50,000 profit or lost a wad, according to varying estimates. General Artists Corp., which booked the bulk of the talent and the bands, estimated that the Chi entrepreneur got off the $300,000 nut on the second night (Saturday) in Chicago, and his Cleveland takings, on Sunday (25), represented his profit.

Others say that the package, "Star Night," floppolaed, with grosses estimated at $258,000, representing $92,000 in Detroit, $136,000 in Chicago and $30,000 in Cleveland. GAG spokesmen claim $120,000 in Detroit; nearly $200,000 in Chicago, and $50,000 in Cleveland. At none of the three ballparks where the show played was there a sellout. Prices ranged up to $4.50 for the four-hour show.

Arvey, however, stated that he made money on the promotion. He said the profit wasn't big, but he didn't figure on making a mint the first time around. He says the promotion was on a solid footing in Chicago and Detroit, and decried the fact that he selected the wrong night in Cleveland, a town which had been burned by phony disk-jockey promotion in the past where advertised stars never showed up.

Arvey admitted that some promotional mistakes were made, but those were the errors that would be made by amateurs in the business. His own estimates coincided with those of GAC toppers. No complete accounting has been made, he added.

Arvey paid some of the highest prices in history for talent. For example, Perry Como was given $30,000 for the three nights. Others on the bill were Nat (King) Cole, Julius LaRosa, Patti Page, Sarah Vaughan, Roy Hamilton, Charlie Applewhite, Four Lads, Orioles, Jill Corey, Bobby Brands, Leo De Lyon, Homer & Jethro, Ray Charles Singers and the orchestras of Ray Anthony, Ralph Marterie, Archie Bleyer and Mitch Ayres.

The takes were considerably under expectations, with the biggest disappointment coming from Cleveland. Many warned Arvey that Sunday night in that town could lead to a disastrous undertaking, since very few entertainment enterprises pay off on the Sabbath.

In all cases, much exploitation came through the diskjockeys, who plugged the bash via records and announcements. Newspaper space was similarly heavy.

Some of the blame for the Cleveland fiasco was placed on the fact the disk jockey promotions in the past had previously drained off a lot of the money that might have

(Continued on page 118)

Unfair Undress

Chicago, July 27,

Windy City strippers are getting an assist from the police department in knocking off the competition from their celluloid sisters-in-arms. City coppers last week launched a series of raids on the State St. peepshow arcades which have been featuring nudie flicks at 25c a peek.

Raids have resulted in the pinch of one arcade operator with Police Commission Tim O'Connor promising more of the same.

Reading Fair Set For Week in Sept.

Reading, Pa., July 27.

Plans for the 1954 Reading Fair are jelling. John S. Giles, fair president, said this is the first year tickets will be offered at reduced rates to business and industrial groups. A plan for clubs to make money was also announced for the annual fair, which starts Sept. 12 for seven days and six nights.

Attractions announced to date are Jack Kochman's Hell Drivers for the opening afternoon and Joie Chitwood and his auto thrill show on Monday and Saturday afternoons; Grand Circuit horse racing from Tuesday through Friday afternoons, and auto races the closing Sunday afternoon.

Attractions for the grandstand have not been announced, but an open-air revue with top stage acts will be presented nightly from Sunday through Saturday. The Reading Fair beauty contest, which is now open to contestants from all over the country, will be held Saturday night, with preliminary judging during the week. Last year the fair dropped the bigname policy, but no indication has been given on this year's plans.

Giles stated that all concession space had been sold out completely.

WESTERN SHOW YANKED IN L.A. AFTER 3 DAYS

Hollywood, July 27.

A pair of Warner reissues, "Dallas" and "Crimson Pirate," were rushed into the breach at the downtown United Artists Theatre when the management yanked Tex Williams and a 22-person vaude unit Sunday night (25) after three days of a scheduled week's stand. Manager Bob Helm said the troupe, which opened Friday (23), was pulled "for various reasons—you figure it out." Helm said the house paid a full weeks salary for Williams and the show, but wouldn't disclose the amount. Bell Sisters shared billing on the layout, which had a decidedly western flavor.

Helm took time out to moan that the vaude booking had been an effort to find a new, profitable policy since "they just can't seem to make enough good pictures to take care of the theatres. Maybe there are just too many theatres."

Darvas & Julia Booked Solidly Till Next June

Chicago, July 27.

Darvas & Julia, Hungarian acro-dancers who are one of the highest priced acts of their kind currently on the boards, are now solidly booked through June, 1955.

Following current Palmer House date, team embarks on Aug. 13 for three weeks on the borscht circuit, following directly with a week at Sacramento State Fair. Through month of October. D&J hold forth at Bellevue Casino in Montreal, and in November and December they tour Brazil. Cuba is on the itinerary for first three months of next year, with January and February spent in Havana. From March ahead, team will tour South America until June when it returns for a repeat date at Desert Inn, Las Vegas.

FITZGERALD ABSENCE STARTS AUSSIE HASSLE

Sydney, July 27.

Ella Fitzgerald, booked at the Sydney Stadium to open last Thursday (22), failed to make an appearance having gotten off the plane at Honolulu and not continuing the journey.

Story hinted by Norman Granz, Miss Fitzgerad's personal manager, was that the singer and her accompanist were victims of racial discrimination. However, Pan-Am denied such assertions.

Rest of the concert comprised Artie Shaw, Jerry Colonna and Buddy Rich. Shaw scored the heaviest, getting a tremendous ovation here. Concert was under the auspices of Benny Rees and Lee Gordon.

The Gale Agency, this week telephoned to Miss Fitzgerald in Australia regarding the incident. Miss Fitzgerald stated that at her arrival in Hawaii, she was told by line officials that they had received no reservation for her on the regular flight and only available space was on the tourist flight. She refused these accommodations and arrived in Australia three days later than the rest of the troupe. It was also said that the Aussie promoters will sue the airline for damages.

Copacabana, N. Y.

Al Bernie, Dolores Hawkins, Delta Rhythm Boys (5), Bob Warren & Kathy Collin, Ramona Lang & Jack Purcell, Copa Girls (8), Michael Durso Orch, Frank Marti Samba Band; no cover or minimum.

This smart eastside N. Y. spot usually relaxes its heavyweight name policy during the summer months, but without shortchanging the customers. With Al Bernie in the headline slot, the current 90-minute layout gets under the wire with the comic's fast finish saving a rather faltering start. Other production ingredients are in the usual topflight Copa groove.

Bernie has played this spot before and knows how to slant his routine for its clientele. He doesn't bowl 'em over but manages to set up an almost continuous obbligato of chuckles for his routine. Bernie has an excellent script, starting with his opening bird calls and closing with his sock mimicry of Churchill and McCarthy as the verbal props for a gag. His cracks about pocketbooks, tv commercials, Hollywood and sundry other subjects, including a hoked-up autobiography, are all handled adroitly for a big sendoff. He doesn't set them shrieking, but he leaves 'em satisfied.

Dolores Hawkins is a young songstress with a good chassis and pipes, but one who hasn't yet jelled her talents into an individual style. A rhythm & blues songstress for Columbia's Okeh label, she scores most strongly on the snappier tunes such as "Hernando's Hideaway," with self-accomping castanets, "I'd Do Most Anything," a straight r&b item, and "Anything Can Happen Mambo." Her effectiveness on slow ballads, such as "The Nearness of You," is considerably reduced and she loses the crowd. She gets them back, however, with a fine rendition of the Jolson standard, "Rockabye My Baby."

In the show's opening spot, the Delta Rhythm Boys turn up with a wholly disappointing songalog. This quartet, with a piano accompanist, fails to generate any sparks even when they work over a spiritual like "Dry Bones." Their versions of the recent and current bestsellers, including "Young At Heart" and "Wanted," are strictly routine and their workover of the classic "Ole Man River" is completely conventional. The quartet has some awkward choreographic routines that could well be dropped or completely revamped. *Herm.*

Cal-Neva, Lake Tahoe

Lake Tahoe, Nev., July 21.

Frankie Laine, Georgie Tapps Dancers (5), Donn Arden Dancers (8), Matty Malneck Orch. No cover, $2 minimum.

Frankie Laine, standing two feet inside Nevada over the California state line which runs across the Cal-Neva stage, has never been in finer shape. He seems in no hurry to depart and when he does, there's no argument. The audience realizes it could hardly ask for more.

A two-week vacation in this spot before he began work evidently put him in condition for his long stint. He works six songs before he even says "Hello." These run the whole gamut of his career from "That's My Desire" to "Jezebel" and "Lucky Old Sun."

Laine has stopped referring to his late accompanist, Carl Fischer, and now introduces Al Lerner briefly and with humor. (Fischer's family accompanied the Laine's for this vacation-engagement.)

Donn Arden line kicks off the show and Georgie Tapps' quintet heats the place with its "Blues in the Night" number. Tapps works his dancers up gradually to a frantic finale. The two guys and two gals with Tapps bring off some unusual tricks, such as a locked arms routine, which look good.

Climax of the Tapps terps is a vivid "Bolero." This follows another Arden number.

Matty Malneck relieves the dancing spell briefly, conducting a couple of his own tunes, "Goody Goody" and "Stairway to the Stars." *Mark.*

Casanova, Paris

Paris, July 13.

Gypsy Markoff, Charles Gentes, Paul Toscano Orch (7); minimum, $4.

Casanova is the least Russo-style of all the fiddle joints, and is now owned by a French group. It still has the lush atmosphere, but the orch is attuned to play all types of music. Show headlines Gypsy Markoff, U.S. chanter-accordionist, and has a reasonable $4 minimum for drinks, with champagne for four going at $10. Biz is okay.

Gypsy Markoff shows her trouper aspects in her accordion stint. Unable to carry her heavy instrument more than 10 minutes, due to her plane accident injuries received several years ago, she took up singing to give her a one number respite for a rest and then goes back into the squeeze-box harness. She segues through a pleasant, varied rep of bits in Turkish, Roumanian and Russian, and then into a U.S. medley, plus acceptable chirping. She has a good personality and gets the crowd to join in easily.

Charles Gentes is a personable looking singer with a big voice, which is neatly modulated into a stint of Gallic standards. Phrasing and delivery are fine, but numbers add no personalized aspect to this act.

Paul Toscano handles a fine fiddle and is ably backed by his combo. *Mosk.*

Pigalle, London

London, July 21.

Juliana Larson, Bryan Johnson, Sara Luzita, Basil Yea, Showgirls & Dancers (20); Woolf Phillips and Orch. Choreography, Mme. Darmora; decor, Ian Emmerson; musical numbers, Phillips and Nick Demuth; lyrics, Johnson. Minimum $2.50.

The Pigalle, formerly the Princes Restaurant, and renamed by Dr. Gero when he took over some four years ago, has been a paying proposition since the change of management, as it should be. Spot has the biggest floorshow of any West End nitery, with the best-looking gals in town. Gero has also grabbed maestro Woolf Phillips from the London Palladium, an attraction in himself, to lead a 12-piece orchestra here.

Besides the headlining Juliana Larson, cast also includes Sara Luzita, dancer in the "Moulin Rouge" film, and Bryan Johnson, a juve who should be snapped up by a West End management on the lookout for new faces, as he can sing and act, is youthful and looks good.

Show is an elaborate affair, lasting over an hour, with not a dull moment.

Outstanding scenes are the "Sailors' Hornpipe," done by the entire company, "Spanish Serenade," with gals in bullfighting attire, and Miss Larson as top attraction.

With Walter Eiger at the piano, Miss Larson opens quietly with "The Heat Is On" to good response. Then proceeds to "If You Love Me Really," "C'est Magnifique," a comedy number, "Woman," a satirical offering greatly appealing to the male section, "Miss Lorelie Brown" and "Young at Heart." Closing number is revival meeting number, "Blow, Gabriel, Blow." All this to pleasing response which fully compensates for her last appearance at the Embassy Club in the summer of 1953, where she barely got by. Gal has poise, personality and looks rarely met with in English niteries these days. Her stunning attire also helps.

Harry Morris, talent spotter for the Colony, who books mostly American attractions, is anxious for her to play his spot. Gero, who has her for two weeks with options has already asked her to stay another four weeks.

Prince Littler's scouts are looking her over for the lead in "Can-Can," the next U. S. hit show skedded at the London Coliseum in October. *Rege.*

Thunderbird, Las Vegas

Las Vegas, July 22.

Frances Faye (with Jack Costanza), Phil Foster, Ralph Curtis, Barney Rawlings, Buddy King's Ladies (10), Al Jahns Orch (11); no cover or minimum.

A sprightly show, when cut from its 80 minutes for tightening purposes, this should do okay at the turnstiles, as Frances Faye, Phil Foster and Ralph Curtis take the spotlight for contrasting turns that add up to nice entertainment.

Miss Faye socks over her Capitol recordings in good style with her piano accomps running neck and neck with her pipes. Surrounded by Jack Costanza on bongos and three members of the Al Jahns orch, her sesh is tuneful, torrid and at times tumultuous in the familiar Faye pattern. This time around there's a format to the act, a systematic order of song and patter contrived to bring out the best of Miss Faye and it garners a solid response from boite habitues.

The act is a click as the hefty gal, sporting a man's butch haircut, vocalizes "The Man I Love" in rhythmic style. From her "No Reservations" album there's Gershwin's "Summertime," bleated loud and clear, with the timing and phrasing laudably handled. The unconventional warbler is at her ribald best in "I'm Drunk With Love" and "Bewitched, Bothered And Bewildered," with lyrics that will never be heard on a radio station. "More Lovin' Than I'll Ever Get From You" and others sparkle to make the act a topic for happy talk.

Foster returns with jokes mostly familiar and in keeping with his character as Brooklyn's Ambassador to the U.S.A. He times his 20-minute stint with an alarm clock and when it rings he ceases fire, even if he's in the middle of a story. The clever comic puts over his bit as the Dodger fan at Ebbets Field for big yocks. Foster's particular school of comedy has many students and his delivery rates him honors in his class.

A surprise act for an opener is returnee Curtis, a young singer who runs the gamut from Tony Martin's style to an authentic tenor. His voice has authority and songs are delivered with feeling. "Stay As Sweet As You Are" and "There's No Tomorrow" emerge as fine ballads, while "You'll Never Walk Alone" is the voice topper and nets salvos. Barney Rawlings has little to do as emcee, and Buddy King's Ladies register in a 1920s production routine that features the Black Bottom and Charleston. The Al Jahns crew is a solid musical factor in support. *Bob.*

Clover Club, Miami

Miami, July 24.

Lillian Roth, Charlie Carlisle, Selma Marlowe Dancers (6), Ted Lawrie, Marilyn Hightower, Tony Lopez Orch; $2.50-$3.50 bev. minimum.

It's been a year since Lillian Roth played this mainland club, then marking up a longrun record for the Jack Goldman bistro and at the same time sparking the reentry into the better cafe circuit along the comeback trail.

The 12 months' work in the bigger spots evidences itself in the complete poise, authority and confidence with which she now approaches her songselling. From her walkon, she grabs attention and holds them throughout a tightly-routined, smartly-balanced stint. As pert and attractive as the young star of nearly two decades ago, she belts across her compote of old clicks with which she is associated, plussed by new tunes, in the stand-up, fluid delivery that bespeaks her background in musicomedy, pix and vaude.

Standouts are the medley of pic-hits topped by version of "Eadie Was A Lady," and new number titled after her book, "I'll Cry Tomorrow," which she recently recorded. It's a potent ballad which she sells solidly. Winds with walkoff "Don't Forget Me" theme to big mitting that would normally call for encores. Wisely, she eschews the return to leave the tablers buzzing—another illustration of the inherent showmanship displayed throughout.

Charlie Carlisle holds down the comedy spot in okay fashion. An amiable guy with a drawling, easy delivery and manner, he garners a goodly portion of laughs with mixture of familiar and topical gags. Some of his fresh stuff is incisive; with more of same he'd find himself working more of the better rooms.

Selma Marlowe production numbers are imaginative sprightly affairs with Ted Lawrie featured in the song-dance-emcee spots—chores which he handles in highly capable manner. Marilyn Hightower departs from the group patterns to purvey a palm-rusing solo which highlights her adeptness at ballet-toe spins. Tony Lopez and his orch set up the showbacks ably and provide inviting dansapation. *Lary.*

Cal-Vada, Lake Tahoe

Lake Tahoe, Nev., July 21.

Joni James, Marty Allen & Mitch DeWood, Ike Carpenter Orch. No cover, $2 minimum.

Joby Lewis is sticking to his formula of record personalities as a draw during the short three-month season. Joni James comes in at the middle and height of the summer boom and will do capacity biz for the two-week frame.

Miss James still makes a pretty strong pitch with her disclicks, but has included many more songs for this year's trip to the resort area. She gives herself delightful relief with such things as "Gypsy in My Soul" and "That's the Glory of Love." This sort of tune is a pleasant surprise for her devotees and she rates fine response.

Hits, of course, are immediately recognized in opening bars. Miss James has considerably subdued an attempt to look completely swallowed-up in the emotion and mood of her songs. Played down as it is now, it's more believable. Conversation has been cut, too, except for one excursion of the ringside handing out roses. It's all right and offers a genial period of exchanges with patrons.

Marty Allen and Mitch DeWood, with no chorus line in this show, have a package opening problem which they've solved by putting strongest material up front. Of course, this begins to tell toward the last, but they still save enough to send them off in good shape. A few new bits are from current events — Haymes, Liberace — but their "Dragnet" still gets their best rating. This has DeWood as the narrator while Allen goes through the action. Of course, as the narration speeds up, things become pretty involved.

Orchster Ike Carpenter makes Miss James' arrangements sound record-perfect. *Mark.*

Beverly Hills, Newport

Newport, Ky., July 20.

Les Charlivels (3), Bobby Sargent, Rafael & Parisienne Models, Earl Lindsay Dancers (10), Dean Campbell, Gardner Benedict Orch (12); $3 minimum, $4 Saturdays.

Current lineup is the liveliest for some time at Greater Cincinnati's ace cafe. Entertainment value also rates high.

Versatile Les Charlivels keep up a jet pace for 25 minutes and have extended their wares since headlining here previously. Finished performers, the three short brothers lose nary a second in an amazing routine of singing, tap, acro and ballet terps and playing a flock of instruments.

Bobby Sargent, a personable chap, is back with ultra-blue patter. Does okay takeoffs of a racehorse bookie and of Groucho Marx. Rafael and the Parisienne Models beg off after a socko eight minutes. Novelty offering has Rafael, diminutive and natty as a Frenchman, changing hats and costumes of two lookalike lovelies by switching pieces of their apparel.

Dean Campbell, a bit lusty on the mike, continues as emcee and singer with the line of gals. Earl Lindsay Dancers are back after several months, replacing eight Don Arden Dancers, and are popular with the regulars. *Koll.*

Italian Village, Frisco

San Francisco, July 21.

Frank Sennes' Minsky Follies, Gary Nottingham Orch (7). $1 cover weeknights, $2 Saturdays.

Sex is what this show is billed as selling, but what ends up drawing the top hands from the crowd and providing the most excitement is comedy.

Although no name is billed on the show except Sennes', the most pre-opening space was grabbed by Dorothy Arnold, ex-wife of Joe DiMaggio, bacause of the local angle. She was married to DiMag at the church in the neighborhood of her current stand. Miss Arnold, who is featured in two spots in the show, is a shapely blonde, a sexy-looking gal who displays a good figure and gets sex across to the audience. However, as a singer she doesn't make it, with an off-pitch voice and mumbled lyrics. Her two numbers, "I Fought Every Inch of the Way" and "Zip," from "Pal Joey," are merely excuses to get her onstage.

The six hoofers and six showgirls do a variety of routines concerned with Minsky College and at one point run through a variation of "Mother" on the letters in "Minsky" which results in some unnecessary bawdiness.

First hit act of the show is a rapidfire juggler, Lottie Brunn, whose fast-paced act with pins, balls, balloons, etc., earns her a big mitt from the crowd which, on

(Continued on page 118)

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DESERT INN, LAS VEGAS

THE ENGAGEMENT NEGOTIATED AND ALL ACTS BOOKED BY LEW & LESLIE GRADE LTD.

"LAS VEGAS SUN"

Vegas Daze and Nites — by Ralph Pearl

An opening night audience composed of moving picture celebrities, Strip hotel executives, and a fairly large group of "doubting Thomases" who remembered the sad fate of the recent Piccadilly Revels from London at the Flamingo Hotel, came to the Desert Inn last night to bury Val Parnell's Palladium Varieties.

But they stayed to cheer and praise this group of international star acts making their first appearance in Las Vegas. Especially so the performance of star Richard "Mr. Pastry" Hearne for his sparkling bits of pantomimicry which reminded this correspondent of Charlie Chaplin and Buster Keaton, and the fabulously dexterous Bogdadis, four whirling dervishes who do violence to the law of gravity with their amazing gyrations. The greatest tribute one can pay this top tumbling team is the shocked silence that follows its final and incredible spin into space.

And when it becomes apparent to the first-nighters that these Bogdadis are reality, they raise the roof in a splendid ovation to as gifted group of acrobats this country has ever seen.

Val Parnell, director of this Variety show, has brought several unusual attractions along to support his stars "Dickie" Hearne and Pat Kirkwood. Like Madame Malta and her talented fox terriers who box, play leapfrog with each other and their bosses.

The Andrea Dancers, listed as France's foremost adagio team, live up to this billing in agile style as Miss Andrea and her two stalwarts present several new twists to the routine of the average adagio-ers. They are definitely above average.

Then comes George La Faye and his clever group of "Now-you-see-it-now-you-don'ts." It's all done behind a blackened screen, and I wouldn't know where to begin to explain this novel and extremely bewildering act. See it and explain it to me.

As a change of pace, Val Parnell offers Wilson, Keppel and Betty, who engage in a bit of tomfoolery while dressed in enlarged diapers that seem to hand precariously from the emaciated cadavers of Wilson and Keppel, who can never be mistaken for Montgomery Clift and Tony Curtis. Betty, on the other hand, is something else again.

This brings us to attractive Pat Kirkwood, the singing toast of London. Listening as carefully as possible, I failed to detect a single blue line in any of Pat's songs. And I can positively swear that I had been told Pat Kirkwood would sing several "grown-up" ditties.

All in all, it's a smartly-paced review loaded with talent. An hour and a half is a long time to keep the adjoining gaming tables idle. Because that's what they'll be as long as the Palladium Varieties occupies the hall.

"HOLLYWOOD REPORTER"

"Night Club Review" — by Les Devor

"LAS VEGAS.—The Desert Inn is fortunate that it will not have to worry about selling out its new show, the London Palladium Varieties. It represents 70 minutes of entertainment designed to please all tastes. Comedy, acrobatics, dancing, pantomime and novelty acts all are wrapped up in one presentation, and it comes here for its American premiere under the direction of Val Parnell, Palladium director.

"Headliners Pat Kirkwood and Richard Hearne found the going rather easy opening night before a full house in the Painted Desert Room. Miss Kirkwood sang two numbers of special material before reaching the crowd with standard tunes like 'It's a Lovely Day' and 'I'm in Love With a Wonderful Guy'. These songs drew applause. Richard Hearne, billed as 'Mr. Pastry' appears in a pantomime dance and a comedy bit styled as 'The Passing Out Ceremony'.

"Miss Malta & Co. is a deluxe dog act, involving clever costuming, rope skipping and barrel rolling. The Andrea Dancers, a particularly good act, display twists and twirls in a remarkable fashion. The two men and their pretty companion drew sustained applause. Appropriately billed as 'Cleopatra's Nightmare' were Wilson, Keppel & Betty.

"The Four Bogdadis, ace acrobats, delivered an exceptionally thrilling performance with feats of strength and timing, plus humorous antics, that amazed the audience. A curiously novel act billed as George La Faye & Co. mystified the audience with impressionistic designs projected in what seemed to be third-dimension to a back drop of weird music.

"The show is framed with two Desert Inn production numbers, all backed by the solid music of Carlton Hayes and orchestra."

REMARKS TAKEN FROM THE BROADCAST AFTER THE OPENING PERFORMANCE

THE ANNOUNCER

"One of the greatest shows ever presented in Las Vegas and the most distinguished first night audience seen here for many a day."

JOHNNIE RAY

"I was completely thrilled. I knew what to expect, as I know most of the acts. Believe me, it was wonderful to see a show received with such excitement."

JIMMY McHUGH

(The well-known American Songwriter)

"I thought it was wonderful—the whole show was exciting."

BOB HOPE

"Well, I just loved it and I have never seen anything greater. Val Parnell has the cream of them all, and these are the finest acts I have ever seen."

WILBUR CLARK

(Proprietor of the Desert Inn)

"Wonderful! This show is really great."

LOUELLA PARSONS

(America's first lady of the Press)

"An excellent show, and Val Parnell's friends will be very proud of him and his show at the Desert Inn."

ALLARD ROEN

(General Manager of the Desert Inn)

"I certainly was very pleased, and I want to thank Val Parnell and all the group. It is a really great show and I'm glad I have it booked for six weeks."

MACK MILLER

(Famous American Publicity Man)

"The greatest show I have ever seen, and I have been around a long time. This is fabulous."

ELEANOR HOLM

(The great swimming star)

"Wasn't it wonderful—the greatest English revue I have ever seen."

FRANK SENNES

(Proprietor of the Moulin Rouge, Los Angeles)

"A great show and I think it will do wonderful busines at the Desert Inn."

DANNY KAYE

cabled VAL PARNELL July 20th from Las Vegas—

"Saw show last night; thought it just wonderful."

ALLARD ROEN

cabled VAL PARNELL July 21st—

"It is wonderful having your Palladium Varieties at Desert Inn. Business is great. Look forward to having you back with us in 1955.

M. PANCHO

(Maitre d'Hotel of the Desert Inn Restaurant) said after the first show:

"I wish the room was twice as big. We won't have an empty table for the run of the six weeks. The whole town will be wanting to see this fabulous show."

Night Club Revues

Continued from page 116

Italian Village, Frisco

opening night, was almost a sellout.

Larry Allen, first of three solid comic interludes, is a glib-talking, crewcut youngster reminiscent of Jerry Lewis, with a fast patter style and a sharp sense of humor. He rapidly gets the crowd with him and rides the laughs for a socko exit. He is a strong act and benefits by coming on after some particularly dull productions by the gals.

Vet burley comic Maxie Furman breaks up the show with his Paris maid skit, complete with spurting water and the rolling eyes. His basic humor gets off to a slow start but as soon as the audience digs him, he scores. This sketch is one of the show's highlights, a socko bit packed with yocks.

The Happy Jesters, a break-it-up song trio seen for the first time on this circuit, tear apart a series of hit parade tunes ranging from "Just Because" to "Heart of My Heart." They specialize in slapstick, in hokey burlesquing of lyrics and rhythm and emerge as the top act in the show. Opening-night audience was reluctant to let them go, particular applause being given to Chuck Cornell, a rubberfaced, stringbean comic who leads the trio. These guys have a terrific impact on an unhep audience and easily steal the whole show.

Only bit of real Minsky sex is supplied by—shake-dancer Ilona Adams, who has a trim figure, a just barely legal costume and a pair of hips guaranteed to shake up blood pressures in the baldhead set. *Rafe.*

Eddys', K. C.

Kansas City, July 23.

Professor Backwards, Eileen Wilson, Tony DiPardo Orch (8); $1 *cover.*

It's been a long time since Professor Backwards made a stand in the deluxe Eddy restaurant, and he scores currently. Eileen Wilson is new to Eddys', although she is known in the area from personals in recent years. It's a good combo for the patrons who find good singing and plenty of comedy in the 40-minute show.

Miss Wilson is in good form, offering a wide variety of pop songs presented with proper pacing. She does "Three Coins," a medley from "King and I," "Most Unusual Day," "Who Cares," and "Blow Gabriel, Blow," which gets her off to a rousing hand.

Jim Edmondson (Prof. Backwards) combines a comedy monolog with trick of spelling, pronouncing and writing words backwards. Much of the time goes to the comedy spiel, which he delivers in rolling southern accent. The backward word gimmicks serve as a tricky fillip to wind things, and also prove to have heavy audience appeal as a novelty embellished by the professor's ad libbing.

Bill gets usual strong backing from the Tony DiPardo orch. *Quin.*

Fack's, San Francisco

San Francisco, July 15.

Buddy De Franco Quartet (4); *no cover, no minimum.*

This Market St. cocktail lounge is making a bid to reenter the field as a jazz club with its current booking. De Franco, a personable youngster with a nice manner on the mike, is a solid act with a strong style on the clarinet and a good jazz group backing him up.

Running through their own arrangements of standard jazz tunes and a selection of pretty ballads, which hit the quieter moods to perfection, the group scores with the younger element as well as with the normal walk-in trade. Pianist Sonny Clark, a modern jazz man, is featured in several numbers and the drummer, Bobby White, who is almost a double for the late Dave Tough, takes off on a couple of ear-breaking drum solos but otherwise provides a solidly swinging foundation for the group. De Franco is a star among modern clarinetists and his command of his instrument is displayed with showwise savvy. *Rafe.*

Hotel Fairmont, Frisco

San Francisco, July 20.

Gogi Grant, Floyd & Marianna, Ernie Heckscher Orch (12); $2 *cover.*

Petite brunet songstress Gogi Grant got off to weak opening at the Fairmont, due to the midsummer slump and the fact that she is still a relative unknown on this circuit.

The gal has unusually atavistic style for a youngster—with overtones of the singers of past years. She is a good looker, comes on gowned simply and intelligently, and manages to appeal almost immediately to the older heads. Her act, which runs the gamut from "Young At Heart" to "Lord, You Made the Night Too Long," is well-paced.

Unfortunately, although she has a great set of pipes with an appealing quality of sound, Miss Grant distracts from it throughout by gestures which almost pantomime the lyrics of the songs.

Floyd & Marianna, young modern dance team (see New Acts), offer a bright, charming and unusual opening act which garners a strong mitt from the house.

Ernie Heckscher and his orch provide the usual adept accompaniment throughout and Heckscher doubles as emcee effectively. *Rafe.*

Top's, San Diego

San Diego, July 23.

Robert Linn, Cheerleaders (5), *Billy Britt Orch, Peggy Lou Dutton.* $1 *cover.*

Transition from girl-next-door type of band singer—with Lawrence Welk—to sophisticated song stylist is nearing the payoff stage for Roberta Linn. Coast tv fave now combines wholesome and sexy qualities but must discover her own individuality.

Nicely-rounded brunet is an on-pitch singer with a flair for comedy and sentiment. Light touch is displayed in spoof job on "Hernando's Hideaway," and two versions of "By Jingo," in Roaring '20s style and pseudo-bop. Sentiment gets a good reception in medley of oldies topped by "Melancholy Baby" and "Darktown Strutters Ball." She's an appealing singer who eschews the synthetic glamour in favor of straight songselling.

The Cheerleaders (Ray Bailey, Tom Roddy, Dave O'Hearn, Pat Laird, Mary Lou Lyons), with their collegiate appearance, are classy quintet in looks and song. Without resorting to tricks or hokum, unit presents a firstrate visual act, impeccably staged.

Billy Britt's house crew fills the bill for showbacking and dancing and beauteous Peggy Lou Dutton does nicely as band vocalist. *Don.*

Club Paradise, A. C.

Atlantic City, July 24.

Larry Steele's "Smart Affairs of '55" with Mabel Scott, Lewis & Chisolm, Merdis Thomas, Lon Bibeau Fontaine, Estelle Price, Sir Lionel Beckels, Sterling Bough, Bill Reed, Miller & Gibson; Barbara Velasco Beige Beauts (12), *Jimmy Tyler Band* (10); *admission* $1.85, *weekends* $2.50.

Larry Steele's eighth edition of "Smart Affairs," transplanted this year from Club Harlem into Club Paradise, sticks closely to the format of his previous presentations. It features lavishly costumed production numbers, made more effective with strobe, a fast stepping line, featured singers, comics and dancers who give the payees a solid hour-and-a-half black-and-tan show.

Spot this year features Olivette Miller & Bert Gibson in a skit with Miss Miller again proving her ability as a swing harpist-singer and Gibson doing a nice dancing routine. "Tea for Two," "I've Got You Under My Skin" and "Old Black Magic" are neatly done with harp accompaniment by Miss Miller. Finale finds her singing "Me and My Shadow" with Gibson, dressed in copy of her evening gown and wearing wig to match her hairdo, trailing as her shadow to mittings of payees.

Mabel Scott repeats successes of past few years as buxom songstress wows them with fast and slow bits, some with audience participation. Opens with fast "Rock Me," and then into "Birth of the Blues." "Blacksmith Boogie" and "Every Night is Saturday Night," given with innumerable verses while payees keep time with mitts and wooden hammers provided for this purpose.

Lewis & Chisolm are a clever pair of comics, former working from table in front of stage for part of the show. Patter is fast and scores solidly with those out front.

Merdis Thomas scores nicely, opening with medley number "Looking for a Song About a Man" and closing with "Tenderly." Well-received routine brings in bit of operatic singing featuring bits from "Butterfly" and carbons of greats, including Fannie Brice.

Sir Lionel Beckels & Estelle Price do modernistic dance, their almost nude bodies silver coated, as the climax of a production number, "Dancing in Another World," which brings in the line for one of the best numbers from the current "Affairs." Girls are attired in long flowing gowns enhanced by effective use of strobe. Their number brings Price & Beckels out for their modernistic bit. Number scores heavily.

Lon Bibeau Fontaine's dancing with Barbara Velasco in supporting role in Mambo City number again brings to fore fast dancing of the live, another top bit. Here again colorful costuming and dancing agility of Fontaine score.

"Affairs" opens brightly with Centennial theme, girls emerging attired as bathing beauties while boys appear in white bathing trunks for fast dancing bit. "There's Nothing Wrong With Show Business that a Good Show Won't Cure," an original by Steele, is showcased. Other top items include the sax solo of Jimmy Tyler, accompanied by the band, and the exotic dancing of Evelyn Torrez.

Paradise, owned and operated by Ben Alten and Cliff Williams with Jack Southern as manager, is air-conditioned with 650 seating capacity. Offers two shows nightly and three on weekends, plus a breakfast show Sunday mornings at 5 a.m.

Fontaine also directed dancing routines with Lyle Smith assisting. James Martin, pianist, arranged much of the original music composed by Steele, who also wrote lyrics. *Walk.*

Riverside, Reno

Reno, July 22.

Peggy Lee, Marquis Family, Riverside Starlets with Don Nelson; Bill Clifford Orch with Betty Joyce; $2 *minimum, second show.*

Peggy Lee is an unusual song stylist who goes over in this highbrow room. The customers may not understand her offbeat manner, but they like her. She opens with "Bewitched, Bothered and Bewildered," with a frantic, driving background, then switches to an intimate purr on "Paradise," waiting sometimes for a nervewracking period before she sighs another line.

From here, for three or four numbers, things get more understandable for the trade. "Love Me or Leave Me" isn't so gone; "Manana" has many established friends; and "Johnny Guitar" gets a special guitar treatment by Lorendo Almeida. Effect here spotlights guitar, then Miss Lee's face for nice mood. "Gypsy With the Fire in His Shoes," is a new number, an unusual thing which gets plenty of interest as does "Answer Me My Love." "Lover" still climaxes the session and no attempt is made to follow this allout effort.

There's fine backing for Miss Lee with Dick Hazard keyboarding, Bob Whitlock at bass, Johnny Mendozza on bongos, Larry Bunker at drums and Almeida on guitar. The Lee variety of music has never been heard in the Riverside before and may pave the way for more of the same since its apparent biz will be capacity.

The Marquis Family can shake a laugh out of anyone. The four monks outdo themselves acting human. The tricks and acro are standout, but the clincher is always the expression and actions of the monkeys themselves.

Starlets get a workout at both ends of the Marquis act. They do a waltz set, with Don Nelson singing, and then a mambo, "I Left My Hat in Haiti." Costuming is lavish and colorful. *Mark.*

Gatineau, Ottawa

Ottawa, July 23.

Felo & Bruno, D'Arco & Gee, Gene Griffin, Lindsay Sapphire Dancers (6), *Harry Pozy Orch* (8); $1 *admission.*

In their last appearance at the Gatineau Club two years ago, Latin pair Felo & Bruno used plenty of mugging and terping to spark their two-piano stint. Now they've dropped almost all the action and concentrate on the 88s, making for a dull stanza, particularly since they spend their 20 minutes in heavy, loud keyboarding. Duo would be wise to reinstate some action or at least insert one or two soft, moody tunes to break up the twin-grand stretch. Session opens with "Malaguena" and includes "Rhapsody In Blue," "Cumana" and others.

Held over are clicko comics D'Arco & Gee, and smooth-piped chanter Gene Griffin, who solos, emcees and chirps with the smart Lindsay Sapphire line, which holds over a trio of fine production numbers. Bunny Dixon, lounge pianist-canary, does a floor number with Griffin and the LS dancers. Harry Pozy band is solid behind show and for dancing. *Gorm.*

Chaudiere, Ottawa

Ottawa, July 23.

Flamingoes (5), *Roger Ray, Fernando & Gerry, Jimmy Garrett Orch* (8); $1 *admission.*

Comic Roger Ray is the Chaudiere Club's bright spot this week. Ray serves his smooth humor softly and quietly from a leaning position across the bars of a xylophone, a handy prop because when and if his subtleties miss he can always play the thing (which he rarely does). Standout, and the only boisterous bit in his stint, is his clicko aping of a tv announcer doing a gin commercial.

The Flamingoes, five colored boys who sell more rhythm than tunes, work so much nervous, continuous action into their session that they give the effect of confusion and disorganization. Trimming the action and more attention to chirps would improve the act.

Fernando & Gerry, balancing male and femme, offer routine material in a seven-minute session. Jimmy Garrett band showbacks and plays for dancing. *Gorm.*

ST. CECILIA CHOIR SET FOR ITS FIRST U.S. TOUR

Rome, July 20.

The St. Cecilia Choir has been signed for a 10-week tour of the United States and Canada by Sol Hurok. The Italian government has an "indirect" interest in the tour, according to Hurok, who was here, as a cultural exchange between the two countries. Overseas trip, first for the choir, is slated to start Oct. 9, 1955.

While here, Hurok also set preparations for his presentation of "Aida," Ferraniacolor version of the opera shot locally with Sofia Loren, Lois Maxwell and a large cast, in the U.S. Unusual deal was negotiated with IFE (Italian Film Export), which releases the pic under the Sol Hurok banner, with a consequent prestige approach.

Stolz's 3d Ice Tuner

Vienna, July 20.

Vienna Ice revue, "Wish Whatever Your Heart Desires," just returned from a successful tour in North Africa.

Meanwhile, Robert Stolz finished the score for the third ice revue, "Rendezvous in Vienna," which will preem Sept. 1.

'Star Night'

Continued from page 115

gone to this show. Some of the artists lost their fresh lustre by previous appearances on the jockey promotions.

Cleveland Clinkers

Cleveland, July 27.

Bud Arvey's "Star Night" troupe laid a mess of clinkers, closing a three-city tour here Sunday (25). It drew an anemic estimated attendance of 14,000 bobbysoxers and disk fans, who turned out for the multi-starred show and were virtually lost in the 78,800-capacity grandstands. Arvey blew his cork over the flop, screaming that Cleveland was a poor show town. He claimed it didn't appreciate "good talent" and threatened to bypass it on his 1955 tour.

Drama critics on Cleveland papers blasted back at the Chicago producer, saying the bust was due to his own lack of showmanship and ignorance of local theatrical habits. Arvey picked the wrong night for the play-date, reported Omar Ranney, Scripps-Howard Press drama editor, pointing out that Sunday always has been considered a notoriously poor day for stage attractions here. Veteran showmen avoid it like poison.

Ranney accused the producer of putting on a quickie promotion show with little finesse and not much imagination. He commented that it "looked like something that had been thrown together in a cornpatch."

Glenn C. Pullen, Plain Dealer Reviewer, also cracked down on Arvey in saying that the huge baseball stadium was the worst place in the world for "Star Night," with its intimate acts. Local market has been oversaturated by similar shows sponsored by Cleveland disk jockeys dominating this field, he said. Too many appearances by same stars had cut down their boxoffice pull here, said the critic, rapping the revue for being repetitious and lacking variety.

Arvey shot the works on promotion gimmicks, disk jockey plugs and heavy advertising budget. High-pressure tricks couldn't get the affair going, any more than his desperate last-minute stunt of offering 20,000 unreserved seats in bleachers for $1.50 per.

If the revue had been staged here Friday or Saturday with a $2.50 top, it might have become a sellout, in the opinion of vet showmen.


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Music Hall, N. Y.

Leon Leonidoff presentation, "Dutch Treat," with Nanci Crompton, Larry Griswold, Roberto De Vasconcellos, Marilyn Murphy, Milan Timotich, Hal Norman, Corps de Ballet (Margaret Sande, choreographer), Glee Club (Raymond Paige, director, Ralph Hunter, associate), Rockettes (Russell Markert, choreographer); settings, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; Raymond Paige, musical director. "Seven Brides for Seven Brothers" (MG) reviewed in VARIETY *June 2, '54.*

The Radio City Music Hall remains one of the phenomena of show biz. This spot hasn't gone below six figures in a good many years even with sleet, snow, rain and dog pix. This show shop is the foremost purveyor of spectacle anywhere and it's been paying off here since the days of the late Gus Van Schmus, who helped put this spot on a paying basis.

The Hall's biggest asset, aside from its institutional name, is its ability to put on spectacles. It seems to be one of the more profitable forms of the entertainment business. As a matter of fact, it's paying off on land and sea around New York. The spectacle at the Marine Stadium at Jones Beach is also hitting sizeable takes.

In the current show, the Hall makes use of one of its most unique stage facilities. Nowhere else in the variety house is the stage able to transport an entire symphony orchestra from the pit to the rear of the stage. The Hall does it with its versatile stage, and the customers never fail to be amazed at the process.

The current display is in the Hollandish vein. Labeled "Dutch Treat," the new pastiche is a fine mixture of spectacle and variety turns that is a likeable combination. The Dutch theme provides an appropriate Delft Blue windmill setting reminiscent of a lot of pottery. Wooden shoes and flowing skirts and pantaloons add to the picturesqueness of the current session.

The opening number by the Corps de Ballet is a little out of the usual line of this group. There's little of the classical that usually abounds in the work of this organization. Instead it's a sprightly terp, simply designed and easily absorbed. Marilyn Murphy and Milan Timotich do the vocals excellently, with Hal Norman, backed by the Glee Club, entering the scene later. Norman does "Und Too Late Shmart" in a pleasing manner, but the words seem lost in this spot. An unexplained item in this bright sequence is the closing number, "The Lord's Prayer." It just didn't fit in this kind of segment. However, Nanci Crompton did. She's probably the fastest spinner in the business. Her pirouettes and slight touches of straight terping make for an appreciative hand here.

The comedy is by Larry Griswold. Griswold, previously seen at the now stageshowless Roxy, has a good line of chatter interspersed by tricks on the diving board and a trampoline. It's a solid turn with many visual gimmicks and hits a solid response.

Other major outside act is Roberto De Vasconcellos, who shows a polished routine on a highschool horse. The broken steps, rhythmic patterns by the nag and intricate maneuvers on the hoof fall on an appreciative audience.

The Rockettes complete the Dutch theme with a good precision routine. They provide a bright closer to the proceedings.

The Music Hall symph furnishes a vivid opener with a collection of Strauss themes. Raymond Paige takes deserved plaudits on his batoning. *Jose.*

Paramount, Portland

Portland, Ore., July 22.

Don Cornell with Jerry Carr; Gaylords (3), Jerry Fielding Orch (13), with Peggy Barnett; "Paid To Kill" (Lippert).

The Don Cornell package hit the boards of the 3,400-seat Paramount with a bang yesterday (21), and will stay for a full week on a vaude-film policy before filling dates up and down the Coast. Manager Dick Newton did so well with the Louis Armstrong unit several months ago that he booked this platter outfit, and from all indications the old record will fall.

Cornell proves to be the pride of both teenagers and adults. Guy has plenty of selling power and holds the customers from the time he hits the spotlight till he begs off 30 minutes later. One good bit has him calling for a size 12 gal from the audience to come onstage while he sings "Size 12." His arranger, Jerry Carr, takes over the Steinway for the stint and batons the band.

The Gaylords also slam across some of their pop disk tunes. Trio adds plenty of comedy to give the act a good change of pace. But Ronaldi is the center of attraction and handles his two partners well. Lads score for 25 minutes to beg off.

Youthful maestro Jerry Fielding unfolds some ace arrangements of standard tunes as well as some outstanding production numbers. He works plenty hard with the stick for good listening results. Musicmakers look great and are well-disciplined for sock band work. Fielding also does a nifty job of handling the emcee chores. Longstemmed beauty Peggy Barnett comes on for one tune. Orb-filling blonde fronts the band well.

The full 75 minutes of music is tied together for an interesting sesh and moves at a snappy pace. Layout was put together by the Joe Glaser office. *Feve.*

Olympia, Miami

Miami, July 23.

Gus Van, Beachcombers & Natalie (4), Rico Turchetti, Danny Drayson, Winnie Hoveler Dancers (6), Les Rhode House Orch; "Overland Pacific" (UA).

Lineup showcased this week is a smooth-playing bill that contains enough plus elements to make for healthy boxoffice lure.

Vet Gus Van heads up the contingent, setting up his nostalgic song-trip down the years and working the vein for all values. Mixes the oldies, the dialectics and then gets them to join in a community songfest that leaves a warm mood.

The Beachcombers mark up a high score on the mitt-meter with their harmonics. Blendings are artfully arranged with shadings and fluid movements adding to overall impact. Three guys and eyefilling gal work out stint in showmanly fashion with choice of the better pops leading to their topper, "Hawaiian War Chant."

Danny Drayson, missing from these parts for a couple of years, returns with his standard package of eccentric hoofery and falls. He's adroit at raising the laughs with his loose legged routines, ambling off to hearty returns. He also takes on the emcee chore for a good score in that department.

Rico Turchetti works his guitar and assortment of electronic-attachments to rising enthusiasim. He plucks plenty of music out of the instrument with offbeat tonal effects to add novelty to a satisfying turn.

Winnie Hoveler dancers, regular returnees, offer up their disciplined precision-patterns and wind solidly when they entice patrons on stage for a melange of terping. Les Rhode and house orch set up the backgrounds in authentic style. *Lary.*

Tivoli, Sydney

Sydney, July 20.

Allan Jones, Harry Jacobson, Roy Barbour, Margaret Brown, Kerry Vaughn, Myrons (2), Chadells (2), Bouna, Max Blake, Julian Somers, Marilyn Smith, Albert Fisher Orch.

David N. Martin, Tivoli loop topper, looks to have a smash hit with "Knights of Laughter," one of the best revues staged in this keyer.

Martin made a quick deal with Allan Jones and put the singer top of the bill two days after his arrival in Sydney. Jones scored a solid hit on his debut (14) and had a packed house yelling for more. Singer won them quickly with "A Song in My Heart." "Love Is Here to Stay," "Pianoroll Blues," "Make Believe," "The Donkey Serenade"—number which zoomed him to popularity—begging off with a couple of additional pop tunes. Jones worked at top pressure for 30 minutes. He should prove a good b.o. draw here.

Harry Jacobson, BBC pianist and longtime associated with Florence Desmond, goes over big, closing the first half with a nifty routine of classical and pop numbers. Kerry Vaughn, goodlooking U.S. femme, scores nicely as show's emcee. Gal makes quite an eyefull for the payees.

Comedy is strictly British, with Roy Barbour, seen here in "Zip Goes a Million," working smoothly in quick sketches. Comedian gets plenty of laffs.

Margaret Brown, U.S. dancer, socks over with a well-planned routine. The Chadwells, acrobats, work swiftly to top returns, and the Myrons, balancers, are over to solid applause.

Producer Ralton James has done a tiptop job and never lets the show flag from overture to the exit march. Ronnie Hay has given his eye-pleasing ballet several smartly-paced routines, and the costumes set a high standard for revue here. *Pick*

Palace, N. Y.

Graysons (2), Bob Whalen, Benny Meroff (2), Gehrig & Weissmuller, Sibyl Bowan, Helene Vernon Trio, Bud Harris & Mantan Moreland, Novellos (2), Jo Lombardi House Orch; "Silver Lode" (RKO) reviewed in VARIETY *May 12, '54.*

Rate the Palace card this sesh as okay hot weather fare. It's a standard layout with a proper blending of comedy, dance and acro to please the vaude diehards. And for an added fillip there's vet comedienne Sibyl Bowan, who wraps it all up into a tidy package.

It's been some time since Miss Bowan headlined here but she still knows her way with a Palace crowd. Her repertoire of impressions via voice and garb is slick stuff and surefire for building yock and mitt approval. Femme pours a lot of energy into the turn but it's not wasted. She opens mildly with a Carmen Miranda takeoff but everything after that. — from a bedpan nurse to Eleanor Roosevelt, with Bea Lillie thrown in for good measure—is sure and effective.

Almost as amazing as her vocal caricatures is her quickchange gimmick in view of the aud. With a piece of dress material and an altered hairdo, she takes on a new character. Miss Bowan breaks the laugh-rhythm towards the end of her stint with an expert carbon of a silent screen star trying to land a small part in the films today. It's a polgnant bit and does as well for her as the yock interludes.

The Graysons are an adagio duo who serve as a fine teeoff turn. Mixed couple gets a lot of speed into twirls and balances and does it so that it all looks easy. They're followed by Bob Whalen's songalog. He's of the Irish tenor school and shows up best on "The Loveliest Night Of The Year" and the inevitable "Danny Boy." His c'oser, "Happy Wanderer," is a bit too weak for a good getoff.

Benny Meroff's comedy antics are showcased in the trey. He works alone at the start with some vintage patter that sounds good as he delivers. A shapely femme aide (Kathleen McLaughlin) comes on midway for a strip-type routine as he toots a flock of weird instruments. She later acts as his patter foil but her briefie garb and attractive stems makes chatter superfluous. However, Meroff manages to make it all a pleasant fun sesh.

Gehrig & Weissmuller, a refreshing boy and girl dance duo, are slotted in the fourth position. They're attractive youngsters who know how to step with style. Against the melodic line of "Laura," they go through some interpretive capers and then segue into a flash country-styled hoedown that has plenty of pep and exuberance.

The Helene Vernon Trio, batting sixth, follows Miss Bowan. This is another adagio-type turn but it holds up well. Petite Helene Vernon is assisted by two stalwarts who whip her around the air as if she was a medicine ball. Some breathtaking stuff here.

Negro comics Bud Harris & Mantan Moreland come up in the next-to-closing niche. Their patter has been tried and tested over the years but their vet savvy helps 'em get away with it. Their gabfest is interlarded with some crooning, hoofing and keyboarding. It's a pleasant outing if not taken too seriously.

The Novellos close shop with a some nifty balancing capers. Man, woman and dog split honors on such assorted tricks as climbing up and down an unsupported ladder, trapeze twists and fast juggling.

Jo Lombardi cuts the show with his usual care. *Gros.*

United Artists, L. A.

Los Angeles, July 23.

Tex Williams, Bell Sisters, Nancy Wible & Candy, Shug Fisher, Jymme Shore, Homer Garrett & Y-Knot Twirlers (8), Jimmie Widener, Warren Penniman, George Bamby, Bob Morgan, Dickie Phillips; "Down Laredo Way" (Rep).

Beyond Broadway to the east lies L.A.'s richest payroll sector and more rooftop antennas than any other section of town. Television stations slant their shows that-away for this fiscal reason. Tex Williams and his band of entertainers are tv favorits on the east side and Bob Helm of the United Artists Theatre must have figured that if any stage attraction at his normal filmery will route traffic to the toll gate, Tex and his waddies are worth the gamble.

For the aficionados of the square dance, hoedown and sundry other divertissements, this is their prime cut. They're as expert as they come in this form of corral capers and everything that passes his emceeing for the show's one hour, 20 minutes is high on the country beat. Singers, comics, instrumentalists and dancers pour out their specialized talents with plenty of verve and volume, and for an added novelty the square dance is done in phosphorescence to dazzling effect. Geetars are wired for distance and at times the bedlam created drowns out the other instruments and whoever may be wailing.

Williams floors an aggregation of 22 and that includes the stringers. Featured on the party line are the Bell Sisters, who harmonize pleasantly with their jump style. Like almost everyone else on the show they plug their records, and as if to prove they're somebodies in show biz they use special material and sing about themselves. Jymme Shore, all of 11, is a talented youngster with a song and looks like a comer. Nancy Wible and her dummy, Candy, would do better with better material. Williams has been around on the tubes long enough to warrant only the passing mention that he keeps the show moving at a brisk clip and interposes an occasional song and quip to help along such funsters as Shug Fisher. Homer Garrett and his Y-Knot Twirlers handle the choreo ("we don't allow that here"), Jimmie Widener does the wailing and Dickie Phillips saws on the fiddle like he's sawing down the old pine tree.

On the screen is "Down Laredo Way," and Rex Allen, the star, will be on hand to give the hands a hand. *Helm.*

Transoceanic TV

Continued from page 1

fectiveness of our information programs with respect to the prompt development of techniques, methods, and programs for greatly expanded and far more effective operations in this vital area of foreign policy through the use of foreign telecommunications.

Creation of the Commission was prompted by the President's State of the Union message to Congress last year which included a recommendation "to make more effective all activities related to international information."

Congressional action on the bill. Chairman Alexander Wiley (R-Wis.) of the Senate Foreign Relations Committee told the Senate Friday (23), will contribute "very significantly" to the attainment of international tv.

"Through the miracle of regional and possibly global transmittal of films and 'live' pictures," said Wiley, "into homes, offices, factories, farms and public squares throughout the world, mankind is offered a golden opportunity of unlimited horizons. It is an opportunity to help improve standards of living—to stimulate education and culture—to improve trade, to increase understanding—and to spread the truth concerning the epic battle of the forces of the free world against Communist dictatorship."

While there is a multitude of technical problems to be overcome in realizing the potentialities of world television, Wiley added, as well as financial and language difficulties, nevertheless "it is clear that with ingenuity, with enterprise, with diligence there is not one of these problems which cannot be and will not be overcome successfully."

Vidpix Reach

Continued from page 1

distribute the items in a manner most beneficial to him.

Another must is never to take free tieups. For example, if a sponsor has an adventure show syndicated nationally, it's considered as a good idea to tie up with a branded luggage concern, such as Oshkosh. However, should a department store want to buy the program, it may nix the sale because it is the local outlet for a rival travel bag concern. Again, why should Oshkosh buy a show when it can get free plugs and space merely by tieins. The same reason holds true for not taking free merchandise from a manufacturer.

So far, business of tele premiums is still in its infancy. Business hasn't developed to tremendous levels because filmmakers and sponsors haven't yet learned all the benefits and pitfalls of the premium business. They're going slowly, but it's expected to be a fullscale operation before long.

Int'l Legit

Continued from page 2

Paris. It also gave several theatres extra playing time, and held a more comprehensive theatre list open to visitors at a time when most legit takes its summer hiatus and makes for the road.

The Sarah Bernhardt Theatre, under aegis of A. M. Julien, was the main seat of the fest and housed all the visiting players. Various engagements went from three to six days. Three most successful plays were the Italo version of Edmond Rostand's "Cyrano De Bergerac," the Cyril Cusack Co. rendition of J. M. Synge's "Playboy of The Western World" and Berthold Brecht's East German Theatre rep of his "Mutter Courage," with runnersup the West German Schiller Theatre with "The Castle" by Franz Kafka, Henry Sherek's production of T.S. Eliot's "The Confidential Clerk," Israel's Habimah Theatre rendition of "Le Golem" and a sleeper in Yugoslavia's "Uncle Maroje." Denmark's rendition of the French classic, "Le Cid," was also appreciated.

Fest is the brainchild of Julien and was conceived in a record time of two months prior to commencement June 10. The City of Paris allotted $60,000 and the fest paid all expenses, except travel, for all the foreign troupes. However, all receipts were turned over to the companies. Young French troupes received subsidies for mounting plays, and others, coming from the provinces, were given theatre space. This will become a yearly affair. Next year, management intends creating an International Dramatic Cup for the outstanding theatrical presentation. There will be more discrimination and the outstanding theatrical companies and offerings will be scouted and invited beforehand. It is hoped that the U.S., Russia, China and Japan will be among those present next year.

Fest committee also hopes to cut down the list next year to a top 10, and assured of a return engagement are Italy, East and West Germany, England, Ireland and Yugoslavia. Fest was disappointed by average display of young Gallic troupes, and next year will have special shows mounted for the fest plus the best of the state-subsidized houses.

Most overwhelming show was the East German presentation of Berthold Brecht's "Mutter Courage" by the Berliner Ensemble group, presenting the actress Helen Weigel. First-night ovation lasted 20 minutes as a tribute to the perfection of theatre and plying, as this vast allegoric fresco of man and war played itself in the best traditions of theatre.

One of the fest's drawbacks, of course, was the language problem, with many crix throwing up their hands at trying to understand and adequately review the welter of lingos tossed at them in the period of seven weeks. A more comprehensive text outline for the press would have helped matters. Another innovation, brought in at the Comedie Des Champs Elysees Theatre this year, using wireless earphones to get the text while the play was going on in one's own lingo would also help matters. Small hand held receivers might well give crix and patrons the proper lingo without losing the original tones and delivery. All this is being taken into consideration by fest prexies Julien and Claude Planson.

French Postcards

Continued from page 2

all eternity. They are a weak collaborator, a nymphomaniac and a lesbian. Maurice Chevalier in "J'Avais Sept Filles" ("I Had Seven Daughters"), plays an old roue who passes off his young girl friends as his daughters.

In addition, there are the more offbeat romantico aspects of other days. Many noble courtesans appear again with Martine Carol as Emile Zola streetwalker, "Nana," and also as "Madame Du Barry"; Maria Felix as "La Belle Ortero"; Ludmilla Tcherina as "Lola Montez"; and Dawn Addams as Lady De Winter in "Le Comte De Bragelone." Sacha Guitry also recreates a batch of the naughty ladies in his epic pic "Napoleon."

VARIETY BILLS

WEEK OF JULY 28

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit. (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (I) 29
Corps de Ballet
Marilyn Murphy
Milan Timotich
Larry Griswold
Glee Club
Rockettes
Sym Orc

Palace (R) 30
Mombo Aces
Ross & La Pierre
Edwards Bros
Mac & Lorraine
3 Guys & Doll
Eddie White
2 to fill

CHICAGO

Chicago (P) 30
Diosa Costello Co
Crew Cuts
2 to fill

MIAMI

Olympia (P) 28
Kirby Stone 4
Judy Johnson
Garcias
Bob Karl
Roy Benson

AUSTRALIA

MELBOURNE

Tivoli (T) 26
Buck Warren Co
Warren Latona
Sparks
Dagenham Girl
Pipers
Maxwells
O'Hagan & Stead
Rudi Grasi
Johnny "Rubber-face" Craig
Edith Crocker Co
Ron Parry
Gloria Dawn
Frank Cleary
David Sterle
David Hamilton
Judd Lane
Adorables

SYDNEY

Tivoli (T) 26
Roy Barbour
Harry Jacobs
Myrons
Margaret Brown
Mike Joe & Coco
Bouna
Tony Fontane
Julian Somers
Kerry Vaughn
David Edie
John Chuthal
Max Blake
Choral Group
Dancing Boys
Dancing Girls

Mat's Thea (T) 26
3 Dareseo
Charly Wood Co
Frank Cook & J
Guus Brox & M
Chevalier Bros
G Nelson & C
Norman Vaughan
Bernice Vaughan
Renita Kramer
Sonya Corbeau
Bert Dale
Joy Horsburgh
Dorothy Hall
Show Girls
Nudes
Dancing Boys
Ballet

Capital Thea (T) 22
Vienna Boys Choir

BRITAIN

ASTON

Hippodrome (I) 26
Danny O'Dea
Conrad Vince
Frankiyns
Goya 3
Bob & R Rema
Momo Beams Girls

BIRMINGHAM

Hippodrome (M) 26
Al Martin
J & J Bentley
Iris Sadler
Tommy Dale
Wolfe Niblo
Owen McGiveney
Valento & D

BLACKPOOL

Opera House (I) 26
Jimmy Edwards
Tony Hancock
Joan Turner
Bassi 3
Lucienne
Bob & Astor
Eliane & Rodolphe
Kathryn Moore
Monte Norman
Corps de Ballet
20 Tiller Girls

Palace (I) 26
Webster Booth
Anne Ziegler
Tommy Jover Co
Ruddy Bolly Co
Eddie Arnold
Raf & Julian
Morgan & Manning
Roy Lester

Tower Circus (I) 26
C Cairoli & Paul
Knies Animals
August Natsch
3 Craddocks
Vivian & Tassi
Knies R Horses
2 Cherks
Harold Gautier Co
Fattini
4 Ramses
Douglas Kossmayer
3 Petroffs
George Ruzsa
7 Eagles
2 Rassos
10 Beer Barrel P
Little Jimmy
Jimmy Scott

W G Pavillion (I) 26
Terry Thomas
David Whitfield
Stella Moray
Freddie Frinton
3 Najas
Cycling Brockways
F Langford Co
Herbart Walton
Sonnie Willis
12 Holidaymakers

BOSCOMBE

Hippodrome (I) 26
Jack Halg
Mary Harkness
Eric Williams
Patricia Soleil
Musical Elliotts
Leslie Dowsey
Earl Darhay
Fisher Girls

BRIGHTON

Hippodrome (M) 26
Max Bygraves
Nitwits
Joyce Golding
K Feather
Nelson Bros
Tux Co
Virginia Vernon
Shirley Hepburn

BRISTOL

Empire (I) 26
Jill Manners
Gaye & Van
Meltones
Danny O'Dare
Our Girls

Hippodrome (S) 26
Joe Church
Eddie Cordon & M
Peggy Desmond
Alsin Disgor Co
2 Sterlings
Fred Atkins

CARDIFF

New Theatre (S) 26
G H Elliott
Morris & Cowley
Ken Frith
Olga Varona
R & C Wlast

CHISWICK

Empire (S) 26
Benny Lee
Robin Richmond
Kent Wilson
Grahem Bros
Michels
Alec Pleon
Brazilianos Dogs

CHELSEA

Palace (I) 26
Jimmy Mac
Ragoldi Bros
Jan Harding
Al Sjaw
Burke & Kovac
Accordionaires
Blandish
10 Beauties

FINSBURY PARK

Empire (M) 26
Starlets
Teddy Johnson
Pea Carr
Albert Sturm
Benny Hill
Bill Finch
C Warren & J
Brian Andro

GRANADA

East Ham (I) 26
Wonder Wheelers
Bunty St Clare
Dave & Maureen
Hargreaves & R

Metropolitan (I) 26
Carroll Levis
Violet Pretty
2 Mazurs
Barry Took

GLASGOW

Empire (M) 26
Guy Mitchell
Hayden & Day
Len Marten
Ray Alan & S
Clifford Stanton
Stevil Sis
Vera Cody Co
Walthon & D

HACKNEY

Empire (S) 26
David Nixon
Harry Dawson
Karen Greer
Billy Russell
Roger Carne
Mooney & King
Mongadors
Dorothy Reid & M
Jimmy Kidd & J

LEEDS

Empire (M) 26
Lee Youngsters
Archie Lewis
Connor & Drake
Betty Driver
Angelos
George Martin
Clifford Guest
Gold & Cordell

LEICESTER

Palace (S) 26
Alan Alan
Tom Jacobsen Co
Mikowskis
Gareias
4 Kelroys
Joan & Ernest
Denvers
Ladd West
Sam Rogers
Reggie Dennis

LIVERPOOL

Empire (M) 26
Lita Roza
Denis Bros & J
Max Bacon
Arthur Hanes
Dargie 4
Cingalee
Woods & Jarrett
Authors & Swinson

MANCHESTER

Hippodrome (S) 26
Isey Bonn
Michael Miles
Jack Watson
4 Ramblers
Billy Thorburn
2 Pirates
Wheelers
Les Traverses

NEWCASTLE

Empire (M) 26
Billy Cotton Orc
Valettos
Rolf Hansen
Alan Rowe
A Berge Co
Harry Worth
Shipway Twins

NORTHAMPTON

New (I) 26
Wilton Family
Angelina
Amar & Alana
Paris Lovelies

NORWICH

Hippodrome (I) 26
Denise Vane
Dick Montague
Penny Lee
Dick & Raymond
Baron Gaye & B
3 Georginas
Press Lovelies

NOTTINGHAM

Empire (M) 26
Jackson
Bow & Darnel
Al Koran
Syd Money
Tony Wayne
David Evans
Cyclo Bros
Freddie Bamberger
Walt Petz
Joan Mann
Bobby Collins

PORTSMOUTH

Thea Royal (M) 26
Beverley Sis
Skylons
Clayton & Ward
Reg Russell & S
Morecambe & Wise
Maurice French Co
Courtneys
Tommy Fields

SHEFFIELD

Empire (M) 26
3 Henrys
Alma Cogan
Mayfairs
Michael Bentine
Hackford & Doyle
M Mitchell Orc
Jolly & Co
Bobby Wright & M

SUNDERLAND

Empire (M) 26
Josef Locke
Renee Symott
S & Paul Kaye
Frances Duncan
Joe King
Jose Moreno Co
Chris Sands
Freddie Harris Co

SWANSEA

Empire (M) 26
Raynes & Osborne
Gary Miller
Mary Priestman
Bonar Colleano
G Grossetto & G
Don Phillipe & M
Johnson Lark
Manning & Lea

WOLVERHAMPTON

Hippodrome (I) 26
George Beck
Bob Gray
Shirley
Tonk Girls

YORK

Empire (I) 26
Ted Lune
Valerie Joy
Tony Vaughan

Cabaret Bills

NEW YORK CITY

Basin St
Benny Goodman

Blue Angel
Jonathan Winter
Martha Davis
Calvin Ponder
Stan Freeman
Trude Adams
Bart Howard
Jimmy Lyons Trio
Leo De Lyon

Bon Soir
Jimmie Daniels
Mae Barnes
Charlotte Rae
Jimmy Komack
Norene Tate
Three Flames

Copacabana
Al Bernie
Dolores Hawkins
Delta Rhythm Boys
Ramona Lang
M Durso Orc

Drift Inn
Frank Marti Orc

Hotel Astor
Sammy Kaye Orc

Hotel New Yorker
Ed & Wilma Leary
Jo Barnum
Steve Kisley Orc
Dee Drummond
Frank Sonell

Hotel Pk Sheraton
Milt Herth Trio
Joan Bishop

Hotel Roosevelt
Lenny Herman Orc

Hotel Statler
Ted Weems Orc

Hotel Taft
Vincent Lopez Orc

Latin Quarter
Bernard Bros
Szonys
Jane Morgan
7 Ashtons
Ralph Young
Piroska
Art Waner Orc
B Harlowe Orc

Versailles
'Nice To See You'
Fay DeWitt
Don Liberto
Lou Nelson
Dorothy Keller
Patti Ross
Linda Lombard
Margy Duncan
Paula Stewart
Carol Ohmart
Salvatore Gloe Orc
Panchito Orc

Village Barn
Vickie Barry
Joel Shaw Orc
Dale & Mullen
Joe Furst
Plute Pete
Rachel Ellen

Waldorf-Astoria
Perez Prado Orc
Mischa Borr Orc

Village Vanguard
Robert Clary
C Williams Trio

CHICAGO

Black Orchid
Felicia Sanders
Dr Arthur Ellen
Stan Wilson
R Kerpays Duo

Blue Angel
Sam Manning
Whalebone Willie
Lady Jamaica
Princess Orchia
Lord Carlton
Lady Trinidad
D'Lacy Quartet

Blue Note
Louis Armstrong
Velma Middleton

Chez Paree
Ann Sothern &
Escorts (5)
Shecky Green
Sid Kroft
B Farnon Orc
Rodriquez Rhumba

Edgewater Beach
Marguerite Piazza
Di Gitanos
D Hild Dcrs
D LaSalle Orc

Palmer House
Dorothy Shay
Darvas & Julia
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Los Chavales de
Espana
N Brandwynne Orc

Band Box
Billy Gray
Leo Diamond
Dorothy Claire
Nicco & Barba
Larry Green Trio

Bar of Music
Dwight Fiske
Odette Myrtil
Dick Hazard Orc

Biltmore Hotel
Weire Bros (3)
Alian & Ashton
Bob Douglas
Hal Derwin Orc

Ciro's
Sophie Tucker
Dick Stabile Orc
Bobby Ramos Orc

Charley Foy's
Dave Barry
Ann McCormack
J Black Orc

Mocambo
Eartha Kitt
Paul Hebert Orc

Moulin Rouge
Chiquita & Johnson
Rudy Cardenas
DeCastro Sis (3)
B Minevitch H R
Tony Gentry Circus
Barbettes (5)
Gina Gerard
Fluff Charlton
Bob Snyder Orc

Statler Hotel
Celeste Holm
Skinnay Ennis Orc

MIAMI-MIAMI BEACH

Bar of Music
Bill Jordan
Hal Fisher
Harvey Bell
Beth Challis
Gina Valenta
Ethel Davis
Fred Thompson

Beachcomber
Martha Raye
Novelites (3)
George DeWitt
Condos & Brandow
Len Dawson Orc

Clover Club
Lillian Roth
Charlie Carlisle
Ted Lawrie
Marilyn Hightower
Tony Lopez Orc
Selma Marlowe Line
Woody Woodbury

Five O'Clock
Belle Barth
Dick Hall
Don Orsino Orc

La Vie En Rose
Pat Morrissey
Tommy Miles Orc

Leon & Eddie's
Lois De Fee
Lynn Star
Rose Ann
Rita Marlow
Charlotte Waters
Di Lido Hotel
Sammy Walsh
Martin and Maio
Freddy Calo Orc

Nautilus Hotel
Fran Warren
Eddie Snyder
Antone & Ina
Sid Stanley Orc

Place Pigalle
Wanani
E. Litico & Mario
Sandra
Cuban Sugar Girls
Hilda
Fausto Curbello Orc

Sans Souci Hotel
Joel Grey
Sacasas Orc
Ann Herman Dcrs
Ann Barnett

Saxony Hotel
Billy Gilbert
Beachcomber (5)
Tano & Dee
Nirva
Mandy Campo Orc
Johnny Silvers Orc

Roney Plaza
Johnny Pineapple
Hawaian Rev

Vagabonds
"Stars On Ice"
Mary Jane Lawson
Johnny Flanagan
Forrest & Reed
Two Adams & Eve
Jimmy Shaw
Bea Lumlen
Calypso Eddie
Frank Linale Orc

LAS VEGAS, NEVADA

Flamingo
Terry Moore
Alan King

Silver Slipper
Sally Rand
Hank Henry
The Appletons
Eve Marley
Sparky Kaye
Bill Willard
Jimmie Cavanaugh

Desert Inn
Palladium Revue

Sahara
Mae West

Last Frontier
Herb Shriner
Lisa Kirk

El Cortez
Luxor Gail Gall

Golden Nugget
Bonnie Baker

Sands
Sam Levenson
Frances Langford

El Rancho Vegas
Joe E Lewis
Gloria De Haven

Thunderbird
Frances Faye
Phil Foster
Ralph Curtis

Patio
Dinah Washington

RENO

Stateline
Ted Lewis Rev

Mapes
R & Lenny Kent
Lili St Cyr
D Arden Dancers
Eddie Fitzpatrick
orc

New Golden
Four Tunes
Yonely
Bud & Cece
Golden Girls
Will Osborne orc

Riverside
Peggy Lee
Marquis Family
Riverside Starlets
Bill Clifford Orc

LAKE TAHOE

Cal-Neva
Harold Stern
Tara Summers
Don Arden Dancers
Matty Malneck Orc

Cal-Vada
Nat Cole
Ike Carpenter Orc
Stateline
Ted Lewis

HAVANA

Montmartre
Benny Moore
G A Guedes
Rita Montaner
Leopoldo Fernandez
Mimi Cal
Chino Wong
Matamoros T.
Nancy & Renny
Sonia Caleepo
Alonso Ballet

Tropicana
S de Espana Orq
Celia Cruz
Rene & C Delafne
Mano Lopez
Marta & Alexander
Paulina Alvarez
Bertica & Rolando
Orlando de la Rosa
Kiko Gonsalves
A Romeu Orq
Senen Suarez Orq

New Booking

Continued from page 1

switches result. Part of the scarcity will be taken care of by imports from Europe of acts and faces new to American audiences. The bookers say that they will be able to get a sizable portion of eligible acts into the U. S. by the time the fair season starts late August, to provide a sufficient number of turns. The McCarran-Walters Immigration Act, while slowing up the imports, has made early application necessary and therefore preliminary investigations may be completed in time for visas to be granted by the start of the fair season.

In keeping with the new concept of entertainment, fair committees will also make up for the void left by the vacating of many thrill acts by switching to standard turns. Many committees approving bookers' submissions will select standard and better-known talent of all kinds. Talking comedy acts, at one time considered taboo for fair work, are now being used widely on many programs.

Bookers anticipate the forthcoming season will maintain the level of previous years. Talent budgets are about the same and indications point to the fact that the fair business will be as stable as ever.

Rubirosa

Continued from page 1

the script called for him to portray a bigtime western gambler back in the 1880s, before Rubirosa was born.

As a foreigner, in this country on a visitor's visa, he asked for a work permit under a clause in Immigration rules which provides that a permit can be granted to a person of "distinguished merit and ability being employed on a temporary work of exceptional nature."

Protests against the permit were telephoned to the Immigration Service by several Hollywood actors. One of them admitted that Rubirosa definitely is a person of "distinguished merit and ability employed on a temporary work of an exceptional nature." But, he added, the "temporary work of an exceptional nature" had nothing to do with film acting.

Chide Committee

Continued from page 2

ciations with groups which later, to their dismay, were listed as Red Fronts. Estabrook's statements were challenged by Ed Gibbon, publisher of an anti-Communist pamphlet, who was told to give evidence under oath if he had any information of importance. Estabrook said if committee wanted to get Reds out of "Screen Writers Guild, start with employers because once they (writers) are hired they are in Guild automatically." Witnesses appeared at own request to clear their names. More will be heard today (Tues.).

New Acts

MARION POWERS
Songs
22 Mins.
Hotel Barclay, Toronto

Breaking in a new act here at which she gets away from her former romantic song-styling, Marion Powers has switched to a singing comedienne that is lustily unusual and should see her swiftly going places. Now spurning the shoulder-length curls and the feminine frills of romantic girl singers, Miss Powers emerges as a bosomy brunet, with a Julius Caesar haircut, and her black velvet gown accenting her physical attributes. Away from sweet-girl ballads, Miss Powers has hit on the device of doing a series of songs identified with male singers. Thus, in one songalog, she does a lusty strut style of Harry Richman's "Puttin' on the Ritz," Benny Fields' "Melancholy Baby" and a rousing version of Jolson's "Rockabye Baby," all to a terrific customer ovation when caught.

Her Helen Morgan medley, with her own arrangements of "My Bill" and "Can't Help Lovin' That Man," evidences a lot of disciplined sotto voce in her voice. "Enjoy Yourself" opener and her later "Pizza Pie," in shout-style Italian dialect (written specially for her by Harry Brent) and "Cumanchero" round it out. *McStay.*

PRYDE & DAY
Juggling, unicycle
18 Mins.
Bellevue Casino, Montreal

The combined juggling talents of Pryde & Day make a cincheroo offering for Harry Holmok's lavish Bellevue Casino revue. With Pryde opening and carrying act for greater part of 18-minute stint, the patrons are treated to a solid exhibition of Indian club tossing and juggling well out of the average slot.

Duo are just short of medium height. Femme half of act is a looker and makes good foil for the minor comedics between routines. Payoff with Pryde riding a unicycle wildly around the floor while juggling the clubs picks up hefty reception from payees.

General pacing is fine and the introduction of gal into performance near closing is a good break and boosts overall effect. A patter session at end of act with male telling a series of beaten-up gags seems like nothing more than a time killer for present bill and hurts impact of previous talent show.

Team is ideal for vaude-type rooms and variety tv productions. *Newt.*

FLOYD & MARIANNA
Dance
15 Mins.
Fairmont Hotel, San Francisco

Floyd & Marianna are a husband and wife team of modern dancers with a fresh approach certain to score effectively on the hotel and top nitery circuit where their youth, spirit and out-of-the-ordinary choreography will contrast, to their benefit, with the older, standard acts.

Both are well groomed, lithe and personable. Their dances range from a satirical pantomine of "When I Take My Sugar to Tea" to a lively modern, non-classical ballet turn on Leroy Anderson's instrumental standard, "Jazz Pizzicato." Each number is queued to a familiar melody including a couple from recent pop hits, "Kiss of Fire" and "Song of the Moulin Rouge." They have effective acrobatic bits and work to a good climax. Marianna, a standout looker, is displayed effectively in peasant skirt and blouse with Floyd, crew cut, in Apache shirt and trousers. They get a strong mitt for every turn. *Rafe.*

FRANKLIN & ASTRID
Adagio
12 Mins.
Bellevue Casino, Montreal

Franklin & Astrid offer standard adagio and balancing routines with a polish that makes them a cinch act for any visual medium. Much of appearance and freshness of team is due to femme half who is attractive, of good figure and an effortless performer.

Couple make entrance in flashy white Spanish costumes with sequined sombreros and girl in long white skirt. Costume gives way to a brief outfit displaying neat gams and then duo go into balancing sessions. Mild attempts at comedy between offerings need sharpening for more definite effect but precision and smoothness of overall movements overcome this slight fault and garner okay mitting from customers. *Newt.*

MORT SAHL
Comic
30 Mins.
The Hungry I, San Francisco

Although this young L.A. comic did an overlong turn the night the show was caught, the audience ate it up and he could have stayed on longer. Working in an open shirt and a cashmere sweater, the ultimate in casualness, Sahl turns on a facile mind to comment on the local, national and international scene, everyday quirks of society and the news-of-the-day. He works with no props but the morning paper, leans heavily on political barbs with a liberal tinge, and is overstrong on working in psychiatric terminology in his patter. His act scores heavily in a sophisticated bistro like this one where he has been adopted by the avante garde social and artistic set.

His mind is basically so hip to the frallities of modern civilization that he should be able to broaden his material to please a less sophisticated audience. His "do it yourself" bit and his foreign car and modern architecture takeoffs are funny in any setting. As he stands now he should be a natural for the smarter New York or Chicago boites, especially those with a sophisticated slant as Blue Angel and Le Ruban Bleu. *Rafe.*

THE MAXWELLS (2)
Comedy-Acro
15 Mins.
L'Olympia, Paris

A pair of whitefaced, hick-dressed comics go through a slow motion acro-balancing stint that works up chuckles in its precision and deadpan masking of solid acrobatics. Uncanny slow style does nothing to make this lag as they twist and turn in speeded-up, film fashion to make this expert stint a fine entry for U.S. revues, niteries or other vauders. They are in for big applause here. *Mosk.*

Chromed Pennies

Continued from page 1

very pennies as change and had them drop 'em in what he called the "Wagner" bottle. He also asked other exhibs to join the fun, but they didn't go for the idea.

One day, Greene got a visit from Treasury Secret Service agents. They told him that, under a 1761 law, it was illegal to tamper with the coin since chrome-plating them added to their weight. Greene was to turn in all of his pennies. By that time, the hapless theatreowner had only 12,000 pennies left.

Suddenly realizing his predicament, he offered two regular pennies for each chrome-plated one. That's where the neighborhood kids with their chemistry sets got into the act. "Fake" chrome pennies started turning up in massive numbers, forcing Greene to run a trailer addressed to "Fathers of Junior Counterfeiters."

"We beg you to assert your parental authority on the chemistry genius in your family," the trailer read in part. "Pul-e-e-ze tell your boys to stop producing synthetic chome-plated pennies. This is against the law, besides being a source of great annoyance to us."

It ended up by exhorting fathers to "Show Mom how firm you can be!"

Gradually, the chrome-plated coins started flowing back to the theatre. And that's where Greene made another mistake. Instead of —as ordered—dumping the pennies into sacks and lugging them down to the Bureau of Internal Revenue, he had them "stripped" (de-chromed). Once again, the Government men frowned. And the unhappy Greene became even unhappier.

About that time, too, the press began to take a solicitous interest in his stunt. Life shot a lot of pictures and the wire services hounded him for statements. Greene's brainchild was bearing the wrong kind of dividends.

As of this moment, he has returned to the Government 24,000 pennies and neighborhood merchants are pitching in to help him round up the rest. The 24,000, incidentally, include 1,400 pennies which Greene had lent to CBS for the "It's News To Me" show. Treasury is getting those, chrome and all.

Dry Spell Great For Al Fresco B.O.; Ballet 81G in 16 D.C.; Other Barns

Washington, July 27.

It's an ill drought that brings no good, and the one currently scorching most of the nation has proven a boon to the summer's open air entertainment.

Proof of this is the $81,000 gross racked up by New York's Ballet Theatre for its 16 performances the last two weeks at Carter Barron Amphitheatre, at a $3 top, including tax.

In the first 46 days of operation under the Feld Bros., the outdoor bowl had only one performance washed out. There have been occasional sprinkles which didn't faze the faithful and, on Sunday night (July 18), the Ballet was almost washed out. However, an audience of 3,500 refused to leave and the performance finally started at 9:50, after the rain had stopped.

The Jose Greco Spanish dance troupe opens next Thursday night (29) for 10 performances. This will be followed Aug. 9 by the musical, "Golden Apple," from New York. Latter show will play a $3.50 top at the amphitheatre, highest of the season. Other shows have been offered at $2.50 and $3 top.

Fourth and final week of Margaret Phillips in "Venus Observed" at Olney Theatre, nearby Maryland strawhatter, pulled $5,200 through the wickets, a virtual carbon copy of the third week's biz.

Brian Donlevy opens tomorrow night (Wed.) in a fortnight stand in "Country Girl," with the stock cast of Player's Inc., in supporting roles. Then Margaret Phillips will return for two weeks of G. B. Shaw's "Heartbreak House."

'Bandwagon' $7,200, Bucks

New Hope, Pa., July 27.

"Aboard the Bandwagon," playing to standees at all performances, took in a hefty gross of over $7,200 at the Bucks County Playhouse here last week. Revue, comprised of excerpts from five Arthur

(Continued on Page 123)

That's Casting

John Mason Brown, associate editor and drama critic of the Saturday Review, lunched at Sardi's, N.Y., one day last week with producer Vinton Freedley and theatre operator-producer John Shubert. Since luncheon confabs at the theatrical eatery often indicate a legit project in the making, one of the critic-lecturer's Broadway friends tried to pump him later about what was cooking.

"Don't tell anyone," Brown answered, "but I'm trying to persuade Freedley and the Shuberts to star me in a touring revival of 'Naughty Marietta.'"

Cullman Letters Anti-Shubert Dig?

Despite the verbal and journalistic fuss last week, little tangible result is expected from New York's latest "ticket scandal." License Commissioner Edward T. McCaffrey revealed that Investigation Commissioner Peter Campbell Brown is probing the situation, and invited anyone who has evidence to submit it to him.

This newest ticket uproar started when the Citizens Union, quoting Howard S. Cullman, chairman of the N. Y. Port Authority and a legit investor and theatreowner, demanded that Mayor Robert F. Wagner fire McCaffrey. Cullman accused the License Commissioner of permitting ticket scalping and claimed that McCaffrey had boasted of obtaining blocks of tickets for Broadway hits.

McCaffrey indignantly denied everything, the Mayor refused to get embroiled in the controversy and Jesse Moss, attorney for the N. Y. Ticket Brokers Assn., issued a statement that the Citizens Union outburst was "typical hot weather stuff—strictly summer stock."

Cullman released to the press the following day carbon copies of two letters from him to Samuel D. Smoleff, attorney for the Citizens Union. They contained follow-up statements on the situation and listed several recommended reforms, including transferring ticket control from theatreowners to producers, limiting the number of "house seats" held out by managements, making down-front seats available at regular boxoffice prices, and elimination of tie-ins between theatre owners and ticket brokers.

In Broadway circles, the letters are regarded as the latest dig in a campaign Cullman has been carrying on against the Shuberts, who operate approximately half of the legit theatres in New York and are interested in various other theatrical enterprises.

New M-G Policy In Backing 'Trap'

Metro-Goldwyn-Mayer, which is acquiring the screen rights to "The Tender Trap" in a pre-production deal, is also instituting a new policy by backing the Broadway presentation. Studio is investing $20,000 in the Clinton Wilder venture on the regular limited partner basis.

Ironic twist to the deal is that Wilder was reluctant to accept a pre-production sale of the film rights, and only did so after Metro's eastern play representative, Sidney Phillips, was at some pains to explain the advantages of such a setup. Phillips was already a backed of the show, with a $6,000 investment.

Metro's buy of the Max Shulman-Robert Paul Smith comedy calls for a $75,000 down-payment, plus an amount equal to 10% of the gross for any profitable week's operation, with a ceiling of $150,000. That's similar to the studio's pre-production purchase of the "Teahouse of the August Moon" rights, including the ceiling price.

With Metro's $20,000 slice of the investment for the production, plus the $6,000 share put up by Phillips, another $15,000 advanced by a syndicate of Phillips' friends in the legit manager-producer field and $7,500 taken by actor Tom Ewell, the financing of the $75,000 project is almost two-thirds completed.

When "Trap" opens Oct. 10 at the Longacre, N.Y., it will immediately get $27,000 as its share of the film sale down payment (less agent's commission and negotiator's fee). It also gets the show's 40% share of an amount equal to 10% of the weekly gross up to the $150,000 ceiling.

Michael Gordon is to stage the comedy, with scenery by Paul Morrison and Robert Preston reportedly set as male lead.

MARGO TO TEST 'CHANGE' AT THEATRE '54, DALLAS

Dallas, July 27.

Margo Jones will preem "Sea-Change," a comedy by William Case, at Theatre '54 for three weeks, Aug. 10-29, as the fourth new script in her new 15-week summer season. Play concerns two girls on a seven-day cruise.

Muriel Kirkland is currently guest starring in "A Dash of Bitters," by Reginald Denham and Conrad Sutton Smith, at the local arena theatre. Play runs through Aug. 8.

'Teahouse,' 'S.P.,' 'King' On Honolulu Schedule

Honolulu, July 27.

"Teahouse of the August Moon," "South Pacific," and "King and I" are among productions scheduled for the '54-'55 season by Honolulu's amateur Community Theatre.

Dr. Campton Bell, new director, is due from the mainland in September to direct six of the seven plays which also will include "Payment Deferred," "My 3 Angels" and "Remarkable Mr. Pennypacker."

Rob Chi Strawhat

Chicago, July 27.

Drury Lane Theatre, strawhatter operated by Tony Di Santis and Phil Tyrrell in nearby Evergreen Park, was burglarized over the weekend with a loss of $2,000.

Robbers bypassed over $12,000 in checks.

Bea Lillie Maps Far East Tour

Tokyo, July 20.

Beatrice Lillie arrived here yesterday (19) on a three-day visit, part of a leisurely return trip to England after closing her U. S. road tour in "An Evening With Beatrice Lillie." Lady Peel revealed plans to bring the show to Japan and Korea sometime this fall or winter. She told VARIETY that the Far East tour, including Australia, depends on how long the show runs in its London engagement this year.

On her first trip to the Far East, the British comedienne is accompanied by her manager, John Huck. From Japan she will go to Hong Kong, Bangkok, Colombo, Bombay and Delhi. In Colombo she will visit the grave of her son, Sir Robert Peel, who was killed there in 1942 when the naval vessel on which he was serving was bombed.

Greek Theatregoing Done the Hard Way But Worth It to the Martins

News of the Greek National Theatre's July 11 production of Euripides' "Hippolytus" at the ancient theatre of Epidavros, comes from C. D. Martin and his actress-wife, Virginia Dyer (she appeared on Broadway with Helen Hayes in "Harriet" prior to her marriage; Martin is a civilian employed by the U. S. Army in Greece).

The Martins report that they arose in their Athenian suburb at 6:30 a.m. the day of the performance, in order to catch a tourist bus which left the capital at 8:30 a.m. The bus stopped enroute for lunch, swimming and sightseeing, since the entire event was sponsored by the Greek National Tourist Organization, in conjunction with the Greek Touring Club.

Proper preparations had not been made along the way to care for the enormous crowds converging upon Epidavros, and service at the cafes and snack bars was poor.

The Martins reached the open-air amphitheatre about 6:30 p.m., finding nearly all the audience of 12,000 already in their places in the 14,000-seat bowl. To the original stage, a platform had been added in the well of the playing-area. This fore-stage supported only three props: two pedestals (for the "goddesses"), and a couch for Phaedra.

At sunset, an actress portraying Aphrodite, opened the performance, delivering the prolog in silhouette against the western sky. Then Hippolytus (Alekos Alexandrakis, who, incidentally, received excellent reviews for his performance), and his compatriots ran to the stage from the surrounding hills.

The Martins state that the chorus was excellent, blending singing and speaking roles and appearing in traditional dance patterns. Musical background was supplied by a hidden orchestra.

After the play, which ended about 10 p.m., the Martins returned by bus to Athens, stopping enroute for dinner. (Again poor service, and overcrowded conditions). They reached Athens at 3:45 a.m., and their home at about 5 o'clock in the morning. However, they declared they are anxious to do it again in August when their guests will be Mr. and Mrs. Harvey Smith of New Haven. Smith is lighting instructor at Yale Drama School.

FT. WAYNE EXEC SHIFT

Fort Wayne, Ind., July 27.

C. Lester Webber has been named business manager of the Civic Theatre, Fort Wayne, Ind., replacing Louis J. Culp, resigned.

Latter will continue as business manager and vice-president of the Fort Wayne Light Opera Festival, Inc.

R.&H., Down to Only a Pop-Price Revival on B'way, Still Clean Up

Expensive Dinner

San Francisco, July 27.

Henry Fonda, in town enroute to Hawaii after recently leaving the cast of "Caine Mutiny Court Martial" on Broadway, stopped off to see the touring company performance of the show at the United Theatre here, and had dinner at Fisherman's Wharf and lost $400 worth of camera equipment to a sneak thief.

As the Government recently reported, higher food prices are forcing up the cost of living.

Actor Beef May Open Barn Books

Major upheaval in summer theatre precentage deals may develop from a move last week by members of Actors Equity. Although performers appearing on share-of-the-net deals are entitled to check management books, few actors working the strawhat circuit do so. In many cases, they apparently aren't aware of the checking proviso.

Formal complaint requesting that Equity attach the bond posted with the union by Gail Hillson, operator of the Triple Cities Playhouse, Binghamton, N. Y., has been filed by Constance Bennett, Marrian Walters and Tom Poston. Move stemmed from their appearance at the barn the week of July 12 in the touring package of "Sabrina Fair." Deal made by the performers and Miss Hilsson called for a salary, plus a percentage over the theatre's break-even point.

Trio are disputing Miss Hillson's claim that the house had to take in around $7,800 on the package to break even. They claim that the house's actual nut on the show was only $4,200. An Equity ruling last week to the effect that Miss Hillson must prove her break-even point prompted the trio to file their complaint. Matter is slated to go to arbitration if Miss Hillson declines to open her books for inspection.

WIND STORM FLATTENS FT. WAYNE SHOW TENT

Fort Wayne, Ind., July 27.

Wawasee Playhouse, a tent theatre near here, was ripped to shreds last Tuesday (20) by a windstorm that swept the city. The mishap occurred during a showing of "Affairs of State." Patrons exited the tent, which eventually was swept to the ground and carried away by the wind. Show was moved into the 110-seat Crow's Nest barn where it reopened Friday (23).

Extra performances were given Saturday midnight (24) and last night (Mon.).

Negro 'Moon' on Coast On Non-Royalty Basis

Hollywood, July 27.

By arrangements with author F. Hugh Herbert, the Ebony Showcase Theatre will present an all-Negro production of "Moon Is Blue," beginning Aug. 9 on a non-royalty basis. Deal for the production was arranged by the legit group's founder-director, Nick Stewart, currently working in the film version of "Carmen Jones" being produced by Otto Preminger, original stager of "Moon."

Maximilian Slater, who directed the national companies of the show and aided in the film version, will stage the production.

Levin Signs Pact

Composer-conductor Sylvan Levin inked an exclusive writer's pact with Symphony House Music last week. Deal was made by Paul Siegel, Symphony House prexy.

Levin, who was music director and conductor of the Mutual network for many years, currently is conducting the summer opera season at Wallingsford, Conn.

Although not represented on Broadway at the moment, except for a New York City Center revival of "Carousel," Richard Rodgers and Oscar Hammerstein 2nd, are still mopping up legit royalties. Musicals bearing the stamp of one or both of the songwriting duo are getting extensive production in both regular road houses and strawhat theatres this summer.

The R & H output, besides "Carousel," which is having an extended run at the Center, includes "Oklahoma," "South Pacific," "The King and I" and "Allegro." "Carousel" is also being offered in some of the larger outdoor theatres, while "Oklahoma" is getting heavy play from the tent outlets and from some of the bigger barn operations. "Allegro," although not as hot as the other R & H works, is getting occasional productions on the barn circuit.

"Pacific" and "King" are currently on tour, with latter recently winding up an eight-week Los Angeles engagement at the Philharmonic Auditorium with $437,200 in the till. Musical moved from there to Opera House, San Francisco, where it has drawn walloping grosses in its first two weeks.

"Pacific," currently in its 11th week at the National Theatre, Washington, has had a satisfactory summer run. It exits there Aug. 14, and goes to Toronto.

Rodgers is also currently represented on the silo trail by two touring packages. They are Howard Hoyt's "Pal Joey" and Gus Schirmer Jr.'s "Boys From Syracuse," in which he collaborated with the late Lorenz Hart. In addition, both tuners are also being offered as local productions by tent and al fresco operations.

"Joey," incidentally was sent out as a strawhat package by Hoyt in 1951, prior to its Broadway revival during the '52-'53 season. Summer before last Hoyt also packaged another Rodgers & Hart collaboration, "On Your Toes," which George Abbott (and Rodgers as unbilled co-producer) will revive on Broadway this fall. Per usual, Hammerstein is also getting hefty representation in tents and al fresco outlets via "Show Boat."

Besides this current domestic activity, foreign productions of R & H musicals are plentiful, while Rodgers is additionally in evidence in London with a production of "Joey."

Besides the forthcoming production of "Toes," Rodgers is working with Hammerstein on "Pipe Dream," adapted from a story by John Steinbeck. Also, the long-delayed filmization of "Oklahoma" is currently in the rehearsal stage and a bus-and-truck tour of that musical is set to go out next fall aimed at hitting territories hitherto untouched by touring companies.

Ensemble Shaky As 2 Heads Quit

The Ensemble may be breaking up. Leo Kerz and Harry Horner, who were associated with Joseph Kramm in the formation of the projected New York repertory company, have withdrawn, Kerz says. Kramm, however, asserts that the withdrawal of Kerz and Horner is not yet definite.

Repertory outfit announced to open Oct. 15 at the Bijou Theatre, N. Y., with Eugene O'Neill's "A Moon for the Misbegotten." Campaign to finance the venture is continuing, Kerz claims.

PLAN LONDON MUSICAL OF 'HENRY VIII' PIC

London, July 27.

A legituner based on the film, "The Private Life of Henry VIII" is in the works. Rights to piece have been acquired from Alexander Korda by Sandy Wilson and Vida Hope, who'll direct the offering.

None of the music for the show has been written yet, but Wilson will undertake that chore after he returns from New York in October following the opening of the Broadway production of his tuner, "The Boy Friend," current London click.

Strawhat Reviews

Aboard the Bandwagon

New Hope, Pa., July 20.

Michael Ellis presentation of Don Walker-Howard Hoyt production of revue in two acts, by Howard Dietz & Arthur Schwartz. Stars Roddy McDowall, Ethel Smith, Jerome Cowan; features Margaret Banks, Earl Burrows, Betty Colby, Peter Conlow, Louise Hoff, Ray Mason, Annette Warren, Lady Washington, Rain Winslow, Tommy Wonder. Bandwagon Trio. Staged by Mervyn Nelson; settings, W. Broderick Hackett; lighting, Leland H. Watson; choreography, Tommy Wonder. At Bucks County Playhouse, New Hope, Pa., July 19, '54; $3.75 top.

Other cast members: John Cunningham, Edward Applegate, Bill Keyes, Don Gorson, Marty Lassman, Robert Koesis, Jeanne Willner, Penny Fyn, Jere McCall, Joan Thompson, Lynn Strelzin, Anne Wilderman, Anne Benson, Roda Snyder, Richard Marr.

From the way the opening night audience sat on its hands after the sketches and songs in this ramshackle review, "Aboard the Bandwagon" won't even do very well in its two weeks here, let alone get to Broadway this fall. Setting aside the skimpy and confused opening, the show has little in its favor except the personal talents of some participants.

It's a dated, nostalgic excursion back through five different Dietz and Schwartz shows (The Bandwagon," "Inside U.S.A.," "Flying Colors," "Between the Devil" and "At Home Abroad") each of which may have had merit once. However, since each represented a particular period, the present melange becomes not a period piece but as a piece out of five periods.

"Aboard the Bandwagon" has dated humor, no-longer-funny situations and songs that although pleasantly nostalgic, are simply unrelieved revivals without the old excitement. Under the circumstances, some of the cast do very well.

Outstanding individual is dancer Peter Conlow, whose theatricalism bounces over the footlights. Also impressive is comedienne Louise Hoff whose dry drawling delivery save a couple of weak sketches. The singing of Annette Warren, Betty Colby and Ray Mason is in the old tradition but eminently passable.

Ethel Smith and Jerome Cowan, are broad and funny, but both participate in the puzzled delivery afflicting the rest of the cast, suggesting lack of confidence in the material. The performance of Roddy McDowall (co-starred with Smith and Cowan) seldom rises above the level of undergraduate theatricals, although his youthful charm helps carry him along.

Notable are dancer Earl Burrows and singer Lady Washington, with outdated roles as joyous Harlem "darkies," but who managed to override this handicap by effort and talent. Rain Winslow dances well and pianist Arthur Warren, assisted by a drummer and a bass fiddle, manage to back up the music fairly well.

One particularly unfortunate part of the show is a long number during which the chorus simulates enjoyment while Ethel Smith plays very fast on an electric organ. It's an up-to-date bit, but poorly presented.

All in all, "Aboard the Bandwagon" indicates that nostalgia alone is not enough on which to build a show, whether for the sticks or the stem. It's an error all around. *Ward.*

Magic and Music

Westport, Conn., July 26.

Lawrence Langner, Armina Marshall and John C. Wilson presentation of Cheryl Crawford production of dual-bill, including "Trouble in Tahiti," composed by Leonard Bernstein, and "The 13 Clocks," by James Thurber. "Trouble in Tahiti," directed by David Brooks, featuring Alice Ghostley. Richard Eastham. "The 13 Clocks," adapted by Fred Sadoff, with music by Mark Bucci and lyrics by Thurber and Bucci; featuring Constance Brigham, Fred Sadoff, Martin Balsam, Alice Ghostley; directed by Sadoff; settings for both productions, Marvin Reiss; costumes, Richard Hill; musical director, Lockren Johnson. At the Westport (Conn.) Country Playhouse, July 25-31, '54.

TROUBLE IN TAHITI

Dinah ..... Alice Ghostley
Sam ..... Richard Eastham
Trio .... Constance Brigham, Clive Bill, David Williams

THE 13 CLOCKS

Prince ..... Fred Sadoff
Princess ..... Constance Brigham
Golux ..... Martin Balsam
Duke ..... Gene Saks
Hark ..... Janice Mars
Hagga ..... Alice Ghostley
Townspeople Clive Dill, David Williams, Eleanor Edle, Patricia Panero, Ruth Shapiro

The adventurous Cheryl Crawford is once more exploring new fields. Never a hidebound producer, she has gone to the television and music festival to come up with a delightful summer bill she calls "Magic and Music."

Actually, she has seized a successful television novelty by James Thurber, "The 13 Clocks," which has been organized for the stage by Fred Sadoff and Mark Bucci. This is mated with "Trouble in Tahiti," a new work by Leonard Bernstein that has had little exposure since its premiere last year. Though any bigtime purpose seems pretty vague, "Magic and Music" is an extremely pleasant innovation that should click wherever there are special audiences.

Bernstein's rueful hymn to Suburbia actually seems better suited to the theatre than to the concert hall. Its dubious music values save for a novel vocal rythm trio, were directed last year in its initial performances at Brandeis U., and at Tanglewood and on NBC-TV.

In the theatre, where it can be interpolated by singing actors of the talents of Alice Ghostley and Richard Eastham, its pointed satires are much more completely displayed. Here two pianos perform the score that was played by Boston Symphony strings at Tanglewood, along with a small jazz combine. Little seems lost in the economy.

The gifted American composer-conductor has made expert use of a vocal trio to Greek chorus the humdrum marriage of Dinah and Sam, who live in a Scarsdale development. (The title of the piece refers to a dreary film the wife has seen.) If there are no surprises, the lyrics neatly summarize these familiarities, augmented at this time by the knowing performances of Miss Ghostley and Eastham.

Miss Crawford evokes a certain amount of wizardry in summoning Miss Ghostley from the night clubs to play the drab Westchester County wife. Known chiefly from the cabarets and for her singular success in "New Faces," Miss Ghostley discloses unsuspected vocal skill as Dinah and warms the role with sympathy. Dickinson, who was Ezio Pinza's busy understudy in "South Pacific," is right as the commuting husband and he shines especially in a wonderful monologue set in a gymnasium locker room.

There is talk that Fred Saidy, Herbert Brodkin and Thurber himself aim to convert "The 13 Clocks" into a full-length musical. Its drolleries about a frozen duke, his princess-niece and a minstrel prince are archly antic and offered a gay half-hour upon the television. They are equally amusing here and provide a fitting curtain-raiser. Thurber's special humor cannot be denied, and Mark Bucci's score is sprightly if not too well sung. *Doul.*

Penny for a Song

Princeton, N.J., July 14.

University Players production of comedy in two acts by John Whiting. Directed by Bill Butler; setting, Hugh Hardy. At Murray Theatre, Princeton, N.J., July 12, '54.

William Humpage ..... Thomas Whedon
Pippin ..... Nancy Shannon
Sir Timothy Bellboys ..... Philip Minor
Samuel Breese ..... Mario Siletti
Lamprett Bellboys ..... Charles Robinson
Hester Bellboys ..... Barbara Wersha
Dorcas Bellboys ..... Lelia Barry
Hallam Matthews ..... George Petrarca
Edward Sterne ..... Ronald Harper
Johnathon Watkins ..... James Garson
George Selincourt ..... Charles H. Schultz
Joseph Brotherhood ..... Thomas Riner
James Giddy ..... Gerry Raibourn
Rufus Piggott ..... William Pierce

The intimacy of Princeton's Murray Theatre is helpful to the University Players production of John Whiting's new play, "Penny For A Song." An odd mixture of farce-fantasy, the high-spirited moments would go in a large house, but the fragility and sentiment which pervade the play are matters for delicate communication.

On a summer day in 1804 Sir Timothy Bellboys attempts to thwart a false invasion of England by impersonating Napoleon Bonaparte. His family and friends refuse to be aroused to a sense of danger, calmly living their quiet day.

Philip Minor's performance of Sir Timothy is somewhat of a tour de force as he plays with complete belief the farce in which he has involved himself. His inadvertent descent of a well in a balloon, dressed as the little Corsican, is stage trickery at its funniest.

To overstress this aspect of the charade, however, is to distort its significance. Sir Timothy's friend, Hallam Matthews, played with exemplary dignity by George Petrarca, expresses some of life's futilities as well as its dreams. Lamprett and Hester Bellboys, done by Charles Robinson and Barbara Wersba, pass an ordinary day, satisfied that picnics and the right pair of shoes are eternal realities greater than the possibility of 30,000 Frenchmen emerging from the Channel.

A servant, Humpage, patiently played by Thomas Whedon, spends the day in a tree reporting on trivia. Lelia Barry is graceful as Dorcas Bellboys, who falls in love with a blinded veteran (Ronald Harper). Breeze, a manservant, is slyly acted by Mario Siletti and Charles H. Schultz is stuffily apoplectic as the leader of the local military whose mock invasion instigates Sir Timothy's masquerade.

John Whiting is a highly literate playwright. The Chekhovian approach, however, is fraught with pitfalls, as the two-dimensional quality of his women and the flatness of the love interest reveal. He creates good comedy and expresses knowingly some of the deeper speculations of man. This is a difficult mixture for one play and he is lucky to have retained a modicum of unity.

Bill Butler, formerly of ANTA, has directed with much sympathy and no little skill, nostalgically fashioning an era of gaiety and charm. Hugh Hardy's garden and manor exterior are sturdy and credible. *Geor.*

Lonely Boy

Sharon, Conn., July 23.

Sharon Playhouse production of play in three acts, by Judson Philips. Directed by the author; setting, Channing Smith. At Sharon (Conn.) Playhouse, July 20, '54; $2 top.

Slater ..... Benjamin Carroll
Tommy Blount ..... Robert Jordan
Sophia Daklin ..... Norma Burton
Hadley ..... Bradford Dillman
Sandra Graves ..... Doris Belack
Ellis Blount ..... Leonard Hicks
Robert Dakin ..... Karl Light
Superintendent ..... Channing Smith
Lieutenant Mason ..... Robert Burr

"Lonely Boy" treats of an out-of-touch lad in a boy's boarding school, inviting comparison with "Tea and Sympathy." The resemblance goes no further, however, and Judson Philips' new play stands on its own feet, so the try-out packs a respectable wallop.

Dealing with the timid son of an illustrious actor father, "Lonely Boy" has a number of solid scenes. The boy reaches out for love and understanding, attempting wrongly to find it in a young actress who is his father's paramour. The school personnel first try to shield the boy from shock of discovery, and later try to save him, but bring disaster upon themselves.

Robert Jordan is believably adolescent as the son, his credulity and ultimate dismay being nicely drawn. As his callously egocentric father, Leonard Hicks is correctly aloof. Karl Light's firm and human performance as the headmaster is standout, his closing scene with the boy being especially affecting.

Norma Burton's tough chore is playing the housemother. Notstanding the role, she makes credible the zealous affection that leads her to unintended homicide. The actress is a knotty problem for Doris Belack, the author having planted her as a kindly girl, then switching to the acid portrait of a hussy.

Benjamin Carroll, Bradford Dillman, Channing Smith and Robert Burr complete the cast, Burr's police lieutenant being particularly smooth. Smith also designed the two sets.

Author Philips is producer at Sharon, so in directing his own play he's tripling. His character study is valid until he resorts to melodramatic device for insufficiently prepared climax. Although "Lonely Boy" shows its author as an effective scenewright, it would require much work to be ready for town. *Geor.*

Current London Shows

London, July 20.

(Figures denote premiere dates)

After the Ball, Globe (6-10-54).
Airs Shoestring, Royal Ct. (4-22-53).
Angels in Love, Savoy (2-11-54).
Both Ends Meet, Apollo (6-9-54).
Boy Friend, Wyndham's (12-1-53).
Cockies & Champagne, Saville (5-28-54).
Dark Light Enough, Aldwych (4-30-54).
Day By The Sea, Haymarket (11-26-53).
Folies Bergere, Pr. Wales (9-24-53).
Guys and Dolls, Coliseum (5-28-53).
Hippo Dancing, Lyric (4-7-54).
I Am a Camera, New (3-12-54).
Intimacy At 8:30, Criterion (4-29-54).
Joyce Grenfell, Fortune (6-2-54).
King and I, Drury Lane (10-8-53).
Love Match, Vict Palace (11-10-53).
Manor of Northstead, Duchess (4-28-54).
Moon Is Blue, Vaudeville (3-5-54).
Mousetrap, Ambas (11-25-52).
Wedding in Paris, Hipp. (4-3-54).
Witness Prosecution, W. Gard. (10-28-53).
You'll Be Lucky, Adelphi (2-25-54).

SCHEDULED OPENINGS

Salome & Prostitute, St. Mart. (7-20-54).
Six Characters, St. Jas. (7-20-54).
Meet a Body, Duke York (7-21-54).
Murder Story, Cambridge (7-22-54).
Women Only, Phoenix (7-27-54).
Your Entertainment, Lindsey (7-27-54).
Duenna, Westminster (7-28-54).
Relations Apart, Garrick (8-3-54).
Sabrina Fair, Palace (8-4-54).
Salad Days, Vaudeville (8-5-54).
Vienna Blood, Stoll (8-16-54).

CLOSED LAST WEEK

Edmee, Arts (7-13-54).
New Revue, Phoenix (7-6-54).
Where There's a Will, Garrick (6-17-54).

Norman S. Nadel, theatre editor of the Columbus Citizen, in New York the last three days to line up shows for his N. Y. Theatre Party in October (9-15). This will be the Citizen's fifth show train in 2½ years.

Plays Out of Town

A Lost Child's Fireflies

Dallas, July 15.

Roundup Theatre production of comedy-drama in two acts, by William Saroyan. Features Mary Louise Waldon, Lulu Belle Benjamin. Directed by Maurice Alevy; settings, William Armer; technical director, Chris Hampton; original music, Alfred P. McKenzie. At Scott Hall, Dallas, July 15, '54; $1.50.

Maximilian Rockhome ..... Morton Rogers
Isabelle Rockhome ..... Lera Hollie
Winifred Pettycrew ..... Mary Louise Waldon
Oliver Pettycrew ..... Theodore Wallace
Clara Bonafus ..... Lulu Belle Benjamin
Alexander Bonafus ..... Earnest Wallace
Mrs. Bonafus ..... Charlie Mae Davis
Gibbald Fancher ..... William Goodwin
Greta Bonafus ..... Olivia Hollis
Phillip Fancher ..... William Goodson
Tim Fancher ..... Lee Stanley Smith

This preem of William Saroyan's unpublished 1950 script launches a summer festival of the playwright's works by the one-year-old Roundup Theatre, local Negro resident group. Outfit will stage three more of the author's plays in August and September, with Maurice Alevy directing.

Two-act play is No. 15 in Saroyan's catalog and one of five written around 1950. Title comes from Ryusui Yoshida's "A lost child cries, but still he catches fireflies." Alevy has craftily drawn upon his characters and extracts from each simplicity and naturalness in speaking lines laced with Saroyan philosophy, and tinted with imagination.

Play follows six youngsters, three pairs of brothers and sisters, who meet in 1901 at the birthday party of one. Each is given mature thoughts, uttered aloud, in wishes for the future. In 11 scenes following, the children grow up and meet the problems of various ages as they grow older to the play's 1948 ending. Fireflies pinpoint a backdrop at the opening, with one boy thrilled by them. Play ends with his grandson catching them.

No character is made to age in looks as the play progresses, but it's rarely necessary to check program notes, since the age, the setting and the mood are apparent by dialog in the 48-year span. Saroyan's streamlined script is beautifully worded, and retains his deep interest in humanity, as defined by the leading character, Maximilian: "You can't be lost if you're not looking for somebody to find you."

Mary Louise Waldon easily handles a verbose role in a simple, natural style that sparks the entire cast. Theodore Wallace is pleasing as her serious-minded brother, while Lulu Belle Benjamin and Earnest Wallace add slick portrayals as a brother-sister team. Morton Rogers scores as Maximilian, while Lera Hollie adds a competent chore as his sister. Others in the cast retain the simple style that bolsters Saroyan's lines.

William Armer's settings employ a simple black curtain, against which he uses door, window and lattice cutouts to good effect. Lighting is excellent, and the customary Saroyan use of original music, on solo piano, abets the simplicity of the production. *Bark.*

The 49th Star

Honolulu, July 15.

Civic Light Opera Assn. of Honolulu production of musical comedy in two acts by Eaton Magoon Jr. Directed by Lloyd Stone; production manager, Henry Lee; music and chorus directed by Alvina Kaulili; choreography, Josephine Taylor (modern) and Winona Beamer (ancient Hawaiian dances); costumes, Richard Goodwin. At Dillingham, Honolulu; $2.20 top.

Eaton Magoon Jr., Isle composer-author, comes into his own with a click musical comedy about modern Hawaii that is a strong bet for Hollywood. (Sam Katzman, Columbia producer, reportedly is thinking of buying book and music as a Frank Sinatra starring vehicle.)

Magoon's 20 songs score nicely. Some are of the moon-June commercial Hawaiiana type and others verge on the symphonic. Unique twist is fact that at least four of them have been recorded in the past year for substantial sale and disk jockey play in the Islands.

Plot revolves about a stodgy U.S. Senator who heads a Senate Investigating Committee and comes to Honolulu fully opposed to making Hawaii the 49th state. But a young Congressman is strongly pro-statehood, partly because he owns a big flag company that would make up millions of new U.S. flags with 49 stars, and partly because he falls in love with an Isle gal.

Whether it has Broadway possibilities is a moot point. Tempo would have to be sped up considerably, for one thing, but the music—allowing for some careful weeding-out—would hold up.

It's an ambitious offering, utilizing a 35-voice chorus, 19-piece orchestra, nine modern dancers, eight hula dancers, plus principals. Troupe of this size calls for close, firm direction and that's where "The 49th Star" was weakest on the premiere. Some of the principals haven't fully defined their characterizations and there are too many people to get on and off stage to permit quick scene-changes.

It's a clever, topical, tropical show, filled (maybe too filled) with lilting Island-style melodies and the basic plot is intriguing. Show reaches peak in spectacle dance and chorus numbers, especially in an impressive scene reenacting court ritual of latter days of Kingdom of Hawaii.

Modern dancers score in Josephine Taylor's numbers, especially in the Chinese cabaret "nightmare" number. Lead male dancer, incidentally, is a Navy officer.

Phil Bolton tops leads as the crusty, crochety Senator, Jack Fischbeck, manager of the Royal Hawaiian Hotel, brings the right note of casual dignity to the role of Governor. Trouper Ida Naone (who first toured the Mainland in 1922 with the Aldrich Imperial Players) is admirable as the elderly yet vivacious Hawaiian who helps break the Senator's prejudices. Winona Beamer brings warmth to the role of young Princess but Ed Kennedy, as the junior Congressman, is somewhat miscast, although his singing highlights the show.

Chalk this up as more, possibly much more, than the initial musical comedy foray it is for Mogoon. "The 49th Star" conceivably could shoot higher into pro brackets. *Walt.*

Off-B'way Show

The Chair

(ORIGINALS ONLY, N.Y.)

Off-Broadway's busiest playhouse, Originals Only, is doing "The Chair," a collaboration of Tom Hill, the organization's producer, and Donald Stuart, its president. Group tried out the script in '49 under the title of "Dream House," Hill then being billed as sole author.

The play makes an impassioned outcry against possessive mother love, exploiting its theme in hard-hitting fashion. Helena Price's domineering Minerva Blake is not an attractive mother. She rejoices in her afflicted son's paralysis, lets another son share her bedroom, and bars the chamber doors to hubby because he once came home drunk and amorous. The ill son is played with inner torment by Reynaldo Reynolds, while John Murphee is deferential as father and Hal Oakley shouts and pouts as the spoiled brother.

Elios Belfi gives a convincing performance of "The Chair's" wartime buddy who devotes himself to his friend's salvation. Aided by Lawrence Clark's VA doctor, and Tanya Winslow as a houseguest, he is responsible for the paralytic's first step on recovery road. Lola Mae Shiflet is a long-suffering maid who has to serve the mother whisky under the guise of sherry, and Mary Campbell does an ex-USO girl.

Play is crowded with heavy situation. The authors have created drama aplenty and if they hadn't overloaded with some irrelevant ideas they'd have a tolerably tight script. Program doesn't give credits for direction and setting, but the staging is forceful and the living-room looks real enough to step into. *Geor.*

Scheduled B'way Openings

(*Theatre indicated if set*)

Almanac, Imperial (8-23) (reopening).
Fifth Season, Cort (9-5) (reopening).
Home Is the Hero, Booth (9-22).
All Summer Long, Coronet (9-23).
Boy Friend, Royale (9-30).
Peter Pan, W. Garden (9-30).
Reclining Nude, Lyceum (10-7).
On Your Toes, 46th St. (10-11).
Tender Trap, Longacre (10-11).
Fragile Fox, Belasco (10-12).
Ensemble (rep)., Bijou (10-15).
Champagne Complex (10-27).
Flowering Peach (10-27).
Rainmaker, Cort (10-28).
Fanny, Majestic (11-3).
Quadrille, Coronet (11-3).
Festival (11-10).
Tonight Samarcand, National (early Nov.)
Untitled Sidney Kingsley Play, Broadhurst (mid.Nov.).
Hot Rock (11-22).
Sandhog, Phoenix (11-23).
Black-eyed Susan (Late Nov.).
House of Flowers (12-15).
Desperate Hours (12-29).
Silk Stockings, Imperial (12-29).

Dry Spell Great For B.O.

Continued from Page 121

Schwartz-Howard Dietz musicals, is currently in its second week of a fortnight's run.

Following stand here, tuner moves to the Grist Mill Playhouse, Andover, N.J., for a week's run beginning Monday (2).

'Stalag' $7,600, Spa

Saratoga Spgs., N.Y., July 27.

"Stalag 17" grossed over $7,600 last week, the largest for a no-star straight play in John Huntington's eight seasons of operating the 587-seat Spa Summer Theatre. Top was $3.

Comedy melodrama featured Lothar Rewalt, Robert Shawley, Richard Poston and Joseph Elic.

Advance sale for this week's production of "Jenny Kissed Me," starring Rudy Vallee, is reported fair. "Wish You Were Here," is next week's bill.

'Fourposter' Wows Mich. Barn

Kalamazoo, July 27.

"Fourposter," current at Jack Ragotzy's Barn Theatre at Augusta, Mich., near here, has been playing to turn away business, the biggest boxoffice hit in theatre's nine year history. Betty Ebert and John Newton are featured in the Jan de Hartog two-character comedy, which was scheduled for last week but has been held over this week, with added performances next Sunday and Monday (1-2).

Incoming calls for the theatre for "Fourposter" tickets have been tying up the local (independent) telephone company's entire system.

'Front Page' 13G, Philly

Philadelphia, July 27.

"Front Page," sixth offering of the Playhouse in the Park third summer season in West Fairmount Park, grossed very close to $13,000 last week. That was about $500 ahead of "Boy Meets Girl," previous week's show, but not quite equal to "Affairs of State" and "Happy Birthday," this year's two top grossers.

Weather breaks were better than the preceding week and the presence of the state American Legion convention didn't seem to affect biz at the tent theatre at all. Only serious weaknesses continue to be the two matinees and "Front Page" showed some improvement there.

Current offering is "The Little Hut," starring Barbara Bel Geddes.

'Train' $5,300, Stockbridge

Stockbridge, Mass., July 27.

"Ghost Train," the Al Woods-Arch Selwyn oldie with Rex O'Malley and Mary Jackson featured, polled a satisfactory $5,300 in the Berkshire Playhouse here last week. Comedy-meller held great interest for the younger customers, with sound effects an important element.

This week Gaye Jordon and William Roerick are featured in Sidney Howard's "Madam, Will You Walk?" Producer-director William Miles has done many of the late playwright's scripts. Howard lived in nearby Tyringham and his son, Walter, is assistant flack at the local playhouse.

'Reunion' $12,400, Westport

Westport, Conn., July 27.

Justin Sturm's new comedy, "Reunion '54" was well received in tryout at Country Playhouse last week and grossed a sturdy $12,400. Lee Bowman, Haila Stoddard and Tom Helmore had principal roles in laugh-sprinkled work.

Current week has a break-in by Cheryl Crawford of a double music bill comprising Leonard Bernstein's one-act opera, "Trouble in Tahiti," and an adaptation of James Thurber's "13 Clocks." Revival of "Libel," starring John Emery, is due next week.

Tallu $15,200, Ivorytown

Ivorytown, Conn., July 27.

Tallulah Bankhead in "Dear Charles" drew a smash $15,200 at the Ivorytown Playhouse last week, setting a new record for the 25-year-old barn. Comedy played to capacity biz, with a large number of turnaways.

Previous week's production of "Oklahoma" pulled $11,000, establishing a new high at the theatre for a musical.

'Hasty' $8,300, Boston

Boston, July 27.

Biz at the Boston Summer Theatre picked up nicely last week with Farley Granger, starring in "Hasty Heart," drawing a fine $8,300 into the boxoffice of the 917-seater. At the Lee Falk-operated Marblehead Summer Theatre, "Song of Norway," with cast topped by Lucille Manners, wound with a neat $7,000. Both silos operate with a $3 top.

'Bittersweet' 16½G, Hyannis

Hyannis, Mass., July 27.

Noel Coward's "Bittersweet" chalked up near-capacity biz at the Cape Cod Melody Tent here last week. Musical pulled in around $16,500, about $1,500 under capacity. Only time tuner played to empty seats all week was Friday night (23). Productions at the 1,200-seater play a seven-performance week. Heading the "Bittersweet" cast were Virginia Oswald and Glenn Burris. Ernest Sarricino is stage director and Julius Rudel is musical director at the tent.

Bennett's $8,300 N.H. Mark

Laconia, N.H., July 27.

Constance Bennett, playing the title part in "Sabrina Fair," set a new non-musical house record last week at the Lakes Region Playhouse, Laconia - Gilford. Star grossed over $8,300 against a potential capacity of $9,000. She's taking off this week, but brings the Samuel Taylor comedy to the Clinton (Conn.) Playhouse next week.

Ethel Waters in "Mamba's Daughters" is current at the Lakes Region.

'Miles' So-So, Reading, Pa.

Reading, Pa., July 27.

"Miles to Heaven," with Charles Korwin, for a possible run on Broadway in the fall, played to only fair business in its tryout last week at Deer Lake Theatre near here. The show, presented by Joseph W. Kapfer and Leonard Soloway and directed by Arthur J. Beckhard, is due for some rewrite, Soloway says.

"The Country Girl" with Betty Field and John Beal, opened last night (Mon.) for one week. Jeffrey Lynn and Elaine Stritch in "Goodbye Again" are set for next week.

The Berks Players racked up their most successful show of the season with "Gigi" last week at Green Hills Theatre here. A total of 1,608 persons attended for a gross of almost $2,500.

Legit Bits

Anita Loos' new musical, "The Great Caress," has been purchased by **Grant Gaither** for contemplated production next spring. Composer and lyricist haven't been set . . . **Laurence Olivier** and his wife **Vivien Leigh** are currently vacationing at Lake Garda, in Northern Italy . . . **Lloyd Gough** has replaced **Edwin Gordon** in the off-Broadway Greenwich Mews Theatre production of "Major Barbara."

Irene M. Selznick is currently in London orbing talent for her scheduled Broadway production of **Enid Bagnold's** "Chalk Garden" . . . Theatre Guild play agenda for the season, its 35th, includes **Walter Macken's** "Home is the Hero," opening Sept. 22 at the Booth, N. Y.; Guy Bolton's adaptation of the Henry James novel, "**Child of Fortune**," **Albert Husson's** "Pavement of Heaven"; **Norman Brooks'** "Manhattan Harvest"; **Noel Coward's** "Quadrille," and **Jess Gregg's** "A Sea Shell."

Producer **Gertrude Macy's** young adopted son, whom she took to visit his home in France this summer, is being kept there permanently by his actual parents . . . **Howard Teichmann**, co-author with **George S. Kaufman** of "Solid Gold Cadillac," is motoring to Cape Cod this week and next for his first vacation in 16 years.

Gabriel Katzka hopes to produce a musical version of "Boy Meets Girl" during the 1955-56 season, but hasn't selected a composer or lyricist . . . **Robert Fryer** and **Lawrence Carr**, producers of "By the Beautiful Sea," are dickering for the stage rights to the film, "Casablanca," with the idea of having it adapted as a musical . . . **Burgess Meredith** and **Bea Lawrence** may produce "Dancin' Day," a musical edition of **Paul Vincent Carroll's** "Saints and Sinners," with book by **Jerome Chodorov** and **Joseph Fields**, music by **Frederick Loewe** and lyrics by **Harold Rome** . . . "A House Is Not a Home," **Polly Adler's** bestseller, is being adapted as a legit musical for production by **Carl Eastman** and **Jean Barrere.**

'Hazel' $36,400, Dallas, During Sizzling Wave

Dallas, July 27.

"Hazel Flagg," third show of State Fair Musicals' 13th summer season, tallied a fair $36,400 gross for its second week through Sunday (25) matinee. First week drew $35,500. Entire fortnight's showing was during the city's record-breaking heat wave, with 20 consecutive days of 100-degrees and above weather. Closing matinee had an all-time record 111 degrees. Don Ameche, Pat Crowley, Gene Lockhart and Benay Venuta were starred.

Fourth summer staging, "Naughty Marietta," opened last night (Mon.) for a two-week run. Patrice Munsel, Jim Hawthorne and Howard Morris top the cast in the Victor Herbert revival.

Martin $53,200, 'Picnic' $13,600, 'King' 94G, S.F.

San Francisco, July 27.

Town is still having its hottest legit booms in years. Opening last week of "Peter Pan," starring Mary Martin and Cyril Ritchard, drew frontpage publicity, with a star-studded preem Monday (19).

Estimates for Last Week

Caine Mutiny Court Martial, United Nations (3d wk) ($4.40; 1,147) (Paul Douglas, Wendell Corey, Steve Brodie). Solid $24,600 (previous week, $24,700).

King and I, Opera House (2d wk) (4.75; 3,252) (Yul Brynner, Patricia Morison). Soared to $94,800 (previous week, $82,000).

Peter Pan, Curran (1st wk) ($5.50; 1,758) (Mary Martin, Cyril Ritchard). New house record, $53,200. Previous high, $50,000, held by Danny Kaye playing at $4.80 top.

Picnic, Geary (4th wk) ($3.85; 1,550) (Ralph Meeker). Under $13,600 (previous week, $16,500).

'Town' $37,300, Chi; Douglas $9,700

Chicago, July 27.

Loop legit biz was aided last week by cooler weather and upbeat tourist traffic. Attendance was uneven, however.

Estimates for This Week

Time Out for Ginger, Harris (28th wk) ($4.15; 1,000) (Melvyn Douglas). Nearly $9,700 (previous week, $9,100).

Wonderful Town, Shubert (3d wk) ($4.60; 2,100) (Carol Channing). Over $37,300 (previous week, $34,900.

'CARMEN' (IN ENGLISH) $52,000, STARLIGHT, K.C.

Kansas City, July 27.

"Carmen," in an English language adaptation of the Bizet classic, grossed a respectable $52,000 last week at the Starlight Opera here. It was the first straight opera to be presented at the al fresco spot and was well received.

"Gentlemen Prefer Blondes" is current, with film actress Penny Singleton as star and Betty O'Neil, Donald Burr, Eric Brotherson, Mary Finney and Morley Meredith as leads. It's expected to gross about $48,000, which is okay.

Jeanette MacDonald 40G In 'Bittersweet,' L'ville

Louisville, July 27.

"Bittersweet" grossed $40,000 last week at the Iroquois Amphitheatre here, breaking the 16-year record for the Al Fresco spot. Previous mark of $34,750 was set by "Kiss Me, Kate" two years ago. Patrons were seated in the drained pool in front of the orchestra and there were standees at most performances.

Excellent reviews, a standout performance by Jeanette MacDonald and fine cast, and strong word-of-mouth drew the top biz. Robert Shafer, tenor, sang the male lead and registered in both vocal and dramatic effort. Louise Kirtland and Rose Ingham were featured.

"Boys From Syracuse," fourth in the six week series, opened last night (Mon.).

B'way Still Sagging; 'Apple' 14G, Shirley $26,300, 'Carousel' $23,200, 'Waltz' $10,200, 'King' 9G, 'Men' $7,700

Summer b. o. recession is in full swing on Broadway. Several shows are sweating out negligible grosses waiting for the traditional rebound expected to take effect in mid-August.

Practically all entries suffered dips last week from the previous session, with receipts at one show dropping $6,800. Takes at two of the weaker plays managed to keep pace with the previous week, but the individual slipoff in grosses generally ran over $1,000.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% amusement tax, but grosses are net: i.e., exclusive of tax.

Anniversary Waltz, Broadhurst (C) 16th wk; 123; $4.60; 1,160; $28,000) (Macdonald Carey, Kitty Carlisle). Just under $10,200 (previous week, $11,000).

By the Beautiful Sea, Majestic (MC) (16th wk; 124; $6.90; 1,510; $58,000) (Shirley Booth). Nearly $26,300 (previous week, $27,400).

Caine Mutiny Court Martial, Plymouth (D) (27th wk; 212; $5.75-$4.60; 1,062; $33,500) (Lloyd Nolan, John Hodiak, Barry Sullivan). Went clean again, holding at almost $33,700.

Can-Can, Shubert (MC) (64th wk; 508; $6.90; 1,361; $50,160). Over $45,800 (previous week, $47,300).

Carousel, City Center (MD) (8th wk; 64; $3.60; 3,099; $46,000). Over $23,200 (previous week, $23,100).

Golden Apple, Alvin (MC) 14th wk; 111; $4.60-$3.45; 1,150; $40,807). Just under $14,000 (previous week, $20,600); closes Aug. 7.

King of Hearts, Lyceum (C) (17th wk; 130; $5.75-$4.60; 995; $23,389) (Donald Cook, Jackie Cooper). Just under $9,000 (previous week, $10,600).

Kismet, Ziegfeld (O) (34th wk; 268; $6.90; 1,528; $57,900) (Alfred Drake). Just under $53,000 (previous week, $54,900).

Oh Men, Oh Women, Miller (C) (32nd wk; 262; $5.75-$4.60; 920; $23,248) (Lloyd Bridges). Over $7,700 (previous week, $7,500).

Pajama Game, St. Louis (MC) (11th wk; 84; $6.90; 1,571; $51,717) (John Raitt, Janis Page, Eddie Foy, Jr.). Almost $51,700 again.

Sabrina Fair, Royale (C) (36th wk; 285; $4.60; 1,172; $24,000). Almost $9,800 on twofers (previous week, $9,700).

Seven Year Itch, Fulton (C) (88th wk; 701; $5.75-$4.60; 1,063; $24,000) (Tom Ewell). Almost $15,300 (previous week, $15,600).

Solid Gold Cadillac, Music Box (C) (38th wk; 301; $5.75-$4.60; 1,077; $27,811). Just under $15,200 (previous week, $18,300).

Tea and Sympathy, Barrymore (D) (43rd wk; 341; $5.75-$4.60; 1,060; $28,300) (Joan Fontaine). Almost $18,100 (previous week, $18,400).

Teahouse of the August Moon, Beck (C) (41st wk; 328; $5.75-$4.60; 1,214; $31,681) (David Wayne, John Forsythe). Went clean again, holding at almost $32,200.

'Okla.' 56G, Pitt Stadium; Best Gross in 3 Years

Pittsburgh, July 27.

"Oklahoma" was the smash of the season at Pitt Stadium last week. Under-the-stars presentation of the Rodgers and Hammerstein musical drew a great $56,000 for the best take of the last three years. Show got a break, too, in the favorable weather. Rainstorm Tuesday night (20) cleared just before performance time, which might have cost boxoffice a couple of grand, but all the other evenings were warm, clear and practically sellouts.

Cast was headed by Harry Stockwell, Gloria Hamilton, Albert Cibelli, Jr., Patricia Englund, Dave Mallen, Florence Dunlap, Jerry Mann, Walter Donahue, Maggi Nelson, George Lawrence and Barbara Louis. "Wish You Were Here" is current, with virtually the entire Broadway company headed by Shelia Bond, Paul Valentine, Jack Cassidy and Patricia Marand.

Season has two more shows to go, "Student Prince," with Brian Sullivan, and Jeanette MacDonald in "Bittersweet."

'Itch' $15,400, L.A.; 'Porgy' $63,900

Los Angeles, July 27.

Legit business continued at a lively clip last week despite a continued heat wave. All houses reported operating profits, although some were of a fractional nature. No new arrivals this week.

Estimates for Last Week

Lady's Not for Burning, Ivar (2d wk) (400; $3.30). Up to profitable $3,300 and extended through Aug. 8.

N. Y. City Ballet, Greek Theatre (3d wk (4,407; $3.60). Got $34,000.

Porgy and Bess, Philharmonic Aud (2d wk) (2,670; $4.80). Up to $63,900 including tax which the show retains.

Seven Year Itch, Biltmore (4th wk) (1,636; $3.85). Steady at $15,400.

That's Life, Las Palmas (4th wk) (400; $3.30). Off slightly to $5,400.

Yiddisher Dragnet, Civic Playhouse, (1st wk) (400; $3). Started off profitably with $3,200 for the initial frame.

'Okla.' $34,300, a Record, Toronto's Melody Fair

Toronto, July 27.

Leighton Brill production of "Oklahoma" grossed a smash $34,300 last week to set a house record for the four years of Melody Fair's theatre-in-the-round setup. With midtown Arena Gardens' masked-off, 5,300 seats scaled at $2.50 top, advance sellouts saw an attendance of 23,623 payees, with just over 6,000 in for the two Saturday evening (24) performances, also a record.

Piece could easily have been held over for another fortnight but for the exigencies of the incoming "Finian's Rainbow."

'Prince' Tame 12½G, Cleve.

Cleveland, July 27.

Musicarnival's in-the-round production of "Student Prince" grossed a mild $12,500 here last week at a $3.50 top. Lukewarm notices and the recent showing of Metro's film version of the venerable operetta apparently hurt biz. Lillian Murphy and William Boehm sang the leads, with Boehm doubling as stager.

"Finian's Rainbow" is this week's bill.

'Pacific' $22,300, D.C.

Washington, July 27.

"South Pacific," whose grosses have been ebbing recently at the National Theatre here, showed signs of a comeback last week, its 10th, by rebounding to $22,300.

Business is expected to pick up at this end of the long run, with those who have failed to see it getting tickets before the local windup Aug. 14.

'MUSKETEERS' 36G, ST. L.; WORST IN MANY YEARS

St. Louis, July 27.

With the record heat wave continuing, not even favorable reviews could save business for "Three Musketeers" last week in the Municipal Theatre Assn's alfresco playhouse in Forest Park. Revival, playing a seven-night stand through Sunday (25), grossed about $36,000, the worst stanza in many seasons. Attendance was about 43,000. Cast included William Johnson, Gail Manners and Rosemary Kuhlmann.

First local outdoor presentation of "Panama Hattie" opend last night (Mon.) before an audience of 8,000 and an estimated gross of $6,500. Mary McCarty has lead role, with Lew Parker, Martha Stewart, Danny Scholl, Nick Bullett and Fred Harper.

Plays Abroad

Paris Galant '54

Paris, July 20.

Mitty Goldin presentation of revue in two acts (30 scenes) by Jean Givals and Hemec. Staged by Givals, Hemec; new music by Goldin; choreography and costumes, Luska; sets, Pellegry; musical arrangements, Marguerite Leegros. With Nita Raya Lestelly, Rene Novan, Yoshiko, Maurice Vamby, Georges Chauvier, Marcel Arnal, Leo Smith, Claude Gregory, Jean-Claude Rameau, Simone Alex, Irene Breor, Monique Clarence, Paris Beauties (12). At Theatre Capucines, Paris; $3 top.

Mitty Goldin has pumped his perennial summer show back onto the boards of his Theatre Capucines and has come up with a fair hot-weather offering. New version retains nine of its proven numbers, and adds a new batch, plus new topliners and a more svelte choral group to make this the top girl revue among the second string group. It looks to do a neat biz with enough skits, nudity and production to make for a tourist-eye view of Gay Paree.

New headliners are music hall veterans and Nita Haya and Lestelly give out with an earthy flair for a ballad or a production number that sparks their comeons into the top bits here. Whether it is as a pair of clandestine lovers in various epochs or as a lowdown apache duo they make for showmanship. Sketches and numbers reel by and chorcography is acceptable, costumes and decors okay, and general production and interp level above average.

Among those noticed are Yoshiko, a tremulous-voiced Japanese singer; Huguette Duval, a bouncy turn-of-the-century soubrette; Irene Breor, a saucy chantoosy; Simone Alex, an earthy comedienne; Arlette Patrick, a bouncy bundle of sexiness, and Claude Gregory, the dancer. Music is a potpourri of oldies, and this show will probably have its usual good summer run. *Mosk.*

Where There's a Will

London, July 5.

Jack Payne and Will Hammer production of new comedy in three acts by R. F. Delderfield. Directed by Frank Shelley. At Garrick Theatre, London; $2.25 top.

Annie Yeo	Marjorie Rhodes
Alfie Brewer	Leslie Dwyer
Fred Slater	Bill Owen
Amy Slater	Doris Yorke
Maud Hodge	Betty Owen
June Hodge	Pat Sandys
Lawyer Arscott	Derek Tansley
Ralph Stokes	Edward Woodward
Casey Narracott	Sidney Monckton
Mafeking Brewer	Erik Chitty
Mr. Cogent	Charles Lepper

There is scant hope that this rustic comedy will repeat the earlier phenomenal success of the author's RAF comedy, "Worm's Eye View." It is mildly amusing on wellworn lines, featuring two comedians best known to British film audiences. There is little to catch the eye of the present-day choosey theatregoer. It would be improved by the cutting of some earthy vulgarisms more in pantomime tradition; as is, it is below West End standards and would be no good for the U.S.

A bunch of cockney relatives descend on a Devonshire farmhouse which they expect to inherit from their deceased uncle. There is no will and the nephew and two nieces, next of kin, each plan different ways of disposing of the dilapidated property. The nephew, who for years has longed for a country life, is determined to carry on and improve the farm; his sisters and brother-in-law, all out for a quick sale, wrangle over their rights and prospects. In the end the will turns up, and the self-effacing housekeeper proves to be the sole beneficiary. She makes no bones about luring the would-be farmer into her matrimonial net, a suggestion at which he shies, but eventually succumbs.

Marjorie Rhodes is excellent as the matter-of-fact housekeeper while Leslie Dwyer gives a good characterization of the town sparrow yearning for the hedgerows. Bill Owen gets most of the laughs as the spiv brother-in-law. Pat Sandys and Edward Woodward bring a budding love interest to leaven the turmoil. Betty Owen and Doris Yorke give first rate portrayals of the quarrelsome sisters, Charles Lepper makes the most of his brief appearance as an investigating government official, and other roles are competently handled. Piece is well directed by Frank Shelley. *Clem.*

Alvaro Piuttosto Corsaro

(Alvaro, Quite a Pirate)

Rome, July 15.

Teatro Sistina presentation of Errepi (Remigio Paone) production of revue in two acts by Garinei and Giovannini. Stars Renato Rascel; features Tina de Mola, Peters Sisters, Flora Medini, Bluebell Girls (12). Directed by authors. At Teatro Sistina, Rome; $2.50 top.

As with their last-year musical, "Attanasio Cavallo Vanesio," likewise a Renato Rascel starrer and season topper, authors Garinei and Giovannini have this year come up with another well-written, elegantly-produced show. It shapes as a likely repeater to last year's b.o. winner. Authors likewise are setting what for local revue theatre is still a new pattern in giving their show a strong plot line, usual revues here avoiding such complications.

Comedian Rascel plays the timid pirate captain whose quest for a second half to his treasure map leads him through varied adventures at sea and in port. His crew mutinies, and action segues on isle of Martinique, where he lands in quest of the gal who holds part two of the map. Varied isle adventures end just before plot falls apart at seams in a finale which has little or nothing to do with the original.

Show is varied, colorful and well-paced through act one, then overlong and slowish. As usual with local shows, one hour could be trimmed to advantage of all concerned. Rascel works hard—he's in almost every scene, carrying the plot—and registers effectively throughout. His up-to-date comic sense and nonsense, his all-round talent as thesp and terper, plus vocal and musical contribs all add up to good entertainment and a well-held audience. He's probably tops in his field here today.

Tina De Mola returns to the local boards in this revue after a few years' absence, adding sight and sound values to a pleasing personality. Peters Sisters are by now local faves in the begoff class and register at every turn. Further strong contrib is turned in by Flora Medini, who plays Rascel's secret flame, following the pirate as his cabin-boy. Bluebell line of 12 British lookers, now standard equipment in Rascel's shows, add their w.k. brand of precision terping to show's advantage. Their mambo number is one of show's standouts. *Hawk.*

Donadieu

Zurich, July 5.

Schauspielhaus production of drama in three acts by Fritz Hochwaelder. Directed by Leopold Lindtberg; set, Teo Otto; technical direction, Ferdinand Lange; lighting Walter Gross. At Schauspielhaus, Zurich, with Heinz Woester, Anneliese Betschart, Herm n Wlach, Gustav Knuth, Erwin Parker, Ernst Ginsberg, Walter Richter, Traute Carlsen, Friedrich Carlmayr.

New drama by Austrian playwright Fritz Hochwaelder, Swiss-domiciled author of "The Strong Are Lonely," again treats problems of religion, human conscience and suppression of personal feelings for the good of a "cause" with tact, dignity and unmistakable dramatic talent. However, despite play's qualities, it appears doubtful whether "Donadieu" might share a happier fate in the U. S. than its predecessor, being heavy-handled at times, and not always convincing.

The story is laid in 17th Century France. A Protestant nobleman, whose wife was tortured and killed by a Catholic warrior, has been waiting six years for revenge, when fate brings the same warrior back to his castle. However, he is carrying a royal message giving grace to the so-far-pursued Protestants, but which is instantly annulled if any harm is done to the bearer. For the benefit of his brethren-in-faith, Donadieu finally renounces his long-sought revenge.

Play's structure is uneven, with several passages definitely lagging. Others build up to genuine dramatic intensity. Special credit is due Leopold Lindtberg for his excellent direction and Teo Otto for a simple, but effective set. Performances are of high calibre throughout, with top honors carried away by Heinz Woester in the title role, Ernst Ginsberg as the warrior's stern companion and Erwin Parker as a both amusing and pathetic poet, one of play's most vivid characters. *Mezo.*

MONTREAL FESTIVAL TO OFFER MOLIERE PLAYS

Montreal, July 27.

Highlight of the 19th Montreal Festival, opening Aug. 3, will be a series of Moliere plays presented by Le Theatre Du Nouveau Monde. The '54 Festival will be the longest in Festival history extending six weeks to Sept. 13 at Hermitage grounds here.

During the first five nights of Festival, the group will offer Moliere's "Don Juan," "L'Avare," "Le Mariage Force Sagnarelle" and "La Jalousie du Barbouille." Other Festival offerings will include Montreal Repertory Theatre in Shaw's "Saint Joan," chamber music concerts, folklore dancing and Arthur Honegger's "Le Roi Davied" symphonic psalm. Paul Gouin, prexy of the Montreal Festival, Inc., and arts counsellor to the government of the province is again in charge.

St. Louis Adopts Charge-It Legit

St. Louis, July 27.

A pay-as-you-go Playgoers plan has been inaugurated by Paul Beisman, manager of the midtown American Theatre, for the 1945-55 legit season opening Sept. 20 with "King and I." Hypo is in the form of a charge account policy, similar to that used in department stores, etc., and is the first time such an idea has been used for local legit. Gimmick has proved effective in other towns.

Members of the Playgoers of St. Louis will be permitted to purchase the same seats for each presentation and will be billed regularly. The plan eliminates, visits to the b.o., telephone calls, telegrams and similar time-consumers. Beisman is convinced that those who use the new plan will pay promptly and he anticipates no losses during the season.

Barn Notes

Ellen Parker, who has a lead role in the "Girl on the Via Flaminia" at the Norwich (Conn.) Summer Theatre this week, will appear at the barn next week in "My 3 Angels," starring **Victor Jory** . . . Ensemble Theatre, new strawhat group in Charlotte, N. C., made its bow July 19 at Queens College's al fresco theatre with a four-performance run of **Robert Ardrey's** "Thunder Rock." **William W. Snyder** is production consultant for the theatre . . . Vagabond Players, in their second season of tent theatre productions at Flat Rock, N.C., are offering a 10-week play series under the direction of **Anita Grannis.**

Songwriter **Harry Nemo** house-guesting with **Monte Proser** at New Hope, Pa., while they collab on a new musical, "The Happy Way," skedded for fall production with an all-Negro cast . . . **Barney Biro** will direct "Stalag 17," starring **Murray Hamilton**, which begins a week's run at the Bucks County Playhouse, New Hope, Pa., Aug. 9 . . . **Arthur Sicrom** has exited as director at the Somerset (Mass.) Playhouse.

Illness of **Kim Stanley** who was slated to play femme leads at Philly's Playhouse-in-the-Park in "Golden Boy" next week and "Sabrina Fair" two weeks later, has necessitated replacements. **Olive Deering** will play in "Golden Boy," which has her husband, **Leo Penn**, as pugilist-hero, and **Georgiann Johnson**, featured femme player at the Playhouse in "Boy Meets Girl" and "Front Page," will co-star with **John Baragrey** in "Sabrina" . . . **Julius Bing** will appear in "Stalag 17" next week at the Bucks County Playhouse, New Hope, Pa.

Two Granite State Barns

Manchester, N. H., July 27.

Two more barns have opened in New Hampshire. The Hutchinson Summer Theatre, in Raymond, started with "For Love or Money."

In Whitefield, the Chase Barn Playhouse launched its eighth season with "You and I," by Philip Barry.

Strawhat Tryouts

(July 26-Aug. 8)

Aboard the Bandwagon, revue—Bucks County Playhouse, New Hope, Pa. (26-31); Grist Mill Playhouse, Andover, N. J. (2-7) (Reviewed in VARIETY this week).

Automobile Man, by Calder Willingham—Bucks County Playhouse, New Hope, Pa. (2-7).

Brothers, opera by George Antheil — U. of Denver Theatre (28).

Carolina Charcoal, musical, by Lamar Stringfield—Forest Amphitheatre, Asheville, N. C. (29-31).

Columbus Circle, by R. G. Dare —Hunterdon Hills Playhouse, Jutland, N. J. (3-8).

Dear Charles, by Alan Melville—Sacandaga Park (N. Y.) Summer Theatre (26-31); Theatre-by-the-Sea, Matunuck, R. I. (2-7) (Reviewed in VARIETY, July 14, '54).

Great Magician, by Lawrence Carra—Mill Playhouse, Hammonton, N. J. (27-31) (Reviewer in VARIETY, Nov. 28, '51).

Here We Come Gathering, by Philip King—Mountain Park Casino, Holyoke, Mass. (26-31) (Reviewed in VARIETY, Aug. 12 '53).

Magic Morning, by Thomas Phipps and Russell Medcraft — Ivy Tower Playhouse, Spring Lake, N. J. (2-7).

Moulin Rouge, by Pierre La Mure—Strand, Wilmington (28-31).

My Heart Don't Say So, by G. F. Reidenbaugh — Town 'n' Country Playhouse, Clarence, N. Y. (3-8).

Open House, by Daniel Durning and Jo Barrett—Ethan Allen Players, Brandon, Vt. (27-31).

Out of This Wilderness, by Joseph F. Ingham—Outdoor Theatre, Selingsgrove, Pa. (28, 29. 31).

Put Them All Together, by Theodore Hirsch and Jeanette Patton — Somerset (Mass.) Playhouse (26-31).

Sudden Alarm, by Gene O'Donnell — Cape Ann Playhouse, Gloucester, Mass. (26-31).

Summer Day, by Reginald Lawrence—Lakeside Summer Theatre, Lake Hopatcong, N. J. (3-8).

13 Clocks, by James Thurber, and Trouble in Tahiti, by Leonard Bernstein—Westport (Conn.) Country Playhouse (26-31); Somerset (Mass.) Playhouse (2-7) (Reviewed in VARIETY this week).

This Property Is Condemned, by Tennessee Williams—Fogg Museum, Cambridge, Mass. (28-31).

Triumph of Honor, by Alexandro Scarlatti — White Barn Theatre, Westport, Conn. (7-8).

Walk Talk, revue—Lakewood Playhouse, Barnesville, Pa. (2-7) (Reviewed in VARIETY, July 21, '54).

Waltz Down the Aisle, musical, by Edward Eager — Lambertville (N. J.) Music Circus (27-1).

White Sheep of the Family, by Ian Hay and L. du Garde Peach—Monomoy Theatre, Chatham, Mass. (28-31) (Reviewed in VARIETY, July 7, '54).

B'way Price Boost

Continued from page 1

the b.o. increases of the last couple of seasons, the price of tickets for musical shows is still almost exactly the same as it was 25 years ago. During that time, it's noted, the price of a loaf of bread has soared from 5c to 24c. In the same period, theatrical costs have risen proportionally with the general price index.

Although no b.o. scales for fall musical shows have been announced, the tendency reportedly is to jack up the price of all seats. Thus, for "Fanny," the Joshua Logan-S. N. Behrman-Harold Rome musical due the first week in November at the Majestic, N.Y., the tentative plan is to charge $7.50 for the orchestra, $6.25 for the mezzanine and comparable hikes for the rest of the house. At the scale, the capacity gross for the week would be over $60,000, excluding tax.

Similar top is understood to be planned for the revival of "On Your Toes," at the 46th Street, N.Y., with a premium of about $8 for the special orchestra-divan seats in the front rows. For "Silk Stockings," due late in December at the Imperial, N.Y., the top will probably also be $7.50.

After prices had declined from the $6 and thereabouts top of the 1920's, most musicals in the late 1930s and early 1940s had a $4 top, plus tax. Then the top went to $5 and, in the last couple of seasons, to $6. That's pretty much the prevailing level now, plus the 10% Federal tax and recently-imposed 5% New York City levy.

Film Vs. Legit

'Caine' in S. F.

San Francisco, July 27.

With the "Caine Mutiny Court Martial" ending its three-week run at the United Nations (formerly Alcazar) and the "The Caine Mutiny" film going into its fourth week at the St. Francis, the factor of the two versions playing opposite each other seems to have had only a plus effect on boxoffice.

Earl Long, manager of the St. Francis, reports that the simultaneous appearence of both adaptations has made the town "Caine Mutiny" conscious. Long placed an ad in the United Nations program for the stage edition saying, "Now See the Whole Story at the St. Francis."

Randolph Hale, manager of the United Nations, says the only reaction as far as he could determine at the legiter was that a few customers say that after seeing the picture they wanted to attend the play. Hale had a blowup of the Ed Sullivan column plugging the stage version placed in the lobby. "There was really no traceable way of comparison," he says.

The stage version did strong business the first two weeks and then tapered off, but this is normal for legits here and presumably would have occurred anyway. The film opened at a strong $42,000, dropped to $31,000, then $23,000 and this week was still holding up at $19,000.

No Effect on B'way

New York showing of the film, "The Caine Mutiny," has apparently had no effect on attendance at the original production of the legit "Caine Mutiny Court Martial," at the Plymouth, N. Y. With receipts for the picture good but not up to expectations, the stage version has continued to play to the legal limit of standees at all performances, with little shrinkage of the advance sale.

Ads for the screen adaptation have stressed that it contains the "complete" story by Herman Wouk. Only change in the ad copy for the legiter since the opening of the film has been the insertion of a line reading, "in person" above the names of costars Lloyd Nolan, John Hodiak and Barry Sullivan.

Current Road Shows

(July 26-August 7)

Caine Mutiny Court Martial (Paul Douglas, Wendell Corey, Steve Brodie)—Alcazar, S. F. (26-28); Opera House, Central City, Col. (30-7).

King and I (Yul Brynner, Patricia Morison)—War Memorial, Aud., S. F. (26-31); Opera House, S. F. (2-7).

Peter Pan (Mary Martin) (tryout) —Curran, S. F. (26-7) (Reviewed in VARIETY, July 21, '54).

Picnic (Ralph Meeker)—Geary, S. F. (26-31); Aud; Portland (3-5); Temple, Tacoma (6-7).

Porgy & Bess—Philharmonic Aud., L. A. (26-7).

Seven Year Itch (Eddie Bracken) —Biltmore, L.A. (26-31); Geary, S.F. (2-7).

South Pacific (Jeanne Bal, Webb (Tilton)—Nattional, Wash. (26-7).

Time Out for Ginger (Melvyn Douglas)—Harris, Chi (26-7).

Wonderful Town (Carol Channing)—Shubert, Chi (26-7).



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Literati

Not So 'Confidential' Sales

Bob Harrison, publisher of Confidential, the bimonthly "expose" mag, claims a 96% sellout of the current (September) issue which had a peak print order of 1,600,000, all of it newsstand sale. Now, says Harrison, he will apply for ABC membership. He avers this makes Confidential's unusual sellout the No. 2 newsstand sale of any periodical.

Harrison benefits largely from extraordinary Winchell plugs, both columnar and radio-tv, because many of the "expose" targets parallel the columnist's own negative views on the subjects.

Dick Winslow to Newsweek

Richard Winslow has resigned from the RCA public relations staff to become science editor of Newsweek.

RCA press veepee Orrin E. Dunlap Jr. originally took Winslow off the N. Y. Herald Tribune staff where he was the science expert.

Mary Pickford's Valentine

Doubleday plans a Feb. 14 publication next year of Mary Pickford's "This Is My Life," her autobiog which was first serialized in Woman's Home Companion. The St. Valentine's Day tieup is keyed to the "America's Sweetheart" slogan which identified the yesteryear film star in her heyday.

Book was ghosted by Louis Biancolli, the N. Y. World-Telegram & Sun music critic who also did the Mary Garden (Simon & Schuster) and Kirsten Flagstad (Putnam) biogs, besides several works on opera and concert.

Betty Scheyer's 'Playwright'

"So You Want To Be A Playwright" is a sprightly, slender volume by Betty Scheyer (Exposition Press; $3). It deals with her experiences while a play of hers, "Private Affairs," was being produced in Hollywood last year. She has directed in little theatres around L. A. for years, her first being "Lady Windermere's Fan" for the Coronado St. theatre about 20 years ago. *Scul.*

Prolific Weisinger

Mort Weisinger, freelance mag writer who is also story editor of National Comics (Superman) publications, has returned from Coast where he and producer Whitney Ellsworth set story lines for newest series of 26 "Superman" tv pix. Ellsworth will start shooting these in October with urgent consideration being given to making at least part of the series in color. Ellsworth is likewise producer of "The American," historical suspense series of videoers starring William Lundigan.

Weisinger has major articles in both July and August issues of Coronet and will be represented in early issues of This Week.

Herbert's 'Kissed'

Playwright-scenarist F. Hugh Herbert continues his study of the adolescent female in his new novel, "I'd Rather Be Kissed" (Random House; $2.95). Using the "diary" technique to explore the psyche of his young heroine, Dolores, Herbert has produced a typical comedy of "growing up," which makes delightful midsummer hammock-reading.

It should surprise no one in show biz if Dolores, her family, her friends, and her cocker spaniel turn up on Broadway or across the wide screen when days grow shorter. *Down.*

Sundry Anthologies

Pan American Airways, utilizing its own network of offices in 84 countries and colonies, in collaboration with Simon & Schuster, will publish "New Horizons," a guide to world travel.

Another anthology, under the auspices of Fortune, will be "100 Stories of Business Success," also S&S.

Same pub will also issue "A Treasury of the World's Great Speeches," selected and edited by Houston Peterson, beginning with Moses proclaiming the 10 Commandments and ending over 400 pages later with Pres. Eisenhower's historic Inaugural Address. In between are some of the finest oratorical excerpts of Julius Caesar, Martin Luther, Patrick Henry, Robespierre, Karl Marx, Sir Winston Churchill and Adlai Stevenson. The anthologist is Professor of Philosophy at Rutgers U.

More Show Biz Biogs

Louis Armstrong has finally gotten his autobiog, "Satchmo (My Life In New Orleans)" in shape for Prentice-Hall publication in October. It brings it up to the middle of the 1920s, indicating there may be a sequel.

Bob Hope's Satevepost autobiog, "This Is On Me," as told to Pete Martin, has been retitled, "Have Tux, Will Travel," for its book publication, by Simon & Schuster.

Arthur Marx's biog of "Groucho!" is subcaptioned, "A Son's-Eye-View of His Life," which S&S is bringing out in November.

Fred Allen has assembled some of his brighter radio program scripts for publication by Atlantic Press (Little, Brown) in November, under the title of "From Year to Year." The humorist will include samples of "Town Hall News," "The People You Didn't Expect to Meet" and "Allen's Alley." He'll discourse on the stories behind these program formats, along with his pet peeves in Hollywood and show business, and his two great loves: New York and New England, He's a Bostonian.

"Memoirs of Elsa Maxwell," as serialized in abridged form in Woman's Home Companion, will be published in book form as "RSVP: Elsa Maxwell's Own Story" in October.

Jacqueline Cochran (Mrs. Floyd Odlum) has done her memoirs under the title of "The Stars At Noon" for Atlantic Monthly Press (Little, Brown), due in October.

Westinghouse is now giving its favorite shill top billing in a recipe book entitled "The Betty Furness Westinghouse Cookbook," which is for September publication via S&S.

'That Was No Typewriter—'

"The Wonderful Writing Machine," new monograph on typewriters by Bruce Bliven, Jr., (Random House; $3.95), contains unexpected show biz angle.

Author mentions the fact that by 1915, "vaudeville comedians could no longer get away with jokes about typewriters. ('I saw you and your queen walking down Main Street last night.' 'Oh, that was not my queen, that was my typewriter!')." (Stenogs were called 'typewriters' for many years). Author reports, however, that as late as 1911, troupers got laughs, "or at least a snicker, with: 'Wanna see something? Well, all you have to do is hit the key next to Z and you can see the X raise. X-rays!'"

Cute cut in tome shows Gus Edwards' "Six Blonde Typewriters," a terp act that "tapped out typewriter rhythm accompaniments for songs and dances." Oddly, no mention is made in text of many outstanding plays and movies that have used the typewriter as an obligatory prop—not to mention the fact that most 20th century prizewinning scripts were originally typed, as opposed to being done in longhand.

Lin Yutang gets space in Bliven's book for his invention of the first workable Chinese typewriter which prints 5,000 characters but is no larger than an ordinary machine. Author also reports in some detail Mark Twain's various adventures with typewriters. *Down.*

Beaverbrook Switch

Reported in London last week that Lord Beaverbrook has given away his controlling majority in Beaverbrook Newspapers when a block of shares was transferred to the Beaverbrook Foundation, of which he is chairman. The Foundation is a charity established as a British Empire Education Trust to aid the work for Empire students.

Control of the sheet group, which publishes the Daily and Sunday Express, Evening Standard and Glasgow Evening Citizen, will remain in the family, however. Annual returns showed the principal shareholders at Jan 1 last as Lord Beaverbrook, 375,000; Control Nominees Ltd., 464,000, and Max Aitken, son of Lord Beaverbrook, 323,000 shares.

Ghost, Go Check Your Shroud

So much has been ghosted about the confessions of former FBI men that it is a relief to find one who does his own composing and that as a serious novelist. Louis Cochran has written several good ones and his latest, "Row's End" (Little Brown; $3.50), has a lusty theme, dealing with sharecroppers who were fun when dollar cotton was king and devils when the depression drove cotton down to a give-away.

Cochran certainly knows his native Mississippi. He has been living around Hollywood for several years and shows the Jim Tully influence in his work, but it is Mississippi for all that. This is the sort of story Europeans say they wish Hollywood would make. Maybe the solution is for an Italian company to come here, make it and sell it to us as well as themselves. At least this would represent a switch from the cycle of pix both nations have had to take from Hollywood since "Quo Vadis." *Scul.*

Whiting's Tome Misses

Frank M. Whiting's "An Introduction to the Theatre" (Harper; $6), is marred by the fact that the author introduces such unlikely people as **Kathryn Cornell, Frederigo Lorca, Adelaid** Neilson, and a couple of gents who, apparently, may be **Meyerhold** or **Mejerhold**—Stanislavski or Stanislavsky. The writer, a professor of speech and theatre arts at the U. of Minnesota, and the house of Harper, upholding these deflections, cannot expect their weighty tome to be regarded seriously as a reference work. When authors pontificate from pedagogical heights upon the "art and craft" of the stage, it behooves such scriveners and their publishers to respect readers and researchers with a modicum of care in the preparation of their texts.

Prof. Whiting's book, in other respects, is serviceable, if not inspired. Copious footnotes cue his sources to standard works on acting, directing and stage history. Like most workers in tributary theatre, the professor leans heavily upon academic activities in the drama, and professionals will find the book slowly paced. In fairness, it must be reported that Whiting presents an "introduction," as his title suggests, hence the professional is not necessarily his principal concern.

Sections on technical aspects of the theatre—playhouse architecture, scenic design, and lighting—are especially well handled from a beginner's point of view. There are many fine illustrations. With greater care in preparation, this volume might stand with merit beside Bert Gruver's "Stage Manager's Handbook," an excellent Harper production, which is plugged on the jacket of Whiting's tome. *Down.*

CHATTER

Bob Sylvester's "The Big Boodle" mysterioso off the Random House presses.

Thesper Cyril Cusack had poem, "Resting," published by Irish Times recently. It's an accolade for poets in Ireland.

P. W. Manchester, managing editor of Dance News, due in N.Y. Friday (30) after 10 weeks abroad in Scandinavia and England.

David Dortort has been commissioned to write a novel based on "The Number One," bullfight picture to be made in Mexico.

VARIETY mugg Maxwell Sweeney back from quickie to Paris and London to record French and British film toppers for Radio Eireann's Film magazine.

Better Living Family Club Inc. chartered to conduct business of publishing books, with office in Brooklyn and with capital stock of 200 shares, no par. Samuel J. Moskowit, 225 Broadway, N.Y., filing attorney.

Samuel S. Vaughn, with Doubleday's syndicate department as assistant to Bill Berger, manager of that department, named trade advertising manager. Miss Marcia Lontz replaces Vaughn with Doubleday Syndicate.

Thesper Nigel Fitzgerald, who writes thrillers in spare time, has had his latest, "The Rosy Pastor," banned by the Irish Censorship Board with 51 others on grounds that they contain matter considered "indecent or obscene."

Tom O'Malley and Bob Cuniff (both ex-TV Guide and TV Forecast, Chi) now doing a five-a-week tv newspaper column being syndicated to 14 papers. Called "Channel One," it's strictly of a fan nature with gossip, etc. Kicked off Monday (26).

George Frazier's pungent piece on "Cafe Society" in current Coronet a hep inside on the breed, as only a confirmed nitery hound could appraise—this kind of savvy insight and inside stuff can't be done with the normal article "research" approach.

Irving Settel, who edited "Television Advertising & Promotion Handbook" and is creator of the video show, "Who's the Boss?" (ABC-TV net, Friday evenings), has another book, "Top TV Shows of the Year," due in October. He teaches television at Pace College, N. Y. Hastings House publishes "Top TV Shows."

Pvt. Bob Sweeney, on military leave from the Frances E. Kaye Broadway flacker, is now on the staff of Pacific Stars & Stripes in Tokyo. Sweeney's wife, Joan, formerly with NBC, joined her husband (22) to be with him for his year of service. Incidentally, Sweeney is covering the Ginza nitery and film beat for Stripes feature ed, VARIETY Tokyo mugg Dick Larsh.

SCULLY'S SCRAPBOOK

By Frank Scully

Desert Springs.

Anybody who has watched Lady Luck over a long period of time knows she never reigns but what she bores. She never does things by halves. Either she throws favors your way one after another or she gives you one brushoff after another.

It is therefore with no sense of personal pride that I report I have run into a second hot exclusive in almost as many weeks. Not zeal, just luck.

The first exclusive concerned the first meeting recently between Walt Disney and Max Fleischer, animated cartoon tycoons, in all their years in show biz.

My second exclusive concerns the first roadshow ever to perform at Desert Springs in its history. As president of the resort's chamber of commerce I admit I had an inside track on this exclusive, but any alert reporter could have pulled a Pearson and beaten me to it.

Up to now, Desert Springs, an unthriving slope on the Mojave Desert, has been passed up by everything except rattlers, centipedes, scorpions, black widows, lizards, tarantulas, flying ants and stink bugs. No flea-bitten one-ring circus has even stopped there long enough to take on water.

The Memphis of the Mojave

Though Hollywood is only 80 miles away, we have never had a sneakview for the simple reason that there is not a projection booth within 25 miles of the place. Even medicine shows, one-man rodeos and writhing chili-pickers have passed us up.

A few weeks ago while I was training a pair of fieldglasses on Mt. Whitney, 200 miles away, I was startled by a voice at my side. "Pardon me, pardner," the man said, "my name is J. Stuart Campbell."

"Cattle or sheep?" I asked.

"Sheep," he said. "I teach dramatic arts at San Bernardino College."

"Hams from sheep, eh? That's a twist."

"I saw you have a nice barn down the draw. I didn't notice any horses, though."

"No," I said, "they draw flies."

"People do, too, but I am more interested in that barn of yours."

"Beautiful lines," I said. "Did you ever read a book 'Five Acres and Independence?' Here I have 10 acres, so you can see what way I'm heading."

"Getting back to that barn, we'd like to stage a show there."

"What kind? Cooch, magic lantern, freaks?"

"A play. A legitimate play. An old Broadway smash success. 'Over 21.'"

"You mean Ruth Gordon's play? You're going to play that with college kids as your cast?"

"No, I mix 'em up. I use college kids for the young parts and mature actors for the older parts. In San Berdoo I direct both the college group and the community players."

"There's no stage," I said.

"We don't need a stage. We play it in the round. I've been snooping around. I noticed you have electric lights, running water and a nice cement floor to that barn. I noticed too, that in that chapel you have about fifty chairs. How many people are there in Desert Springs?"

"Well," I said, warming up, "you're talking to the chamber of commerce. We have 75 paid-up members. The rest are deadheads. Maybe 195 souls in all. No heels. Under 5,000, I understand, the percentage of heels drops to 1%. So we can't have more than one or two at most. But I don't think we have 50 people who would turn out to see your pallbearers carrying a dying art through a barn."

He said he'd like to try it anyway. "We couldn't get less laughs than the last time if we had staged it in Forest Lawn cemetery."

Orange Juice As A Bonus, Eh?

"What's your admission price?"

"We figure to charge 60c and 90c and toss in a shot of orange juice between the acts for free."

"You really must love directing plays," I said. "Don't you know the real money is in the refreshments? I once produced a play in Hollywood. It was Father Dunne's pitch for racial equality called 'Trial by Fire.' It had done well in New York and Chicago. My kids got a piece of the coke concession. I lost $860 on the run and they made $38 on soft drinks."

"We'd rather give it away," he said. For a Scot he sounded crazy. "The last time we played, we told the audience the second act wouldn't go on till all the orange juice was sold. The cast had to go out and buy up half of it to make our ultimatum stick. So now we figure we'd get more goodwill if we gave it away."

"What goodwill?" I wanted to know. "We just haven't got anything except a trading post, a garage and a postoffice. We had a desert grill but it's not open now. It had five owners in two years."

"By the way," he said, "could we have some ice cubes for iced tea? We need that in the second act."

"You need a refrigerator, too, as I remember in the play."

"We carry an old icebox. That will do."

"There's no telephone here," I warned him. "No doorbell either. You'll look pretty silly running a half-mile down to the trading post when the stage directions demand that your players telephone. Seems to me there was a lot of phoning in the play."

"We have a phone and a dry battery for the bell," he replied, rather patronizingly, I thought.

"Say, you're big league!"

The Centipede Circuit Really Rolling

He smiled and as far as he was concerned the deal was closed.

All I hoped was that my insurance covered these traveling troupers of the Centipede Circuit. As for accidents that happen to peasants who trip on chairs, cables and other people's feet, I could only pray I was judgment-proof.

I watched them putting everything in order. They really knew their business. Most of the cast pitched in. The kid playing the recently commissioned second lieutenant was named Geoffrey Lewis. A student at the college, he was 18. It was his first part and he played it extremely well.

The gal who really stole the show, however, was a Cleopatra type named Mary Zacharias. A college junior, she was playing the novelist wife of Max Wharton, the 40-year-old editor who was practicing to become a second lieutenant. I couldn't believe she was under 30. But I found out later she was 20, a gal of Greek parentage and born in Bridgeport, Conn. If Skouras doesn't grab her and make her a prisoner of Zanuck, Greek solidarity is deader than Sophocles, Euripides, Aristophanes and Basil Zaharoff.

Altogether it was a surprisingly good production. The gross was $32.75. Ditto the net, as the barn was for free, as was the cast.

After the show the director thanked the audience and said it was the first time in 10 towns they had a house that got all the laughs and gave as good as they got.

Whadeeyano? Little Mo!

A dozen of us walked over to the ranch's studio, which the girls in the cast had used for a dressing room.

While we were fanning, in walked Moreen Scully, aged four, or "Little Mo," we call her, the youngest of the Scully Circus. Don't tell me legit has no influence any longer. Having seen the negligee routine in "Over 21," Little Mo proceeded to strip herself nude. Then she put on a fetching nightie. Wholly oblivious to her public, she then climbed aboard a cot, closed her eyes and promptly passed out.

Everybody watched fascinated. It was the smash performance of the evening, all done in pantomime.

Broadway

W. P. Montague, News of Day assistant editor, to Egypt on biz.

Patricia Medina, film actress, off to London last week on the Mauretania.

Flack Frances E. Kaye sailed on the United States Saturday (24) for a five-week stay in Europe.

Tommy Kinsman, British orch leader, due in New York Aug. 31 for an o.o. of the radio-tv-music biz scene.

Yehudi Menuhin, concert violinist, and Dr. Lee De Forest, radio pioneer, sailed for Europe last week on the Nieuw Amsterdam.

Harry Weiss, RKO Theatres district manager, in for homeoffice huddles. He covers the middlewest area, taking in Iowa, Nebraska, Minnesota and Colorado.

The Dance Masters of America, organization for instructors of all forms of dance, holding its annual east coast convention, July 26 to Aug. 6, at Hotel Roosevelt.

George Jessel returns to N. Y. tomorrow (Thurs.) from a month-long eight-city tour of Europe. He arrives with daughter Jerilyn at Idlewild, en route from London.

Hernando Courtright, whose Bevhills Hotel is no "Hernando's Hideaway," due at the Hotel Ambassador Aug. 7-8 en route to the Burgundy wine country, and then into the Moselle and Rhine on similar vintage samplings.

Lambs and Circus Saints & Sinners humorist Les Kramer's "1954 cultural, scientific and 2d class tour" mass-productioned postcard of his travels will probably be "adapted" by other show biz wits —real funny style.

Vivian Blaine, who's been appearing in the London production of "Guys and Dolls," returned to Gotham Monday (26) on the Queen Mary. Also arriving were actress Constance Carpenter and tv packager Bernard Prockter.

San Francisco

By Ralph J. Gleason

Folk singer Earl Robinson making local appearances.

Maxine Andrews here briefly, confirmed split in the trio.

Capitol Records execs in town Sunday for the fall "Prevue Party."

Dorothy Shay opens Sept. 28 at Fairmont Hotel in place of Dorothy Dandridge.

Morton Downey and Edward Arnold in town on way to the Bohemian Club encampment.

Clef distributor, Melody Sales (Al Bramy and Tony Valerio), hosted deejays at cocktail party for Buddy De Franco.

Minneapolis

By Les Rees

Lanny Ross into Hotel Radisson Flame Room.

Old Log "strawhatter" offering "The Bishop Misbehaves."

Edyth Bush Little Theatre presenting "The Curious Savage."

Brazilian pianist Silva-Telles here for Northrop Auditorium concert.

Talura into Persian Palms with Buddy Heller, Ann Lee, Jean Idelle and Jane Ruby.

Al Sheehan's "Aqua Follies" finished 16-performance run here before departing for Seattle date.

Boff initial stanza business caused Star Playhouse to hold over "Play's the Thing" for second week.

Dorothy Lewis iceshow started summer run and chirper Marie Shaw opened in front room at Starlight club.

Group of local business leaders informed that proposed $5,000,000 stadium would produce annual gross revenue of $316,850 if major league baseball franchise is obtained and annual attendance averages of 750,000 per over eight-year period.

Madrid

By Lois Wilson

Sylvia Morgan readying her next film; actress is the only woman film producer in Spain.

Don Luis Aguilar, one of the heads of the Mexican film industry, here with wife Sylvia.

W. E. Knox, president of Westinghouse International Electric, honored with the Order of Isabel by Franco.

Ramsay Ames has signed contract with producer Iquino to make two films—"La Pecadora" (The Sinner) and "Persecucion en la Ciudad" (Persecution in the City). Columbia will distrib.

Peter Damon and Maruja Asquerino readying for "Cancha Basca," story about famous jai-lai players. Producers of this film sold their "Sierra Maldita" to Paramount for worldwide distrib.

Amparo Rivellas, Spanish actress, shared the limelight with Gloria Swanson on the first birthday of the Castellana Hilton, at press party, both cutting the huge cake. Sonja Henie here to supervise her ice show.

Theatres are doing good business here. Frederick Knott's "Perfect Crime" still is running at the Maria Guerrero. Pix doing nice biz include "El Beso de Judas" (The Kiss of Judas), still drawing although now in neighborhood houses.

Lola Flores has finished her Spanish pic, "Morena Clara," with Fernando Fernan Gomez. Miss Flores is preparing a return to the theatre next October and many look forward to this event as it has been three years since she has appeared on the boards.

Gloria Swanson planed to Barcelona for a three-day visit and to appear at a benefit for orphans, accompanied by Spanish stars Sylvia Morgan, Laly Del Amo, Peter Damon, Ramsay Ames. While in Barcelona she called on Raquel Meller; they had met in New York years ago.

Tony Muto (20th-Fox) and Mrs. Muto here at the Hilton. He is here to make a documentary on Spain in color and widescreen. This should help "That Lady," feature pic being made here, also for 20th-Fox distribution in the U. S. Cy Bartlett, producer of latter picture, and Terence Young, director, having trouble with bad weather. Angel Peralta, famous Rejoneador, appears in film. Cast of pic includes Olivia de Havilland, Francoise Rosay, Gilbert Roland, Paul Scofield and Tony Dawson.

Cape Cod

By Earl J. Dias

Singer Libby Holman at Dennis for her "Blues and Ballads."

Vincent Y. Bowditch's Barn Stages Theatre, Nantucket, offering Maxwell Anderson's "High Tor."

Bosley Crowther, N. Y. Times film critic, vacationing with his family at Chilmark, Martha's Vineyard.

Fay Bainter and William Prince at the Somerset Playhouse (Mass.) to preem new play, "Put Them All Together."

Gordon H. Argo, producer at Orleans Arena Theatre, deserting his front-office for a week to play the lead in "Harvey."

Lillian Hellman, Leonard Bernstein and John Latouche on Martha's Vineyard to work a musical version of Voltaire's "Candide."

Among the guests at John Cecil Holm's birthday party at N. Chatham for his wife were Dr. Harlan Hatcher, president of U. of Michigan; Monomoy Theatre producer Mary B. Winslow, actress June Lockhart, comedian Iggie Wolfington and Dennis pressagent Bill Cornell.

Portland, Ore.

Woody Herman and the third Herd set for week of Aug. 3 at Jantzen Beach Ballroom.

"Fun For Your Money" continues for a second stanza at the newly-opened Latin Quarter Supper Club.

Don Cornell, The Gaylords, and Jerry Fielding orch did a week at the Paramount (21-28) on vaude-film policy.

Dwight Long, producer of "Tanga-Tika" here for week to set up promotion with Guild manager Marty Foster.

Hilo Hattie and her Hawaiian Revue held for third week at Amato's Supper Club. Arthur Lee Simpkins to follow.

Ralph Meeker in "Picnic" set for the Auditorium for three days starting Aug. 3. "King And I" is inked for a week the latter part of Aug.

Philadelphia

By Jerry Gaghan

Clara Ward and gospel singing troupe back after successful stand in Nassau, Bahamas.

Newly renovated Blue Note, with Carmen McCrae and Mat Matthews featured, staged reopening July 26.

George Litto, Temple University graduate, and Pianist Marty Napolean, collabed on tune called "My Heart Goes M-M-M."

Marian Anderson will be guest of honor at the launching of a new $700,000 recreation center named in honor of the South Philadelphia-born singer, Friday afternoon (30).

Lee Guber, owner of Rendezvous Cafe (shuttered for summer), taking post-graduate work at University of Michigan, Ann Arbor, Mich., during layoff.

London

Joy Nichols back from her Australian and U.S. trips.

BBC-TV news service last week substituted films for still pictures.

Frederick Lonsdale left less than $6,000 in his estate in Britain.

John Dyer is replacing Peter Wymer as press officer for Electric & Musical Industries Ltd.

Alex Guinness' next film will be "Madame Will You Walk?" Peter Glenville will direct the pic.

Tommy Trinder back in town after two years in Australia, where he went originally on six-month tour.

Edmund Hockridge, currently starring in "Guys and Dolls," beginning new radio series, "I Hear Music," next Monday (2).

Lupino Lane took over Arthur Askey's role in "The Love Match" at the Victoria Palace this week during latter's absence for film making.

David Kingsley, managing director of National Film Finance Corp., took over chairmanship of Group 3 following resignation of Sir Michael Balcon.

Wilfred Pickles given judgment with costs last week in an action brought by producer Dan Fish, alleging Pickles had broken a contract to appear in a film about classical music.

Claude Langdon to be spotlighted in "Close-Up of an Impresario" on BBC radio Aug. 4. Others appearing in the program include Belita, Henry Sherek, Gus Kuhn, Freddie Mills, Max Wall and Lou Preager.

Michael Powell and Emeric Pressburger are to lens Raymond Massey's play, "The Hanging Judge," which Powell produced and directed in 1952. Eric Portman inked for role created by Godfrey Tearle.

Henry Sherek is readying his new comedy, "All For Mary," by Kay Bannerman and Harold Brooke. Cast includes David Tomlinson, Betty Paul, Michael Shepley, Kathleen Harrison and Ferdy Mayne. Play, which is having a pre-London tryout at coastal resorts, is directed by Jack Williams.

Atlantic City

By Joe W. Walker

Harlem Globetrotters scheduled to appear at Bader Field, Aug. 6. Concrete Stadium there can seat 6,000.

Georgia Gibbs and Henny Youngman into Steel pier vaudeville. Billy May in Marine ballroom.

Elena Nikolaidi, Met opera soprano, signed for suburban Ventnor City Summer Musical Festival Aug. 3.

Harry M. Fagan, high school principal, general chairman of third annual sustaining fund campaign of Atlantic City Symphony Assn.

Harding and Moss Revue, "High Time," featuring Chanin Hale, Robbie Harrid, Neil Kenyon and George Pattas into Shelburne's Boardwalk Lounge.

Westport, Conn.

By Humphrey Doulens

Eva LeGallienne to the Coast.

The John Herseys to Nova Scotia.

John Wohlforth of Angel Records here.

John Emery starring in revival of "Libel" at Country Playhouse week of Aug. 2.

Lillian and Dorothy Gish back to N.Y. for tele commitments after six-week holiday here.

Ruth Steinkraus, new disk jockey on WICC at Bridgeport, in "Music for a Sunday Evening."

Arthur Jay Levy back to Chicago next week representing "Time Out for Ginger," after vacation here.

Jean Dalrymple heading benefit performance for Connecticut's Shakespeare Festival Theatre Aug. 29.

Mrs. Raymond Massey, Cheryl Crawford, Lenore Tobin, Jose Quintero, John C. Wilson, Ben Washer, Elaine Carrington and Theresa Helburn at opening of "Magic and Music" at Country Playhouse July 26.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 49-44)

Joseph P. Kennedy and Phil Reisman here on holiday.

Perdita Chandler, U. S. warbler, off to Madrid for nitery date.

Jean Gabin will star in the new Jean Renoir film, "French Cancan."

Bill Marshall makes his first pic here opposite his wife, Micheline Presle, in "Les Impures."

Xavier Cugat and his 45-man band here for eight shows at the Alhambra Musichall July 23-28.

Mary Lou Williams feting Billy Eckstein on his 39th birthday at her nitery here, the Beuf Sur Le Toit.

Marc Allegret huddling Hedy Lamarr here, and she may star in Allegret's next pic, "Lady Chatterly's Lover."

Helen Partello, U. S. starlet, testing for a lead role in new Henri Decoin pic, "Bonnes A. Tuer" ("Ripe For Killing").

Marcel Carne winding up new pic, "L'Air De Paris," with Jean Gabin and Arletty. Next film will be "Barrage" ("Dam").

Summer season bringing in a flock of reissues, among them "Kind Hearts And Coronets," "Lili" (M-G) and "The River" (UA).

Larry Adler recording the top harmonica hit here, "Grisbi Blues." Adler heads back to England but returns to head the Alhambra bill in September.

Fortunia replacing Yvonne Mesnard as head nude at Folies-Bergere. Miss Mesnard heads for the U. S. to star in Lou Walters', new Latin Quarter show.

Philippe Clay, young singer here, into his first pic, "De Quoi Je Me Mele?" ("What Am I Mixed Up In?"), which Jacques Pinateau will direct from a script by Boris Vian.

Fire Island

By Mike Gross

Fred Allen's guest column in Woolcott Gibbs' gazette, The Fire Islander, set in upper and lower case.

Joel Grey auditioning the Ocean Beach sun before taking off for Miami and a stand at the Sans Souci.

Among the bungalow monikers: "Traumatic Inn," "Psycottage" and the multi-plugged "Hernando's Hideaway."

George (RCA Victor) Mareks cut their weekend short to plane from here to Idlewild to the Coast on diskery biz.

Legit producer Herman Levin expects to be booked solid as a weekend guest for the summer of '55 within the next couple of weeks.

Henry White, Biow exec, feted with a champagne breakfast Saturday when he got back to the Island after becoming the father of twin girls the night before.

Tunesmiths Richard Lewine and Albert Hague sharing the keyboard in an old showtune challenge at Ted Fine's shindig with CBS Radio veep Lester Gottlieb crooning the vintage lyrics.

Omaha

By Glenn Trump

Crawford, Neb., Rodeo averaged nearly 2,800 paid for each performance.

Film starlet Betty Carr weekended here to plug upcoming "Seven Brides."

New grandstand increasing seating capacity by 1,000 being erected for Burwell, Neb., Rodeo, Aug. 11-24.

Abe Slusky installed the first outdoor roller skating rink in this area at his Playland Park last week.

Barnes & Carruthers' "Olympic Circus" slated for Playland Park Stadium here Aug. 7 after a string of fair dates.

Drought conditions forced Loup Valley Fair at Ord, Neb., to curtail program to Aug. 23-25. Joie Chitwood thrill show is featured.

Ak-Sar-Ben's family show July 26-28, booked by Ernie Young, included the Triskas, Paramount Bears, Martells & Mignon, Jewell and Charlie Poplin, Johnny Swaypole, Three Ascesedas, Joe Lemke's chimps, the Cyclettes, Montes de Oca and the Three Marvels.

Pittsburgh

By Hal V. Cohen

Robert Monet topping at Copa bill this week; Leo DeLyon comes in Monday (2).

Dancer Marilyn Fields okay at Presbyterian Hospital after emergency appendectomy.

"Ice Cycles" will rehearse 1955 edition for three weeks here at Gardens next month.

Ted Okon appointed biz manager and Francis Mayville director for Catholic Theatre Guild.

Circus Saints and Sinners holding old-fashioned clam bake and picnic at South Park Aug. 14.

Tim Herbert and Don Saxon booked with Julius LaRosa at Vogue Terrace Labor Day Week.

Pittsburgh Symphony's William Steinberg conducted last week's concerts at Robin Hood Dell in Philadelphia.

Ankara singer Bob Carter qualified for West Penn Amateur golf championship but lost in first round of match play.

Hollywood

Carlos Gastel and Mel Torme terminated their association.

Y. Frank Freeman returned to Paramount from Mexico City trip.

Roy Rowland back from LaJolla to prep "Hit the Deck" for Metro.

Arwin Productions, Inc., is new tag for Martin Melcher Productions.

Walter Lanz and Mrs. Lanz leave on six-week trip through Europe Aug. 20.

Robert Francis and May Wynn in from bally trip on "Caine Mutiny."

Universal Consolidated Oil Co. opened a new productive zone in the 20th-Fox field.

Lennie South treated at Paramount for injuries received when camera boom ran over his feet.

Harold Jovien resigned from MCA to form his own company for packaging radio-tv shows and rep talent.

Leo Gorcey wrenched his right knee during filming of final scene of "Bowery to Bagdad"; now on crutches.

Vera-Ellen and Carlos Thompson returned from attending the Minneapolis Annual Civi Aquatennial and Star Night.

Pedro Armendariz recovered from jaw injuries received when thrown from horse on RKO's "The Conqueror" location.

Janet Leigh returned from Atlantic City and resumed song and dance rehearsals at Columbia for "My Sister Eileen."

Vienna

By Emil W. Maass

Franz Kreuzberger, 70, well-known waltz composer, died.

Paula Wessely Film Co. acquired "The Way Back" for its next production.

Wiesbaden factory installed modern revolving stage in new State Opera building.

Underground rolling stairway to opera will be ready when house opens Nov. 5, 1955.

Karl Boehm elected chief of State Opera concert orchestra after death of Clemens Krauss.

"Polenblut" ("Polish Blood"), by Oskar Nedbal, slated as first operetta premiere in Volksopera.

Werner Richard Hymann writing the music for Mundus Film's next comedy pic, "House of Fortune."

Donaufilm inked French star Cecile Aubry for lead in Johann Strauss pic, "On the Blue Danube."

Raimund Theatre, only operetta house here, will open with Emmerich Kalman's "Countess Maritza" in September.

Berlin

By Hans Hoehn

Eric Pommer celebrated his 65th birthday. He's currently an independent film producer in West Germany.

Following the return of the old UFA name to current use, the old Tobis name is also to be revived, probably for a film studio.

Victor Vicas will direct a film version of Zuckmayer's "Herr Ueber Leben Und Tod" here in September. Maria Schell and Ivan Desny will star.

Of 236 pix previewed at trade shows in Berlin during 1954's first six months, 104 were of American origin, 56 were German, while 30 came from France.

"08-15" is currently the most talked-about German film project. Film is being directed by Paul May and deals with German postwar army barrack life. (08-15 is the German army pistol).

Washington

By Florence S. Lowe

Ann Southern in for a Casino Royal nitery stint.

The Arthur Godfrey Foundation renewed its annual Air Fellowship Grant to American University for fourth consecutive year.

George A. Crouch, Sam Galanty and Albert W. Lewitt named co-chairmen of Variety Club's annual golf tournament and dinner-dance.

Semi-final judgings for "Miss Washington" in the "Miss America" contest are being held at Carter Barron Amphitheatre; station WWDC handles contest locally.

Reno

KZTV, local independent, joined the CBS net.

Woody Herman outfit set for New Golden in August.

Riverside Hotel is adding three stories to the new addition.

Reno, with four net stations and an independent FM, may get another independent soon.

Lili St. Cyr, who used to be the "Girl of the Hour" at Lawtons, near here, shortly after the war, stars at the Skyroom.

OBITUARIES

LEONARD GOLDSTEIN
Leonard Goldstein, 51, film producer, died in Hollywood July 23. Details in film section.

EFFIE SHANNON
Effie Shannon, 87, vet legit actress, died July 24 in Bay Shore, L. I. After making her stage debut at the age of three as a flower girl in "Coriolanus," she appeared in more than 100 plays. At the age of seven, she toured in "Uncle Tom's Cabin," playing Little Eva. In 1889, she joined the Lyceum Stock Co., N. Y., with Daniel Frohman as producer and David Belasco as director.

While with the Lyceum company, Miss Shannon married the late Herbert Kelcy, with whom she was cast in such plays as "The Moth and the Flame," "Her Lord and Master" and "The Lightning Conductor." She toured with numerous road companies, was active in summer stock and played in several films, including "Sally of the Sawdust" and "Soul of Fire."

Among plays in which Miss Shannon was seen included "Years of Discretion," "Heartbreak House," "Widower's Houses," "She Stoops To Conquer," "Trelawney of the Wells," "The Fatal Alibi," "Sherlock Holmes," "The Daughters of Men," "The Thief," "The Learned Ladies," "The Thunderbolt," "Pollyanna" and "Under Orders." One of her last appearances was in 1942 in "Arsenic and Old Lace."

Her husband died in 1915 and her sister, Nona Shannon, an actress, died in 1950.

RICHARD S. RAUH
Richard S. Rauh, 60, Pittsburgh civic leader and leading factor in development of the city's community theatre, the Playhouse, as well as the Pittsburgh Symphony Orchestra, died of a heart attack July 17 in Lakewood, N. J. He was vacationing with his family at the nearby shore resort of Beach Haven.

Rauh's interest in the theatre dated back to his high school days when he was a close friend of playwright George S. Kaufman, a Pitt native. At that time they worked together in putting on shows for religious schools and other organizations.

In subsequent years Rauh became founder, president, board chairman and trustee of the Playhouse. In addition, he and his mother were guiding spirits as far back as 1926 in forming the Pittsburgh Symphony Society. He had served as the organization's secretary for the last 27 years.

Surviving are his wife, Helen Wayne Rauh, one of the Playhouse's top actresses; a 14-year-old son, and a sister.

HAROLD E. SMITH
Harold E. Smith, 62, radio pioneer, died July 23 in Albany, N. Y., after a long illness. At one time he owned stations in Albany, Newburgh, Peekskill, Poughkeepsie and Beacon, all in New York. In recent years, however, he had not been an active broadcaster.

Smith, who once played violin and was an orchestra director at the old Hippodrome Theatre, N.Y., long operated WOKO and WABY, Albany, in partnership with Raymond Curtis. These outlets were rated for years among the nation's most profitable small stations.

Smith came to Albany in 1931 when he moved his outlet in Beacon to the capital and changed its call letters to WOKO. Later he acquired an interest in WABY, which originally was located in Hudson Falls, N. Y. He retired from the broadcasting field after WOKO was sold in 1947.

A native of Peekskill, he is survived by his wife, a son and a daughter.

WM. 'LOUPE' ALEXANDER
William "Loupe" Alexander, longtime legit and film theatre stagehand, died in Plainfield, N. J., July 13. Believed to be in his 80's, he started his career as a "top mounter" in acrobatic units at the turn of the century. However, he turned to backstage work in the early 1900's when he became a victim of a streetcar accident.

Alexander, who was a stagehand with Walter Reade Theatres since the early 1920's, had an extensive background in the theatre of yesteryear. He worked at Tony Pastor's in New York, toured with William A. Brady shows as a property man, with Coburn's Minstrels as a carpenter and was a stagehand on burlesque circuits. The last stage show he handled was a Ballet Theatre performance last spring at the Oxford Theatre, Plainfield.

CLAY MORGAN
Clayland Tilden Morgan, 60, publicist, died July 26 in New York. He had flacked for the French Line, NBC and Air France. Shortly after World War I, he joined the publicity department of the French Line in New York, remaining there as director of promotion and advertising until 1936.

Morgan left the French Line to become assistant to the president of NBC, a position he retained until 1949. For a time he operated his own public relations firm and in 1950 became director of public relations for the French Institute. The following year he was appointed director of public relations for Air France.

His mother survives.

NELLIE CALLAHAN
Nellie Callahan, 80, vet stage performer, died July 24 in Sayville, L. I., N. Y. She appeared in such shows as "Old Kentucky" and "The Lost Paradise" at the turn of the century and was a member of the Gerard Ave. Stock Co. in Philadelphia and the Davidson Co. in Milwaukee.

In 1928 Miss Callahan had the role of Jo McMullin in "Bottled," a comedy by Anne Collins and Alice Timoney, produced by Herman Gantvoort at the Booth Theatre. She also worked in vaudeville with the late Tom Wise and William H. Turner, and in radio with Al Jolson.

LAMBERT MURPHY
Lambert Murphy, 69, former opera and concert tenor, died July 24 in Hancock, N. H. One of the earliest recording artists, he had sung with the Metropolitan Opera Co. from 1911 to 1915. During that period he also became one of the first Victor recording artists.

Murphy left the Met to devote his time to concerts and in later years taught voice. His singing and teaching career ended in the early '40s when he underwent a throat operation.

Wife, two sisters and a brother survive.

HENRY RANDEL
Henry Randel, 58, metropolitan New York district sales manager for Paramount, died of a heart ailment July 25 in N. Y. He had been with Par since 1916 when he joined the Washington branch as a salesman. He moved to the district post in 1947.

Some years ago Randel invented the Stub Rod Control, which automatically files that portion of admission tickets retained by the theatre in the sequence of purchase. This is now in wide use.

A son and sister survive.

S. FAYETTE CARTLEDGE
S. Fayette Cartledge, 45, syndicated community paper columnist, died July 20 at his home in Academy Gardens, Pa. A partner in Associated Features Syndicate from 1932 until he established his own publicity agency five years ago, he formerly handled the announcing and radio programs for summer wrestling shows at Hunt's Pier, Wildwood, N.J.

Surviving are his wife and two sons.

JAMES E. McCONNELL
James Ed (Smilin' Ed) McConnell, 62, radio-tv performer, was found dead July 24 in the cabin of his cruiser in Newport Beach, Cal. A report from the coroner's office noted he had probably died of a heart attack.

McConnell had been airing a kiddie show on radio for 32 years. His programs for radio and tv were taped and filmed. A backlog of them will continue to be used.

Wife, a son and a daughter survive.

AXEL H. REED
Axel H. Reed, 51, recently named general manager of Des Moines' new $5,250,000 Veterans Memorial Auditorium, died of a heart ailment July 21 in Rochester, Minn. He had resigned as manager of the Mayo Civic Auditorium in Rochester to take the Des Moines berth and was scheduled to assume his new $10,000-per-year post on July 1.

Reed was president of the International Auditorium Managers' Assn.

DAVID KAUFFMAN
David (Dewey) Kauffman, proprietor of the Fort Pitt cafe in Atlantic City, N. J., died July 18 of a heart attack in that city. At various times he owned several other night clubs in the resort including the Club Madrid and the old Beaux Arts.

Kauffman, who was a first cousin of New York restaurateur Toots Shor, is survived by his wife and three brothers.

CHARLES H. NOBLE
Charles Hollister Noble, 53, former publicity director for CBS in Hollywood, was found dead July 20 in his home at Sherman Oaks, Cal. Police called it suicide. His wife said he had been through several surgical operations and was afraid of cancer.

Following his departure from CBS, Noble was associated with Doubleday Publishing Co.

ARISTIDES DE LEON
Aristides de Leon, 50, actor, died July 23 in New York. He appeared in a number of Broadway productions, including "Squaring the Circle" in 1935. He also was seen in "Colonel Satan," "Adam Had Two Sons," "Nona," "Keeper of the Keys," "The Hook-up," "Hallow'een," "Tovarich," and in "Foreigners."

More recently de Leon had acted in films, radio and television.

REV. STEWART MACLENNAN
The Rev. Dr. Stewart P. MacLennan, 69, pastor emeritus of the First Presbyterian Church of Hollywood, died July 26 in Santa Monica, Cal., after a heart attack. After serving as pastor of the Hollywood church for 19 years, he retired in 1940 to devote full time to making religious films.

Wife, four sons and a daughter survive.

JEAN ROGER-DUCASSE
Jean Jules Amable Roger-Ducasse, 81, French composer, died July 20 of a heart ailment in Bordeaux, France. He studied at the Paris Conservatoire and in 1902 received the second Prix de Rome.

Roger-Ducasse was composer of chamber music and a number of suites. In 1931 his four-act comic opera, "Cantegril," was produced at the Opera-Comique.

EDWIN H. LOCKHART
Edwin H. Lockhart, 87, former opera singer and voice instructor, died July 24 in Prince's Bay, S.I. Operator of a voice studio at his home in New Dorp, S.I., he at one time sang as a bass-baritone in opera companies with Enrico Caruso. He became a singing instructor in 1909.

Wife, a brother and a sister survive.

ALFRED GOETZ
Alfred Goetz, 42, NBC staff musician, died July 20, shortly after playing solo on the "Morning Bandwagon" show via WTAM, Cleveland. He was stricken with a heart attack and collapsed. A member of the WTAM staff since 1934, he was a featured bass soloist on the station's Dixieland unit.

Surviving are his wife and two sons.

JOSEPH P. OAKES
Joseph P. Oakes, 58, onetime program director of stations WHDH and WLAW in Boston, died July 23 in Manchester, N. H. For years an exec of the Nashua Broadcasting Co., he was also active in the Advertising Club of Boston and the Merrimac Advertising Club.

Surviving are two sons, two daughters, two sisters and a brother.

RUDOLPH BLOCK
Rudolph Block, 59, longtime radio news correspondent in Washington, D. C., died July 22 in that city after a long illness. He gathered news for stations KOMO, Seattle; KGEZ, Kalispell, Mont., and KPOA, Honolulu.

Block formerly worked for Hearst papers in Seattle and San Francisco.

RITA POST
Rita Post, 80, former vaude performer and widow of Tom Post, actor and onetime exec of American Federation of Radio Artists, died July 21 in Chicago. She and her husband performed as Gibson & Post in vaudeville.

Survived by a son.

WALTER JOSEF
Walter Josef, 64, German-born concert pianist and composer, died July 22 in Lake Placid, N. Y. A native of Berlin, he had given recitals abroad and at Carnegia Hall, N. Y.

His wife and daughter survive.

Hirsh Pearlman, 74, retired musician, died July 22 in Washington of a heart ailment. For years he was a violinist with the pit orch of the Capitol Theatre and also played with other orchestras in D.C. He left no known survivors.

Cecil G. E. Sawler, onetime member of the Boston Philharmonic orchestra, died in Exeter, N. H., July 13.

Herms Niels, 66, former German Reichsmusikfuehrer (during the Hitler period), died July 15 in Lingen, West Germany. Born as Herman Nielebock, he composed numerous Nazi songs and marches.

Cornelius S. Hitzert, 71, longtime member of IATSE, Local No. 6, died in St. Louis July 15 after he was stricken with heat exhaustion. He was last employed at the American Theatre, St. Louis.

H. Edward "Ed" Andrews, 64, orchestra leader, died July 24 in Arlington, Mass., following a heart attack. A violinist, he is survived by wife, two sons and two daughters.

Mother, 61, of Art Gross, operations manager of Guild Films, died July 15 in New York. Survived by husband and two other sons, Sid and Elliott, both publicists.

Charles F. Prickett, 54, executive vice president and general manager of the Pasadena Community Playhouse, died July 25 in Los Angeles.

Ovide Larochelle, 71, trombonist for more than 50 years with the Rochester City Band and Hanson's American Band in Rochester, N.H., died July 16 in that city.

Victor Morris, 56, veteran member of IATSE, Local No. 6, died in St. Louis July 12 after a year's illness. His wife, a son and three daughters survive.

William De Haas, 49, business manager for film players, died of a cerebral hemorrhage July 19 in Hollywood. One of his clients was Linda Darnell.

Henry McCarthy, 73, retired screen writer and director, died July 19 in Hollywood. Two brothers survive.

Wife of Leroy Glover, projectionist at the Pageant Theatre, St. Louis, died July 15 in that city after a long illness.

MARRIAGES

Martha L. Woodbury to Richard A. Kurth, Sandwich, N.H., recently. He's a retired army bandleader and son of the late Richard Kurth, longtime violinist with Boston Symphony orchestra.

Jan Crockett to Hed Devlet, Philadelphia, July 24. Bride is "Sealtest Sweetie" on "Big Top" show; he's assistant director at WCAU-TV.

Kathleen Hughes to Stanley Rubin, Beverly Hills, Cal. July 25. Bride is a screen actress; he's a producer.

Mary Ann Edwards to Ralph Hodges, Georgetown, Tex., July 20. Bride is a tv actress; he's on the KNXT, Los Angeles, production staff.

Ilyana A. Yankwich to Myron A. Lanin, Los Angeles, July 17. Bride is the daughter of Federal Judge Leon R. Yankwich; he's head of the Howard Lanin Agency, New York.

Barbara Ann Finnigan to William L. Schupp, Albany, July 17. Bride is an actress.

Frances Ireland and Jay Marshall, New York, July 25. He's a cafe and video performer.

Lu Ann Simms to Loring Buzzell, New York, July 24. Bride is a singer on Arthur's Godfrey's tv show; he's a music publisher.

Edward R. Kingsley to Lee Goode, Trenton, N.J., July 27. He's a foreign film importer-distrib. She was in RCA Victor's Red Seal Dept. They honeymoon in Venice.

Mae West

Continued from page 2

"I just did it the way I'd want it done. Money has been no object."

It shouldn't be. She's got it all, or close to it by now. Miss West professes not to know offhand how much but (always a fierce pride in setting records) "for five years they listed me as to top money-maker in the country. I even topped that newsboy—what's his name? Oh, yeah, Hearst."

What Comeback?

The 45-minute melange of songs and sketches that comprises the West act is concerned with only one thing. And anyone who doesn't know ahead of time what that one thing is, is wasting good table space.

Miss West deeply resents any suggestion that this constitutes a comeback. She points out that it is only 18 months since her last legit tour in "Diamond Lil" and there was nothing wrong with business on that tour. There was nothing wrong with her, either.

But in the interim, pix have come up with a blonde charmer and every interviewer in the last few weeks has been trying to find out La West's reaction to Marilyn Monroe. She parries these questions by insisting that she hasn't seen Miss Monroe.

Press the point that the latter is touted as another Mae West and the original shrugs—"If you want imitations . . ."

And buried amidst a succession of sock lines in the production number, "I'd Like to Do All Day What I Do All Night," is the barb that perhaps best indicates her feelings—"why marry a ballplayer when you can have the whole team?"

Take It Easy, Boys

She doesn't say so, but there's more than a lurking suspicion that La West regards this excursion into the nitery field as a chance to acquaint her audience with her proclivities. She also passes on a little advice, like "Take it easy, boys, and last a long, long time."

Her material, carefully selected and sharpened by the Westian touch, belies her constant claim that most of her best ad libs have actually been innocuous lines until taken out of context. Once, she recalls, she was in a hurry to leave a Denver hotel and was worried about the size of the two trunks that had to be carted downstairs. She picked up the telephone and called the bell captain.

"With anybody else," she says, "it wouldn't have made any difference. But 10 minutes later, everybody in Denver was repeating that Mae West had called downstairs and said 'I want a boy—a big boy'."

Hedda Hooper was in to see her the other night for a laugh-packed interview. In the course of discussion, they were recalling the actors who had portrayed the leading roles in Mae West's films.

"You had Cary Grant, too, didn't you?" queried Miss Hopper.

"Twice, dear," retorted Miss West softly, "had him twice."

Another interview attempt almost ended in disaster before it began. Miss West was in the midst of a fashion sitting when the doorbell rang. She pried herself away from a slightly formal group of people and went to the door to confront Lloyd Shearer of Parade magazine.

It was a hot day and Shearer was attired in Bermuda trunks. He was also loaded down with camera equipment, flashbulbs, etc.

Miss West surveyed the burdened figure and her gaze traveled down to the naked knees protruding beneath the hemline of the shorts. She shot a panicky look at the formal group in the living room and reached a quick decision.

"Take your equipment," she ordered, "and get into the bedroom."

BIRTHS

Mr. and Mrs. Leroy Tattersall, son, Pittsburgh, July 16. Father's a musician.

Mr. and Mrs. Syd Magidson, son, Pittsburgh, July 14. Father and mother are the nitery dance team of Sydney & Ames.

Mr. and Mrs. Jim Geibel, daughter, Pittsburgh, July 10. Father operates outdoor theatres around Butler, Pa.

Mr. and Mrs. William Pflaumm, son, Pittsburgh, July 11. Mother's the former Mary Lou Taylor, of Hanna booking service on Pitt's Film Row.

Mr. and Mrs. Michael Kapp, son, New Rochelle, July 2. Father is son of Dave Kapp, record company exec.

Mr. and Mrs. Robert Leon, son, Burbank, Cal., July 20. Father is a sound recorder for RCA Victor.

Mr. and Mrs. Eddie Druzinsky, son, Hollywood, July 21. Father is harpist with the Sauter-Finegan orchestra.

Mr. and Mrs. Larry Finley, son, Hollywood, July 23. Father is Coast radio and television deejay on KFWB and KNXT.

Mr. and Mrs. Al Trescony, son, Santa Monica, Cal., July 21. Father is head of Metro's talent department.

Mr. and Mrs. Chuck Wiley, son, Chicago, July 15. Father is member of Zenith Radio public relations department.

Mr. and Mrs. Ed Burke Jr., son, Fresno, Cal., July 17. Father's technical director of BBR Productions, tv film producers.

Mr. and Mrs. Bob Atcher, daughter, Chicago, July 2. Father is radio-tv singer-emcee.

Mr. and Mrs. William (Bud) Materne, daughter, New York, July 23. Father is assistant national sales manager of ABC-TV.

Mr. and Mrs. George Brandt, son, July 27, N. Y. Father is a legit producer and former subway circuit operator; mother is actress Ellen Fenwick.

HE DOES IT AGAIN!

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